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VARIETY

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\$150,000,000 O'SEAS FILM TAKE

Only Changes Will Be in Audiences, Say R&H of Crix-Fluffed 'Juliet'

"It's flattering, but inconvenient." That's the reaction of Oscar Hammerstein 2d to the tepid critical reception last week to "Me and Juliet." Tepidity stemmed from what was an unanimous greater expectancy on the part of the aisle-sitters.

Audiences at the second-night and subsequent performances at the Majestic, N. Y., have been much more enthusiastic than at the premiere, according to Hammerstein, who authored the show's book and lyrics and is partnered with composer Richard Rodgers as producer. But to the question of whether any further revisions had been made in the musical, he replied, "No, the only change has been in the audiences."

Despite the let-down notices, the author-composers count on the favorable word-of-mouth comment and the radio-TV exploitation by NBC, whose related RCA Victor has a \$187,500 investment in the \$300,000 venture, to put it over at the boxoffice. Barrage of spot commercials has already started. In addition, the recording company reports advance sales of 117,000 copies of Perry Como's platter of "Keep It Gay" and "No Other Love," two potential hit songs from the show. Original-cast album of the show is being rushed (Continued on page 22)

N.Y. Lensors Censor Self To Bar TV Dugout Shots Of Dem Bums' Rhubarbs

Repetition of the incident last week in Philadelphia, where a television camera caught Brooklyn Dodger pitcher Russ Meyer making vulgar gestures from the dugout, isn't likely to occur in New York, according to directors of the camera crews that cover Dodger games for WOR-TV and Giant and Yankee tilts for WPIX.

Meyer's gestures caused another rhubarb of a different kind following the one during which he was ejected from the ballgame and made the gestures from the dugout. First blast in the second controversy came from Roger Clipp, director of WFIL-TV, which televises the Philly games. Clipp was quoted as saying, "There are other persons besides the station affected by this display—the sponsor and the ball club. I assume some disciplinary action is contemplated. We are always alert to prevent such happenings."

Clipp's statement drew the fire of Dodger manager Chuck Dressen, who replied, "They can't be too alert if they put their cameras in the dugout." And baseball Commissioner Ford Frick asserted that "TV cameras have no business focusing on things that happen" in the dugouts.

Concerning N. Y. stations' attitude on the question of maintaining (Continued on page 63)

Clients Cut Rates On Godfrey Surgery

Little-known angle of Arthur Godfrey's absence is that his sponsors are enjoying rebates because he's away. Contract agreement calls for the clients to get any difference between his salary and that of replacements.

Network, admitting the rebates, says on some programs there has been no client saving, which may be a surprise to Godfrey.

Godfrey, recovering from an operation on his right hip, has decided he has enough mobility and is skipping (with the doctor's okay) the left-hip operation. He expects to be back at AM-TV week of Aug. 1.

Nets' \$25,000,000 In New TV Sales Over Five Weeks

Last week in April and the month of May will go down as one of the most productive periods, saleswise, in television history. With all four networks breaking their own records with new business for the fall, not to mention renewals, next season should loom as a prosperous one not only for NBC and CBS but for the two lesser webs, ABC and DuMont. New business racked up by all four in the past five weeks totals around \$25,000,000.

Closely following announcement by CBS of a record \$4,750,000 in new business the last week in April and NBC's disclosure to affiliates last week of \$9,000,000 in new business (not to mention \$12,000,000 in renewals), ABC and DuMont came up with some records of their own. (Continued on page 39)

Femme Sky Pilot's \$8,000 Cleve. Take Biggest Since Aimee

Cleveland, June 2. Boxoffice records at RKO Palace are being knocked galley-west: of by pix or vaude or closed-circuit telecasts but by a femme evangelist, whose fans start lining up in the lobby long before the sun rises.

Hot crowd-puller is Kathryn Kuhlman, soul-saver from Pitts-burgh, who drew 10,200 into the 3,300-capacity house during her first Sunday services in the downtown deluxer. Her pass-the-hat take came to approximately \$8,000. This (Continued on page 56)

RECORD SEASON FOR U.S. FILMS

Flourishing foreign market for American pix in 1953 stands to yield distribut a record \$150,000,000 in cash, with all indications pointing towards a general easing of economic barriers that retard the flow of film dollars to New York.

Estimate of a \$150,000,000 take was provided this week by Motion Picture Assn. of America execs, on the basis of both the current earnings volume during the first five months of '53 and the MPAA's ability to unlatch sizable sums of coin frozen in various markets abroad.

It represents an increase of more than \$10,000,000 over '52 which, according to still unofficial figures, netted the industry anywhere between \$138,000,000 and \$140,000,000 in actual remittances. Previous high point had been in 1946, when the foreign market delivered \$142,000,000. The next year witnessed a sharp drop to \$124,000,000, and the remittance curve has been erratic ever since, dipping as low as \$110,000,000 in 1950.

While it's admitted that the distribut still must fight hard for the right to convert their earnings, MPAA execs familiar with the market abroad believe that there has been a definite change in foreign governments' position on disposition of film coin, an improvement which they ascribe to a deepening realization that pix can not be fixed as clearly in exchange planning as steel, cotton or wheat.

There is an increasing tendency among governments, while limiting fixed dollar remittances, to authorize expanded uses of frozen American dollars. (Continued on page 13)

WNBT in Middle Of Impy Hassle

Just one day after announcing that Mayor Vincent Impellitteri would make a series of telecasts on New York city government, WNBT, NBC-TV's flagship in N.Y., found itself in the middle of a political hassle. Thomas J. Curran, Manhattan Republican leader, charged the program was a "campaign stunt" and demanded that the station give the opposition equal time to answer "his political electioneering."

Charges came in a letter to Steve Krantz, WNBT program manager, which threatened action before the FCC to secure equal facilities for the Republicans. Ted Cott, NBC v.p. in charge of o-and-o's, said that Curran should listen to the show before prejudging it.

Series will have the Mayor using films, stills and scale models in showing how various facets of the government operate. Program will air 15 minutes weekly, on Tuesdays at 7:15 p.m.

HCL (High Cost of Liz) Coverage: So Who's on First in TV Sprint?

'This Is Show Business' As 20G Nitery Package

William Morris Agency is in the process of negotiating a deal with Irving Mansfield, producer-creator of the CBS-TV "This Is Show Business," whereby the package may be transformed into a nitery unit, built principally around Sam Levenson, one of the permanent panel members of the show.

Morris agency is dangling a four-week Las Vegas booking, at \$20,000 a week, as a come-on for the unit, with a Texas date to follow. Supplementing the "Show Business" TV format would be a lengthy contrib by Levenson, with at least one Hollywood femme name as an added starter to the panel.

Chaplin About To Unload His 25% Interest in UA?

Arthur B. Krim, president of United Artists, who has been on an extended stay in Europe, is due back in N. Y. within another week, expectedly with a UA management report on the possible acquisition of Charles Chaplin's 25% stock interest in the corporation. Krim has seen Chaplin while abroad, but has yet to submit any formal report back to the homeoffice.

It's apparent that Chaplin is bent on unloading his U. S. properties. Further, it's no secret that the Krim-Robert Benjamin regime at UA would like to increase their 50% of the stock holdings. (Mary Pickford owns the 25% balance.)

Deal by which Krim, Benjamin, et al., took over control did not contain any provisions pertaining to a Chaplin buyout, it's believed.

Bob Moses' Commandment May Topple Coney's Knishe And 10c Pizza Empire

By JO RANSON

Reform has gripped a sizable portion of Coney Island, the poor man's weekend wonderland, and axed are the grubby girl shows with their Babylonian bumps and Gomorrah grinds. For the first time in decades the blowsy Bowery ballerinaz are missing from Surf Ave. and intersecting alleys because of a ukase from the city license commish.

Gone, for example, is the tantalizing Tirza, who supposedly holds a plumber's license and who (Continued on page 52)

The stratospheric verbiage and dollars poured into the sponsor-underwritten NBC and CBS-TV "jet coverage" of the Coronation week up in ether yesterday (Tues.). NBC's jet flight from Goose Bay, Labrador, went for naught; CBS' competing jet came in late; and the real hero of the situation turned out to be ABC-TV, which, for two weeks, had sat laconically back, having settled originally for an evening feed from the Canadian Broadcasting Co. facilities in Montreal.

Amid a welter of charges, claims and countercharges, one fact stood out. The network-inspired hallyhoo for their privately-hired jets turned out to be so much hot air, since the Royal Air Force and Canadian Air Force jets carrying the BBC Coronation films from London to Goose Bay to Montreal got there first.

ABC-TV started things off, deciding to use its already reserved A T & T facilities to Montreal in the afternoon when it became evident that Montreal would have the films on the air shortly after 4 p.m. NBC-TV, realizing that the Montreal feed would come on ahead of the NBC jet-transported prints, put in a call to ABC in N. Y. about 3 p.m., requesting permission to pick up the CBC feed. Permission was granted, and with NBC using the CBC feed, its highly heralded jet flight was wasted.

Actual films came on in N. Y. at 4:15 p.m. over ABC. NBC claimed to have come on the air at 4:14 with the same pickup, but ABC (Continued on page 39)

Vegas Goes Vienna Via Melchior 'Widow'-Baron; Pact Names Into Mid-Fall

Las Vegas will get an aura of old Vienna with a four-week booking of Lauritz Melchior at the Sahara Hotel. Inn is projecting a pair of operettas, "Merry Widow," by Franz Lehár, and "Gypsy Baron," by Johann Strauss, with the Danish tenor pacted for the lead. Melchior has played the spot twice. Operetta season will start Sept. 22 with each opus getting a two-week run.

Bill Miller, operator of the Riviera, Ft. Lee, N. J., who is booking the Sahara, has lined up enough additional headlines to last until November. Vaughn Monroe goes in June 30; Anna Maria Albergheiti, July 14; Marguerite Piazza, Gene Nelson and Harvey Stone, July 28; Jose Greco and Peggy Lee, Aug. 11; Vagabonds, Aug. 25; Martha Raye, Sept. 8; Horace Heidt, Oct. 20, and Judy Canova, Nov. 3. Christine Jorgensen, previously set to work the spot around July 14, will get another date as soon as a new act is worked out for her.

Show Biz Sees Show of Lifetime In London: A Cameraman's Coronation

By HAROLD MYERS

London, June 2.

It turned out to be a cameraman's Coronation, with television scooping the pool. The commentators, except those covering for sound radio, had a comparatively simple job, as the pictures were far more eloquent than any words they could have uttered. Every mobile TV unit, more than 200 film men and thousands of still photographers were poised along the route to record for the greatest audience (and for posterity) the greatest show.

Today (Tues.), Coronation Day, London was the focal point of the world, alive with the excitement occasioned by the most spectacular, costly production of a lifetime. The nerve centre of the British Empire has never looked so gay, and enthusiastic crowds who have stayed up all night to catch a glimpse of the procession, were among the most vociferous of the cheerleaders.

The Coronation decorations, not only along the route but throughout the entire West End, have magnetized streams of out-of-towners into London, causing the biggest traffic chaos in living memory. It was a timely warning to Scotland Yard, which put into operation their specially-prepared blueprint to insure that VIPs reached Westminster Abbey and other strategic points in good time for today's ceremony. It was also a warning to show biz entrepreneurs that, given good weather, the free counter-attractions of the next few weeks will likely be a more powerful lure than most firm and legit entertainments. The boxoffice landslide during last week's heatwave pointed the shape of things to come.

Present intention is to keep the Coronation decorations plus the floodlighting, which is due to be switched on tonight (Tues.), in position.

(Continued on page 22)

No Pic for Caesar, Coca

Hollywood, June 2.

Sid, Caesar and Imogene Coca, failing to find time or the right story, have abandoned the idea of costarring in a Hollywood film this summer.

The team will stay east, vacationing until the fall resumption of "Your Show of Shows."

Kids on Vidpix: Lotsa

Robust Action, But You

Don't Have to Kill 'Em

Bloodletting and killing aren't necessary ingredients of adventure-type vidpix, actor-writer-producer Desmond Slattery has discovered. Slattery, who showed the pilot film of his "Tales of Robin Hood" vidpix series to agencies around N. Y., found he was invariably getting suggestions for more killing in the pix from agency toppers. He decided to find out the kiddies' reaction for himself, and set up a sneak preview of the film last week at the Lt. Joseph P. Kennedy Home for Children in the Bronx.

Film was shown to some 300 children, ranging in age from six to 18. Kids were then questioned, as a group and in age brackets, and Slattery found that simple, robust action (jumping out of a tree to knock a man off a horse, for example) produced just as much excitement and satisfaction for the moppets as killing off a villain.

Slattery did find, however, that a fancy musical score, consisting of a multi-taped lute, passed over the kids' heads, but was noticed by the adults present. Likewise, his method of introducing the action via a troubador made the children a little impatient but met with adult approval. Conclusion by Slattery: give the kids clean, robust action without the fancy production trimmings.

Slattery's currently setting up a sponsorship deal with two firms bearing the Robin Hood label in their brand names. He plans to syndicate the series outside the sponsors' sales areas via United Television Programs. Pilot, in black-and-white and color, was made by Robin Hood Productions on the Coast. Slattery wrote, produced and acted the lead in the pic.

JOAN BLONDELL HEADS NEW NITERY PACKAGE

Hollywood, June 2.

Joan Blondell has been set to headline a nitery package being put together by Sammy Lewis, whose previous units have included the Jimmy McHugh "Singing Stars," Edward Arnold and Marilyn Maxwell. Miss Blondell's unit is tentatively slated to open July 27 at the Last Frontier, Las Vegas. Lewis is setting surrounding talent now.

Lewis also is building a unit around George Raft, who'll open late in the summer in Las Vegas, and has a package consisting of Willie Shore, Rose Marie and the Continentals howling at the Flamingo, Las Vegas, June 11.



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New Govt. Agency To Absorb Voice, Info Pix Setup

Washington, June 2.

President Eisenhower told Congress yesterday (Mon.) he plans to create a new, overall foreign information agency, which would include such items as Voice of America and the International Pix setup. Reorganization plan will become effective in 60 days, if not vetoed in the meantime by either House of Congress.

Dr. Robert L. Johnson, now administrator of State Dept.'s International Information Administration, will probably head the agency, whose top policy direction would, however, remain in the hands of the Secretary of State.

New agency will absorb the informational and propaganda work now handled by State Department's IIA, our official operations in occupied territory, Mutual Security Agency, and the Technical Cooperation Administration.

April Tax Yield Drops By 600G

Washington, June 2.

April admissions tax yield was \$25,160,354, a drop of \$600,000 from the same period of the preceding year, Internal Revenue Bureau disclosed over the weekend. Figure, however, was well above the \$21,031,714 for the previous month of 1953. April receipts by the Revenue Bureau generally reflect March at the boxoffice.

It's estimated that 70 to 75% of the bite comes from motion pictures.

In the nitery bailiwick, the 20% nick of checks brought \$3,870,731, a little better than the month before the corresponding month for 1952.

New York's big Third Internal Revenue District, which includes the Broadway district and also the homeoffices of many entertainment enterprises throughout the nation, took in \$3,397,905 in general admissions taxes, almost the same figure as for the previous month. Manhattan's night spots paid Uncle Sam \$278,750, which was far back of the \$426,791 of the previous month.

Humphrey Hints 20% Tax May Be Cut Next April

Washington, June 2.

F'senhower Administration may be willing to support reduction or elimination of the 20% admission tax effective next year, it was hinted yesterday (1) by Sec. of Treasury George M. Humphrey.

Appearing before the House Ways & Means Committee, in support of the Administration plan to extend the excess profits tax until the end of 1953, Humphrey replied to a query that he might go along with excise cuts effective next April.

C-Day on TV

It's obvious that the magic of television gave the American public—and the world—a better picture of the Coronation than the many who journeyed to London for C-Day.

As befits the function of this truly electronic wonder of post-midcentury the magic carpet of the zoomar lens and the image orthicon has made kings and commoners kin. In relatively little time even the jet plane will be eliminated in the transmission of farflung events direct into the American home regardless of oceanic spans.

Peace treaties and war fronts have been brought into the parlor—and fittingly the Greatest Show of modern times has been a crowning glory in the diadem of TV's magical accomplishments. A closeup of history in the making in our times is today's privilege to the many, not the few, thanks to television. Yesterday's events brought this into sharp focus as perhaps no previous video event has done until June 2, 1953. There never again can be room for cloudy history under such graphic spotlighting for every man, woman and child to see, hear and interpret in his or her own light.

Abel.

Show Biz Honored by Liz; Gielgud, Others Knighted

London, June 2.

Eight individuals from various branches of the entertainment field were accorded recognition in a list of Coronation honors published yesterday (Mon.). David E. Griffiths, president of the Kinematograph Renters Society and vice-chairman of the Royal Air Force Cinema Corp., was knighted, as was actor John Gielgud.

Benjamin Britten, whose "Gloriana" opera, written for the Coronation, has a royal preem at Covent Garden next Monday (8), was made Companion of Honor, while film director David Lean and actor Alistair Sim were named Commanders of the British Empire. Awards of Officer of the British Empire went to S. Joly de Lothiere, chief of BBC-TV's outside broadcasts, as well as to Joan Hammond and Darrell Fancourt, Gilbert & Sullivan singer with the D'Oyly Carte Co.

Coronation Songs Galore in 1911 B.T. (Before Television)

By JIM WALSH

Yesterday (Tues.) was a big day for Her Majesty's loyal subjects when Elizabeth II was crowned Queen of Great Britain and the British Empire. But the pop song publishers and platter purveyors gave the event scant attention compared to the excitement they whipped up when Elizabeth's grandfather, George V, tried on the crown for size in June 1911—42 years ago.

As far as the record companies are concerned, the reason for the relative lack of hoopla is easy to understand. Forty-odd years since, the Britisher who couldn't station himself along the Coronation line of march had to content himself with patriotic music and "descriptive specialties" on disks and cylinders, supplemented perhaps by a scene or two in a rainy news film. In 1953, radio and TV brought the highlights into almost every home. As for the song publishers, they recognize that, for better or worse, the topical tune is largely a thing of the past.

Not, of course, that this year's Coronation went by default. For instance, London, the American subsidiary of England's Decca Records, Ltd., has a "Special Coronation Release" for June. This includes 17 long-players, together with the first recording of an opera written especially for the Coronation. The lp's amount to a review of British music throughout the nation's history, including the first release of Vaughan Williams' "Pastorale, Symphony."

There is also a smattering of pop stuff. Peter Maurice Music is reviving Jimmy Kennedy's "Coronation Waltz," which sold about 100,000 copies in 1936, when Edward VIII took over briefly. A couple of other numbers of the same name have been issued, one written in 1937 by two Americans, Mitchell Parish and the late Peter De Rose. Other topical titles include "The Coronation Calypso," "Coronation Samba," "On Coronation Day," "Coronation Polka," "Coronation Rag," "Al the World Is Coming to London," "In a Golden Coach (There's a Heart of Gold)," "Let's All Be Good Elizabethans" and "Pray For Me," the latter inspired

(Continued on page 23)

Benny's Tax Rap May Affect Many

Washington, June 2.

The first challenge by the Government of a capital gains deal arising from the CBS talent raids in 1948 will be heard before U. S. Tax Court in Los Angeles July 6 in the case of Jack and Mary Benny vs. the Commissioner of Internal Revenue.

Depositions will be taken in New York this week, to avoid the necessity for appearance at the trial in L. A., of William S. Paley, CBS board chairman, and George W. Whiteside, general counsel for American Tobacco Co. A deposition from American Tobacco prexy Paul A. Hahn will be taken next week.

Issue in the case is whether the Bennys were entitled to claim a long term capital gain of \$266,657 from the installment sale in December, 1948, to CBS and Columbia Records, Inc., of 3,000 shares of Amusement Enterprises, Inc., which Benny purchased in March of 1947 and held for investment purposes until sold.

\$364,000 More, Says Govt.

Government claims that, in addition to \$309,950 paid by Benny for taxes in 1948, the star should have paid \$236,381. It contends that Benny's receipts for professional income should be increased by about \$364,000 on the ground that sale of stock should not be recognized and that the total amount he received was business income.

According to petition filed by Benny, Amusement Enterprises was incorporated in 1947 in California with 10,000 shares of common stock, of which Benny bought 3,000 for \$30,000. Remaining shares were issued to Myrt T. Blum, Loyd Wright and Sylvan Oestreicher.

Petition asserted that pursuant to an agreement in November, 1948, CBS agreed to buy from Benny and other stockholders all amusement stock at the rate of \$452 a share or a total of \$2,260,000, payable in installments. Benny's share of initial \$500,000 installment of purchase price of stock was \$300,000 or 60% of the total.

Wright, Blum, and Oestreicher were directors in Amusement, according to the petition, which conducted an active business in producing "several distinct radio shows" and, among other things, a motion picture costing over \$750,000.

Amusement's gross income in its first year totaled \$1,348,000 and its net, before taxes, was \$257,000, the petition stated.

Outcome of the case, according to tax lawyers, will be very significant to the entertainment industry because many artists have made similar investments. In previous disputes over capital gains allowances, the Dolly Sisters settled their case arising from sale of story rights to Paramount Pictures. Charles Laughton won a somewhat similar case in the Circuit Court of Appeals in San Francisco.

Counsel for Benny is Milliken, Kohlmeier, Clark & Karkins of L. A. and Llewellyn A. Luce of Washington, D. C. The Government's case will be handled by Benjamin H. Neblett of the L. A. District Office of the B.I.R.

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'NEW ERA' PIX UNDER ATTACK

Legion's Expected 'Moon' Turndown At Odds With Milder Legit Rating

In a curious situation, National Legion of Decency expectedly will thumbsdown the Otto Preminger-F. Hugh Herbert film production of "Moon Is Blue" (UA) via a "C" rating, that is, objectionable in its entirety for all. Legion's official verdict hasn't been made known yet, the expectation being based largely on the fact that Hollywood's own Production Code Administration has nixed the pic for a seal of approval.

Curious aspect is that the Legion's legit counterpart, the Catholic Theatre Movement, whose moral appraisals are printed in the Catholic press, gave "Moon's" legit prototype a "B" classification—"objectionable in part." Same sizeup was made of "South Pacific," "Stalag 17," "Call Me Madam," "Guys and Dolls," "Top Banana," "Paint Your Wagon" and others.

Msgr. Patrick Masterson, director of the Legion, and about 10 reps of the Catholic organization saw the film at a N. Y. screening last Thursday (28). Official announcement on the pic is expected later this week.

Meanwhile, United Artists, distributor of the pic, has set the premiere for June 22 at the Woods Theatre, Chicago. This is to be followed with openings the first week in July at the Victoria and Sutton Theatres, N. Y.; Rialto and Fox Wilshire, Los Angeles, and the

WB Burns as Oo-La-La Swim Suit Ad Fiddles With 'Wax'; Wins Apology

Columbus, June 2.
A full-page ad by McKelvey's store for Jantzen swim suits, which appeared in the May 17 Youngstown Vindicator, mocking 3-D, "House of Wax," polaroid spectacles and upped admission prices, brought action from Warner Bros. which resulted in a retraction.

Robert A. Wile, exec secretary of the Independent Theatre Owners of Ohio, who called the ad "one of the most vicious pieces of copy we have ever seen," notified Warner Bros. immediately.

The ad said: "Astounding feature in natural vision opening tomorrow in our Sportswear Shop, 3-Dimensional Jantzen. Air-conditioned and in full color, a sure bet for winning any Oscar on the beach. What man in his right mind would want to view the 'House of Wax' when he could see you in natural vision-stepping right out of the sand and waves, wearing the most super-colossal, scene-stealing Jantzen swim suits ever created. What's more, we didn't up the prices on our 3-D! No tickets, no waiting, no polaroids. Continuous showing starting tomorrow at noon."

ABC to Start 10G Pilot Of MPAA Telepix Series

American Broadcasting Co. is expected to get the greenlight this week from the film companies to start scripting and lensing the pilot pic for the Motion Picture Assn. of America-sponsored "Hollywood Parade" TV series.

Draft of the agreement with ABC is now in the companies' hands, with signature said to be "imminent." Pilot, to cost \$10,000, is still expected to have MPAA prexy Eric Johnston as emcee, and distributes have been asked to submit the title of one film each for possible use in the initial stanza.

ABC, which has slotted the series for a fall bow and is anxious to pitch a pilot to sponsors as soon as possible, is talking to Motion Picture Relief Fund execs on the Coast to determine the extent of payment to them. Contribution is part of the deal and a condition under which the Hollywood unions and guilds will go along with the venture.

DOS Eyes Bernhardt Pic

David O. Selznick's future production plans apparently include a pic based on the career of Sarah Bernhardt, the French legit star of years back.

Producer has registered the title, "The Divine Sarah," with the title registration bureau of the Motion Picture Assn. of America.

'Tarzan' Revises Plagiarism Law

Hollywood, June 2.

New chapter in the California plagiarism law has been written by the Supreme Court of the state in refusing a rehearing of the case filed against Sol Lesser and RKO by Ilse Lahn Weitzenkorn over "Tarzan's Magic Fountain." State's highest tribunal refused to grant a rehearing, thus polishing off plagiarism aspect of case although contract angle remains to be argued. The court action reverses the decision in the Golding case, which has been California's yardstick for many years.

By refusing a rehearing, the court ruled that the dramatic core or plot is not protectible per se. In this aspect, California's legal position now agrees with those of other states in the union. Plaintiff had contended her story, "Tarzan in the Land of Eternal Youth" had been rejected by defendants, who subsequently produced "Fountain," which she contended was a copy of her story.

Skouras Chain Hits Majors, Except 20th, With \$14,382,000 Suit

Majors, with the exception of 20th-Fox, were slapped with a \$14,382,996 triple damage antitrust suit yesterday (Tues.). Action brought in N. Y. Federal Court on behalf of three N. Y. Skouras Theatre circuit houses, asked for an injunction against the preferential Loew's-RKO circuit product split.

Court was further petitioned to enjoin the defendants from carrying out contracts, combinations and conspiracies; entering contracts with the purpose of depriving plaintiffs of the right to negotiate with the defendants for product and playing time "without discrimination," and from agreeing to allocate pix to Loew's and RKO in the N. Y. metropolitan area.

For the Riverside Theatre, the Broadway and Ninety-sixth Street Co. asked damages totaling \$3,187,731 and Riverside Theatre Corp., \$900,000. Broadway Varieties and (Continued on page 18)

PAR IRKED AT U FOR NIX ON CURTIS 'HOUDINI' P.A.

Paramount is burned at Universal, in a switch from the varying film company policies anent contract players appearing on television.

Par, in the buildup for "Houdini," had guest spots being lined up for Tony Curtis and Janet Leigh, costars of the film, on both the Kate Smith and Ed Sullivan TV shows, it's understood. Curtis was on a loanout from Universal for the pic and Miss Leigh was borrowed from Metro.

M-G cleared Miss Leigh but U nixed the idea of Curtis TV-ing for the Par pic. Subsequently M-G reversed itself and ruled against Miss Leigh's appearance: The two stars, incidentally, made an unheralded appearance on Colgate's Martin & Lewis program Sunday (31) night.

NO 'SALVATION' FOR US: STARR

Atlanta June 2.

In the most severe blow of its type so far against Hollywood's new techniques by a responsibly-placed industryite, Theatre Owners of America prexy Alfred Starr today (Tues.) branded 3-D as more of an instrument to bring additional revenue to the filmeries than a means to improve the plight of exhibitors. Speaking before the joint convention here of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Assn., Starr declared that it's "dangerous for production and distribution to advance and nourish the philosophy that in 3-D lies the salvation of the industry."

Pointing out that "we have already had examples of 3-D and similar pictures that have done as poorly as they should have," Starr charged it "has hurt us immeasurably at the boxoffice because we have alienated steady patrons who have been disillusioned and have become suspicious of all ballyhoo." Exhib leader termed as another irritating factor the rentals demanded by the film companies, which he said "has been determined not by quality or cost but by a preconceived and inflated notion of what the picture should

Europe Agog Re 3-D, Sez Balaban

Europe, too, is agog over the new shape of pix. "The excitement about 3-D and widescreen which I found was stimulating and encouraging," states Paramount prez Barney Balaban. He was back in N.Y. after a hop to London and Paris, and has tentative plans to return to the Continent within the next few days.

"Exhibitors, other film men, the press and the public are showing marked concern with the new dimensions," reported the chief exec. (Continued on page 13)

National Boxoffice Survey Memorial Day Lifts Biz; 'Bess' No. 1, 'Ft. Ti' 2d, 'Shane' 3d; 'Titanic,' 'Stiff,' 'Space' Next

Although Memorial Day was only a two-day holiday affair this year, it was sufficiently damp and chilly in many localities to boost biz over the nation. Even in keys where unusually warm May weather prevailed, release of new, socko product made for much higher totals. Some idea of the upswing is shown by the fact that the four strongest pictures grossed better than \$1,025,000.

New champ is "Young Bess" (M-G), a natural for the Coronation week. Despite the fact that it is not strong in some localities, some 22 playdates are piling up nearly \$400,000 gross for the session. A very big second is "Fort Ti" (Col), playing in some 10 keys. Third money is going to "Shane" (Par). All three pix are cashing in on 3-D, widescreen or stereophonic sound, or all three.

"Titanic" (20th) is taking fourth position despite being far from big in some situations. "Scared Stiff" (Par) is weathering all the stiff competition to land fifth spot.

"It Came From Outer Space" (U), although just starting this session, is finishing sixth by dint of four terrific playdates. This 3-D opus is pacing L. A. and running far ahead of "Mississippi Gambler" (U) biz in Seattle.

"Cinerama" (Indie) is holding at seventh despite all odds.

"Sangaree" (Par), another 3-D epic, also just getting underway, is a sock eighth-place winner. "Pickup on South St." (20th) is landing ninth spot while "Desert

Hollywood Playing a Guessing Game On Size, Shape of Future Pix: Schary

No M-G Shakeup

Metro's studio hierarchy is remaining intact and trade speculations to the contrary are unfounded, states production chief Dore Schary. Speculation in so-called inner circles over a recent period has been that an executive overhaul was to be tied in with M-G's divorcement from domestic theatres next March and, at the same time, eligibility of personnel for payoffs—under the company's pension plan.

Schary said that rumors about himself leaving M-G crop up "about once every five weeks." He unqualifiedly denied these plus reports anent other Culver City officials.

Theatre TV Stirs Via Todd 'Venice'

Theatre television, almost forgotten during the 3-D and widescreen changeover, is showing signs of resurrection. Talks are currently taking place relating to the presentation of Mike Todd's Jones Beach extravaganza, "A Night in Venice," over a closed circuit theatre network the first week in September.

Jointly involved in the confabs with Todd are Nate Halpern, head of Theatre Network Television, and S. H. (Si) Fabian, prexy of the Stanley Warner circuit and of the Fabian chain. Theatre topper, head of the National Exhibitors Theatre Television Committee, is an ardent advocate of theatre TV, maintaining a fulltime exec, Leo Rosen, on the Fabian staff to check its possibilities.

This is the second time that Todd's show is under consideration as a TV event. It was almost set to go on last year, when it ran into union difficulties. An attempt to telecast the Jones Beach show at the Warner Theatre, N. Y., as a

(Continued on page 18)

Factual developments and policy announcements over a recent period serve to further ram home the point that Hollywood is wrapped up in its own version of the quizzier, "What's My Line?" It's still the pix biz; the puzzler that has many studioites stumped concerns the size and shape of films which they'll be turning out in the future. Another key question centers around keeping the film-makers busy today with new product that, when finished tomorrow, will fit into the audience-acceptance groove.

Dore Schary sums it up: "Right now we're laboring in guesswork. It must be this way because there are so many sharp differences of opinion. Warners has just announced a full program of 3-D films. 20th-Fox is going all the way with CineramaScope. Other studios are doing something different."

Schary, as maestro of Metro's production, puts a firm nix on any crystal-gazing on Hollywood of the future. "With the exception of Cinerama, which I think is too big and presents too many problems in telling a story, we at Metro are

(Continued on page 13)

Wall St. Broker Sees Doubled Pix Biz B.O. Potential for Late '53

Theatre biz outlook looks fine to the Wall Street brokerage outfit, Paine, Webber, Jackson & Curtis, which speculates that the b.o. potential is "perhaps double recent results."

In a staff report prepared by Sidney B. Lurie, the firm notes that revenue improvement has been felt without benefit of 3-D on a substantial national basis. "This particular stimulus" is looked for in the fourth quarter of the current year and later.

PWJ&C report concerns itself with one company, American Broadcasting-Paramount Theatres. (Continued on page 63)

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3-D Films Bolster May Biz in Keys; 'Wax' Leads, 'Rouge' 2d, 'Salome' 3d

Popularity of 3-D was reflected strongly at the boxoffice last month, with three of the top grossers being three-dimensional films, according to reports from VARIETY correspondents in 25 representative key cities. Despite the usual seasonal obstacles near the close of May, the month saw the two top grossing pix amassing better than \$2,332,000.

Yen to see 3-D films swept "House of Wax" (WB) to a commanding lead and enabled it easily to outdistance all competitors. A major studio production with marquee names and color, "Wax" registered \$1,726,000 last month. Even though the Warner pic was mainly on holdover or extended-run the final week of May, it still held No. 1 position, making four successive weeks that it was first nationwide. "Wax" was also champ the final week in April.

"Cinerama" (Indie), which was fourth, and "Man in Dark" (Col), which finished fifth, were the other two 3-D films to hit the top-five bracket.

Only "Moulin Rouge" (UA), which was a strong second-place winner, was able to battle halfway successfully against the third-dimensional trend. It held firm in second position throughout the month, after being second also in April. The Jose Ferrer starrer captured third place in March.

Third money went to "Salome" (Col), same as in April. "Cinerama" was fourth with nearly \$450,000 total gross. "Man in Dark" took fifth place, after being 11th in April.

"Titanic" Comes Fast
"Titanic" (20th), which started rather moderately, came on fast near the close of the month to finish sixth. It wound up third, one week and fourth another. "Never Let Me Go" (M-G), somewhat disappointing in some keys for a Clark Gable starrer, took seventh spot. It never got higher than third in any week and was a runnerup pic one session.

"Small Town Girl" (M-G) showed enough to capture eighth position, although not particularly strong in numerous dates. "President's Lady" (20th) wound up in ninth position while "Off Limits" (Par), eighth in April, was 10th. "Call Me Madam" (20th), champ in April; "By Light of Silvery Moon" (Continued on page 16)

'Split-Personality' Angle On British-Made U.S. Pix Divides Distrib Mgrs.

Question of whether an American-made British quota pic can become a dollar earner for a U. S. distrib when exported to France, will occupy the companies' foreign managers at the Motion Picture Assn. of America in N. Y. today (Wed.).

Problem appears of particular interest to Metro and Columbia, who hold different views on the split-personality act, but is no problem at all to the British government, which maintains that a quota film is a quota film and can't get an export permit unless its earnings come back to London in pounds.

This suits Columbia fine, since it happens to need the pounds. Metro, on the other hand, argues that there is nothing wrong with using the British quota label for what it's worth in Britain and sailing under the U. S. flag for dollar returns elsewhere.

Whole issue arose when the Board of Trade in Britain contested the right of the American-made "Monsoon" to quota protection, which entails a variety of benefits under the Eady Plan. Matter went to the courts, which ruled out "Monsoon" for the quota and at the same time set down a strict set of rules for the determination of quota eligibility.

Rushing Things?

Although the film already is in production, RKO is still testing for the male opposite to Jane Russell in "French Line."

Marcel Le Bon, French singer, winged to the Coast from N. Y. over the past weekend to audition for the spot.

U Subsid Preps Minny Home 3-D Viewer

Miniature home 3-D viewer geared to hold a maximum of 50 feet of film in its magazine is being developed by United World, Universal's 16mm subsid. Gadget, which puts the left and right eye images next to one another on the narrow-gauge film, will retail around \$10, and should be out late in the year.

Viewer will have to do his own cranking while looking through the two polarized eyepieces. While UW intends to cash in on the novelty value of the thing, it's also got its eye on a more practical application. For instance, film salesmen could convince doubtful exhibs by giving them an advance peek via a 3-D trailer.

20th Buys Up 2 Screen Units To Hustle C'Scope

Hurley Screen Co., Long Island, N. Y. has been acquired by 20th-Fox along with a screen processing plant in New Jersey. In view of the growing flow of CinemaScope lenses from Bausch & Lomb, the big CinemaScope equipment bottleneck now is stereophonic sound.

It's understood that RCA, Westrex and others are going into triple shifts in order to produce the necessary units. 20th execs are now reasonably sure that as many as 1,500 theatres will be in a position to book and show CinemaScope pix by the end of the year.

Question of how much profit 20th can make out of its excursion into the equipment field is still subject only to guesses. Field is highly competitive and no part of it is patented. There's no good reason why any optical outfit couldn't tool up to produce the anamorphic lenses, which are being quoted to exhibs via equipment dealers at \$2,375. Part of the Miracle Mirror screen is patented, but there are others in the field turning out high-intensity screens. However, having financed Bausch & Lomb retooling, 20th has a big edge on all comers.

Hurley deal has still to be put into contract form, it's understood. Prexy Albert B. Hurley last week confirmed that 20th was taking over, but stressed that he'd still be around. Arrangement calls for him to give up his stock in Hurley Screen which, along with the New Jersey processing plant, would be absorbed by Miracle Mirror. Hurley would share in the latter's profits.

ROZ RUSSELL'S LEGIT BIZ HYPOS 'WAC' B.O.

New b.o. influence of Rosalind Russell is seen reflected in the sharp business being registered with "Never Wave at a Wac," RKO release in which she costars with Marie Wilson. Miss Russell clearly picked up marquee strength for pix via her widely publicized lead in the legitier, "Wonderful Town."

For purpose of comparison, RKO is matching returns for "Wac" with business raked in with "Clash by Night," latter being one of the company's bigger pix of last year, and so far "Wac" is in the lead. Latter pic grossed \$425,000 in 65 engagements, compared with \$410,000 for "Clash" in the same number of comparable runs.

Samuel Goldwyn's "Hans Christian Andersen," also on RKO's releasing lineup, is running second to the same producer's "Best Years of Our Lives" (1946). In 25 situations which are deemed comparable, "HCA" rolled up an estimated \$300,000, which is plenty strong but still short of the \$422,000 amassed by "Best Years."

Wolfe Cohen, Warner Bros. international chief, returned last week from a six-week tour of the company's branch offices in Australia, New Zealand, Singapore, Hong Kong and Japan.

May's Big 10

1. "House of Wax" (WB)
2. "Moulin Rouge" (UA)
3. "Salome" (Col)
4. "Cinerama" (Indie)
5. "Man in Dark" (Col)
6. "Titanic" (20th)
7. "Never Let Me Go" (M-G)
8. "Small Town Girl" (M-G)
9. "President's Lady" (20th)
10. "Off Limits" (Par)

Ready New 2-Year Belgian Pix Deal

Proposed new two-year Belgian film deal providing for virtually unrestricted imports and remittances is expected to come up for Motion Picture Assn. of America approval today (Wed.) in N. Y.

Agreement, which virtually restores conditions existing before the Belgians, pleading a dollar shortage, clamped down on remittances in 1952, would permit nine American distrib to import 261 pix along with an unlimited number of reissues and second features. Remittances can run to 65% of total earnings and are estimated at an annual \$3,500,000.

Continental managers must send through their recommendation of the deal before the MPAA board can act. New pact would start as of March 1, '53, with earnings dependent on the outcome of talks between Belgian exhibs and distrib on a new rental ceiling. Latter is now very liberal and scales up to 50%. Exhibs have renounced it and would like to lower it.

Yugo Buys 60 U.S. Films For 270G; Coin to Defray Yank Embassy's Expenses

Yugoslavia last week bought 60 Hollywood films for \$270,000, in the fifth deal of its kind since the end of the war. Agreement was negotiated by Bozidar Torbica, general manager of Yugoslav Film, who planned to Belgrade Friday (29) via Paris after a two-months' U. S. stay. Motion Picture Export Assn. is providing 45 pictures, while the balance is being furnished by various Yank independent producers.

Transaction calls for delivery to be made over a 12-month period starting this September, according to Torbica. Block of films includes such recent top pix as "High Noon" (UA), "Cyran de Bergerac" (UA), "Come Back, Little Sheba" (Par), "Call Me Madam" (20th) and "The Bad and the Beautiful" (M-G). All were acquired, the Yugoslav official said, on their "educational as well as entertainment merits."

Torbica disclosed that the Yugoslav government will pay the dinar equivalent of \$270,000 to the U. S. Information Media Guaranty Program. These dinars will be used to defray internal expenses of the American embassy and consulates in Yugoslavia. Washington, in turn, will pay dollars to the Yank film companies in the amount specified in the agreement.

20th to Handle 'Crusoe'

Participation deal for 20th-Fox to handle the Eugene Frenke production of "Miss Robinson Crusoe" is near the closing stages. Indie film has been completed and is in color.

This is the second conventional-type pic to be added to the 20th product roster within the last two months. Other one was Hugo Haas' "My Neighbor's Wife."

Europe to N. Y.

George Axelrod
Jacques Bar
Courtney Burr
John Bryam
Marian Byram
Lucia Chase
Mary Chase
Richard Davis
Anton Dolin
T. S. Elliot
Mischa Elman
Arthur Freed
Mordecai Gorelik
Nancy Guild
Henry Henigson
Pamela Kellins
Ernest H. Martin
James Mason
Manny Reiner
Henry Salomon, Jr.

Supreme Ct. Appeal on 'La Ronde' Ban To Cite 'Immorality' as Vague Word

Par Mulls Release For Indie 'Lawrence'

Hollywood, June 2:
Deal is in the talking stage for Paramount to release "Lawrence of Arabia," upcoming indie to be produced by Anatole de Grunwald in Africa and Arabia.

Understood Paramount would prefer either Gary Cooper or Gregory Peck for the lead, while de Grunwald wants Richard Burton.

Loew's Preps Its Divorcement By Shuffling Staff

As part of the realignment of executive duties at Loew's prior to divorcement, Harry Moskowitz, Loew's theatres construction chief, and Charles Biegel, purchasing topper, are assuming duties of former theatre exec Oscar Doob. Latter was shifted last week to the picture company's homeoffice pubad department.

Aspect of Doob's job, which Moskowitz and Biegel will share, will be mainly of the trouble-shooting variety. Pair, it's expected, will take turns in making inspection visits of the company's far-flung theatre circuit.

Although Loew's has until February, 1954, to effect final divorcement, the company has started making changes relating to the split. It is blueprinting the physical realignment and consolidation of office space, so that the separated picture and theatre companies will be on different floors at its N. Y. headquarters. Executive personnel staffs are also getting the once-over. While many staffers will be retained, it's expected that there will be some lopping off.

Another indication of the shift of duties is that of Mike Rosen, who formerly handled labor relations for the theatre company. Rosen is currently the picture company's representative in the negotiations with exchange employees. It's anticipated that he will shift to the picture firm's labor relations staff, with Ben Fielding remaining as labor relations chief for the theatre company.

Company lawyers, working on the divorcement plans, are seeking to retain the Loew's identification for both companies similar to the policy followed by Paramount and RKO. It's figured that the picture company will be known as Loew's, Inc., with M-G-M as its trademark subsidiary. The theatre company will be dubbed Loew's Theatres, Inc.

N. Y. to Europe

Sholem Asch
Robert S. Benjamin
Pietro Bullio
Bruce Cabot
Steve Cochran
Nadine Connor
Reginald Denenholz
Leo Fuld
Dick Gabbe
Margalo Gilmore
Hilde Gueden
Dolly Haas
Richard Harris
Rex Harrison
Hedy Lamarr
Jerry Lewis
Francis Lopez
Jo Lyons
Rolf Marbot
Dean Martin
Al Martino
Duncan McGregor
Meg Mundy
Lilli Palmer
Robert Ross
Spyros P. Skouras
Tessa Smalpage
Earl I. Sponable
Eleanor Steger
Mrs. Edgar Ulmer
Andre Van Damme
Ramon Vinay
Margaret Wycherly
Dino Yannopoulos

N. Y. to L. A.

Carroll Carroll
Charles Conaway
Allan D. Dowling
Charles J. Feldman
Claire Lou Gold
Dennis Harrison
Max Liebman
Gene Lockhart
Louis A. Lurie
Michael O'Shea
Harry Revel
Maurice Rocco
Leonard W. Schneider
Jan Sterling

Argument in the petition to the U. S. Supreme Court—asking for reversal of the N. Y. State Court of Appeals' ruling that upholds the Board of Regents right to ban the French picture "La Ronde"—will point out: (1) that the term "immoral" is so vague as to be virtually meaningless, and (2) that the pre-censorship of films is unconstitutional.

Mrs. Florence Shientag, attorney for Commercial Pictures Corp., distrib of the film, revealed Friday (29) that she is taking steps to bring the case before the highest court.

Mrs. Shientag said she was encouraged by the fact that two Court of Appeals justices, Judge Marvin R. Dye and Judge Stanley Fuld, dissented with the majority opinion in a 4-2 split last week. According to Mrs. Shientag, the word "morality" covers a broad area and no standard or real definition has been set down. In addition, she noted that views toward what constitutes "morality" had changed considerably since the N. Y. law had been enacted. In the minority opinion, Judges Dye and Fuld said the terms, "immoral" and "tends to corrupt morals," are too indefinite, and "indefiniteness affords opportunity for arbitrariness."

Majority, on the other hand, contended the words, "immoral and tends to corrupt morals," as used in the licensing law, "relate to standards of sexual morality, as such; they are not vague or indefinite." In this sense, the opinion added, they are kindred to "obscene and indecent" as un- (Continued on page 18)

Ohio House Gets Mosher Bill to Outlaw State Newsreel Censorship

Columbus, June 2.
Bill calling for the outlawing of state censorship of newsreels goes to the House of the Ohio Legislature this week following its okay by a 23-2 vote yesterday (Mon.) by the Senate. Overwhelming favorable Senate vote is seen as indication that the measure, sponsored by Sen. Charles Mosher, will receive approval of the House.

Measure was hastily assembled by Sen. Mosher after he failed in an attempt to get to the floor of the Senate a bill calling for the complete elimination of film censorship in Ohio.

L. A. to N. Y.

David O. Alber
Jean Pierre Aumont
Charles Boasberg
William F. Broidy
Jeff Chandler
Stanley Clements
Alfred Crown
James Dunn
Billy Eckstine
Nelson Eddy
Henry Fonda
John Forsythe
Mona Freeman
Paulette Goddard
Leon Gordon
James R. Grainger
William Holden
Nancy Kelly
Hedy Lamarr
Robert L. Lippert
Diana Lynn
Jeanette MacDonald
Alex Nicol
Thomas F. O'Neill
Barbara Payton
Ingo Preminger
Donald Randolph
Irving Rapper
Gene Raymond
Dore Schary
Sidney Sheldon
Mike Sloane
Guy V. Thayer, Jr.

3-D'S REHASH OF OLDIE SCRIPTS

Myers, Keough Roar 'Hitler,' 'Phoney,' War of Words on Par Divorcement

Washington, June 2.

In a rough-and-tumble supplemental brief, filed with the Senate Small Business Committee, Abram F. Myers, general counsel and board chairman of the Allied States Assn., has called for "much needed relief" from pre-releases, price-fixing and competitive bidding.

His statement, released today (Tues.), also attacked arbitration proposals as insufficient and worthless, and jabbed at distributor spokesmen who testified recently before the committee.

Myers' barbs brought a roar of protest from Austin C. Keough, Paramount general counsel, last Thursday (28) when Keough appeared before the Senate Subcommittee to complete his earlier testimony. Keough had seen the Myers' statement at that time, although it had not been made public, and the Paramount spokesman accused Myers of launching a "Hitler-like" attack.

Keough assailed the Allied States topper for calling him "inaccurate" and for asserting that the divorcement of Par from its exhibition chain was a "phoney."

"There is and has been real divorcement," Keough asserted. "The Dept. of Justice knows divorcement is real. Paramount still sells to some theatres that were part of the"

(Continued on page 13)

20th's 1st Big TV Splash With 250G Push Set For 'Scoutmaster' Spot Drive

Marking 20th-Fox's first big splash into TV advertising, distrib is coupling a unique national saturation opening of its Clifton Webb starrer, "The Scoutmaster," with a 250,000 push via an all-out TV spot campaign over 90-100 stations.

More than doubling the number of prints it usually provides, 20th intends to launch the Webb comedy day-and-date in more than 700 situations all over the country and is currently on a TV and radio buying spurge. Spots will start running late in August, about 10 days in advance of the pic's opening. Entire policy represents a radical departure for 20th, which so far has confined itself to territorial preems.

On a smaller scale, and designed more or less as a test, distrib is also giving the TV saturation treatment to its "White Witch Doctor" which, it's felt, lends itself particularly to this treatment. Pic is slated to day-date July 15 in the Boston, Buffalo, Albany, New Haven, Philadelphia and San Francisco areas. Emphasis will be on the newspaper campaign when 20th opens "Glory Brigade" in day-and-date openings in the Detroit, Cincinnati, Cleveland and Pittsburgh areas.

Cost of the "Scoutmaster" TV campaign is being carried by 20th alone, according to Charles Einfeld, 20th ad-pub v.p., and Rodney Bush, exploitation manager, who masterminded the idea of going all out in airplugs. Campaign will be supplemented by radio and the usual newspaper ads.

20th-Fox Hit With 100G

Plagiarism Suit on 'Talk'

20th-Fox is named defendant in a \$100,000 plagiarism suit brought in N.Y. Supreme Court by author-editor Aaron Hirsch. He charges that "Doctor Praetorius," a German play written by Curt Goetz and later filmed by 20th as "People Will Talk," was a "deliberate piracy" of his copyrighted 1914 work, "The Miracle Heals."

Upon 20th's motion, Hirsch this week was directed by Justice Ernest E. L. Hammer to furnish a bill of particulars within 60 days. A Darryl F. Zanuck production, "Talk" was released in the fall of 1951 with Cary Grant and Jeanne Crain in top roles.

Benjamin's Quickie

Robert S. Benjamin, United Artists board chairman, left N. Y. for London last weekend for a quickie visit.

He went to catch the Coronation and to confer with J. Arthur Rank (he's president of the Rank Organization in the U.-S.). He'll be back at the UA homeoffice Saturday (6).

Distrib Rush 2-D Release Dates To Prep for 3-D Era

Competition for current playdates among distrib is at a peak, as flimeries are endeavoring to cut down on their inventories to prep for the 3-D and widescreen era. Pictures capable of adaptation to wide-angle viewing are receiving the "retread" treatment, with stereophonic sound tracks being added as an extra plus. However, majority of the completed films do not lend themselves to a change-over, and distrib is advancing release dates to pull in as much coin as possible during the switch stanza.

In efforts to clear decks, Metro will release 15 pictures during the July-August period; Paramount has set eight, with other companies also increasing their release skeds during the summer months. With 20th-Fox shifting completely to CinemaScope, and Warner Bros. taking a definite stand in the stereopic direction, both outfits are anxious to cut down on their "flat" overheads.

Warner's romance with 3-D, enhanced by the tremendous success of "House of Wax," was reiterated in New York by production chief Jack L. Warner over the weekend, prior to his return to the Coast. He announced that WB plans to make 22 additional pictures in the 3-D process. These productions, he stated, will combine 3-D with WarnerColor, stereophonic sound and will utilize the company's own widescreen process "as best suited to the individual story."

Par to Pay 350G for U.S., Canuck Rights to 'Ulysses,' Hecht-Shaw Italo Film

Paramount will advance a reported \$350,000 in return for U. S. and Canadian distribution rights to "Ulysses" in an "acceptance of the negative" deal with the foreign producers of the film. In other words, it's said, Par puts up the coin if the film, upon completion, measures up to its standards for domestic handling.

Pic, now in production in Italy, has Kirk Douglas, Anthony Quinn and Silvana Mangano in the leads. Taken from the Homer "Odyssey," it is a joint project of Zenith Films of France, Lux Film and Ponti & DeLaurentiis of Italy. Ben Hecht and Irwin Shaw did the script. Tie-up with Par was negotiated by Dr. Renato Gualino, v.p. of Lux and general manager of Italian Film Export. With consummation of the deal, Par will distribute "Ulysses" in the spring of 1954.

Rapf Exits Metro

Hollywood, June 2.

Mathew Rapf joins the caravan of producers, leaving the Metro lot. Exit will be in July when he completes his final touches on "The Big Leaguer."

Rapf also produced the Red Skelton starrer, "Half a Hero," as a member of the Charles Schnee production unit.

PAST HITS VIA NEW DIMENSIONS

With the story market still suffering from indecision in the face of a widescreen-future, studios are playing it safe by relying on the past to insure the future.

Trend is particularly pronounced with Columbia and Metro, but has spread also to the other lots where it's felt that, if there's a risk to be taken, it might as well be done as cheaply as possible. Additionally, there is the impetus of 3-D and widescreen which stands to lend added punch to reworked properties.

Among the recently announced remakes of at least 12 oldies are such classics as Metro's "Romeo and Juliet," last lensed in 1936 with Norma Shearer and Leslie Howard. New version will have Pier Angeli as Juliet, and will compete with a "Romeo and Juliet" pic coming from the Rank lot in Britain.

Paramount has slated another turn for its 1932 pioneer-day classic, "The Covered Wagon" in widescreen version. Metro's "Mogambo" is the 1932 "Red Dust" in modern costume.

Among other Metro rewinds are the soon-to-be-released "Julius Caesar," made before by Cines in 1915 and 1922 and "Rosemarie," to be CinemaScope, which was lensed twice before in 1928 and 1936, using the Rudolph Friml tunes. It'll also apply to the 1932 "Grand Hotel" theme skedded for a film about Tokyo's Imperial Hotel. M-G has completed another turn on its 1923 "All the Brothers Were Valiant" and has skedded a new version of the 1926 "Ben-Hur" classic.

Raft of remakes at Columbia includes "Debut," second round for the 1934 Grace Moore starrer "One Night of Love," with Mario Lanza the possible star; "The Pleasure Is All Mine," musical on the Somerset Maugham story "Too Many Husbands," which Col filmed back in 1932 as a straight drama; "The Human Beast," retake of the 1939 French pic; "My Sister Eileen," which the studio turned out in 1942 with Rosalind Russell starred, and the currently jensing "Miss Sadie Thompson," starring Rita Hayworth, which Col adapted from Maugham's "Rain" in 1932.

Warner Brothers is in there pitching too, with "The Desert Song," filmed twice before in 1929 and 1943; "A Star Is Born," Judy Garland vehicle, which David O. Selznick made for United Artists release in 1937; and the current "House of Wax," 3-Der which WB made into a shocker in 1933.

Universal is casting Rock Hudson in its second go at "The Magnificent Obsession," Lloyd C. Douglas novel in which Robert Taylor starred for the studio in 1936. And 20th-Fox's "Treasure of the Golden Condor" is based on the same yarn as the 1942 "Son of Fury."

See Justice OK On Cinerama-SW Tie

Department of Justice more than likely will be amenable to the idea Stanley Warner going into production via its projected tieup with Cinerama, according to film attorneys familiar with the industry antitrust decree. They point out that there's no firm injunction against a theatre outfit branching into filmmaking, and that what's simply required is evidence that there would be no restraints on competition.

Lawyers add that the N.Y. Federal Court doubtless will okay the Cinerama deal if, first, the Justice Dept. consents.

Another angle pointed up by trade legalites is that, with Cinerama and other new techniques in lensing and exhibition, the door is open to possible changes in the decree. When the judgment was entered it was stated that revisions

(Continued on page 18)

Si Fabian to Produce, Distribute, Handle Theatres, in Cinerama Deal

The Late 'Sir'

With posters already printed and ad copy set heralding the upcoming "Julius Caesar," Metro is faced with a rare situation due to the promulgation of Queen Elizabeth's honors list.

Among those knighted was John Gielgud, veteran actor who has one of the top spots in "Caesar." M-G's problem now is inserting the "Sir," before his name in the promotion material.

3-D, Widescreen In Flexible Par Program: Balaban

Paramount is now producing all its pictures either for widescreen or in third-dimension, company prez Barney Balaban told some 150 stockholders who attended the firm's annual meeting held at the homeoffice yesterday (Tues.). "Our widescreen films," he added, "can be shown on the conventional screens still prevailing in most theatres."

Balaban pointed out that in addition to the new visual methods, the company will take full advantage of stereophonic sound. "I have no doubt that there will be further major developments in all these areas during the months ahead," he emphasized. "Because of this, we are not committing ourselves to any specific form, system or device at this time. Our policy is to be unhampered by commitments, to be flexible, and to take advantage of all new developments as they come along."

Confidence in technological progress as well as in the quality of upcoming product for the balance of the year, Balaban said, prompts the management to anticipate that business in the second half of 1953 will be better than the similar 1952

(Continued on page 13)

Par Telemeter Stake At 775G Plus Loan Of 222G to Partner

Paramount has a stock interest of \$775,000 in International Telemeter Corp. and has loaned \$222,000 to the operating head of that subscription TV outfit, Par proxy Barney Balaban informed shareholders yesterday (Tues.). At their annual conclave in New York, loan was said to be made to the Telemeter officer (presumably prez Carl Leserman) for the purpose of financing his 16% investment. Par chief said he felt it important that this officer retain his Telemeter shares.

To stockholder queries on other aspects of company business, Balaban disclosed: 1. It costs 10 to 12% more to shoot a 3-D picture. 2. If conditions are good and the market price is reasonable, the company may buy its common stock on the open market. Firm currently is authorized to so purchase somewhere "between 50,000 and 80,000 shares." 4. No steps will be taken in the immediate future to sell the Paramount Bldg. on Times Sq. for the property is earning revenue

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U Mgrs. N.Y. Powwow

Universal district managers have been called to New York for a two-day sales powwow June 8-9 to discuss policies for summer product.

With Charles J. Feldman, U sales topper, on the Coast, meet will be joined by the distrib's sales cabinet headed by Ray E. Moon, assistant general sales manager.

As Cinerama and Stanley Warner officials continued their talks last week, new points cropped up to delay the final inkling of a pact, whereby SW would operate theatres and produce and distribute films in the new widescreen process. It's conceded that a deal had been reached in principle, with the only factors remaining being a detailed rundown of the commitments of each party. Proposals submitted by each company are being scrutinized by the attorneys for each side.

Meanwhile, David Fogelson, general counsel of the Stanley Warner Corp., conferred with Dept. of Justice officials in Washington yesterday (Tues.) to determine if a Cinerama-SW deal would be acceptable, in light of the consent decree separating Warner Bros. into separate picture and theatre companies, of which SW is the theatre offshoot. Indications are that the Justice Dept. will give the deal the greenlight. (See separate story.)

Points of discussion between SW chief S. H. (Si) Fabian and Cinerama involve such questions as: which outfit gets the coin first from the b.o. return; will it be based on individual theatres or the entire operation; and what percentage should be put aside for production.

Under the deal, Fabian would take over, and operate, the three theatres currently displaying Cinerama—in N. Y., L. A. and Detroit

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NCA Claims Semi-Victory As RKO Pre-Releases 'Pan' To Nabe, Suburb Houses

Minneapolis, June 2.

North Central Allied claims a partial victory in its fight to keep RKO from withdrawing "Peter Pan" from regular clearance release after its downtown four-week first-run pre-release engagement at upped admissions and until after it played the loop again at regular boxoffice scale.

Instead of bringing pic back downtown again later, before its showing in nabe and suburban houses, RKO is releasing it this month to the latter for pre-release engagements. That means subsequent-run theatres spotting it will have to raise their prices, same as they're doing now for "Bwana Devil" and "Hans Christian Andersen" and that they've done before for "Quo Vadis."

RKO gave no inkling until last week of its intentions regarding release of "Peter Pan" after the initial loop pre-release run. NCA announced it would sue the company, if the picture wasn't made available according to the accepted clearance schedule. While it will reach the naves now later than the earliest prevailing availability, 28 days, this is at subsequent-run exhibitors' request, according to Fay Dressell, RKO branch manager. Theatre owners want it for next month, when school vacation starts.

RKO is also handling "Hans Christian Andersen" the same way as "Peter Pan." They're pre-releasing it to the suburbs, same as they pre-released it downtown. That means houses getting first whack at it will be playing it at boosted scales.

Skouras O'Seas to Prep CinemaScope Showings

Spyros P. Skouras, 20th-Fox proxy, accompanied by Earl I. Sponable, 20th director of research, left N. Y. for Europe last Friday (29) to prepare for CinemaScope demonstrations in Paris and London and possibly also Rome and Frankfurt.

On the continent, Skouras and Sponable will be joined by Murray Silverstone, 20th International proxy, who preceded them last week, going to Rome first. Tentative CinemaScope demonstration schedule includes a Paris showing June 10 and a London run June 12.

INDIE OPS' 'GO SLOW' ON SOUND

Boom In 'Grassroots-Premiere' Tours Bolsters B.O., Stirrs New Pix Ideas

Hollywood, June 2. Hollywood is gradually discovering America—and the discovery augurs well for the motion picture business.

In recent months, more and more producers have taken to the road to talk to exhibitors and filmgoers in the nation's smaller cities. Some have made the trek on their own on a sort of fact-finding mission. Others have traveled with small units, taking part in "area premieres" of new pix in various spots. In each case, however, reaction has been the same. Hollywood is coming to the conclusion that travel is broadening, both from a boxoffice and an idea point of view.

Outspoken proponents of the p.a. tour to hypo public reaction to his films is Nat Holt, whose career in exhibition before turning to production makes him extremely conscious of need for more direct contact between Hollywood and consumer.

"The important thing," Holt declared today in checking over results of his recent tour with openings of "The Pony Express" through the west, "is that people in Hollywood get out and find out what people in the rest of the country are saying. It's not just a question of having the public meet a few stars and become impressed to the point where they look for their next pictures. It's the basic thing of finding out what they like and don't like in the way of entertainment. And sometimes getting

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Italian Film Export To Submit Its Expenditure Accounting to MPAA

Italian Films Export expects to submit an accounting of its expenditures as a promotion-distribution outfit in the U.S. to the Motion Picture Assn. of America "before the end of June," Dr. Renato Gualino, IFE general manager, said in N.Y. last week.

According to Gualino, under the two-year agreement with MPAA which went into effect July 1, 1951, this is the first accounting required of IFE which, it's understood, so far hasn't remitted any dollars to Italy. IFE is subsidized to the tune of 12½% of frozen American earnings in Italy.

Under the new agreement, negotiated by MPAA prexy Eric Johnston in Rome earlier this year and ratified in part last week by the Italian government, that amount is cut to 10%. None of the coin can be used for distribution in this country. Ratification didn't extend to the understanding that the additional 2½% could be remitted.

Clause in the pact provides that additional dollar transfers will be determined by dollar availability in October. It's pointed out that no payment under the extended agreement is due until October anyway, so that concessions by the Italians at that time would be as good as it is now. Under the current deal, 37½% of the American distrib's take is remittable.

Talent Invades N.Y. For 1st Foreign-Made Pic

"Public Enemy Number One," believed to be the first foreign-made film to be leased on location in New York, rolls June 11 following arrival of producer Jacques Bar and other key personnel. Bar, director Henry Verneuil and cameraman Armand Thirard are scheduled to plane in Friday, (5) from Paris.

Production designer Mordecai Gorelik arrived yesterday (Tues.) while Zsa Zsa Gabor is due from Europe next Monday (8). She'll costar with Fendel. Later, along with players Nicole Maury and Dave Opatoshu, is expected on the America next Wednesday (10).

Bank Gets Judgment On Foreclosed 'Magic Town'

Los Angeles, June 2.

Bank of America National Trust and Savings Co. was granted a deficiency judgment of \$598,562 against Robert Riskin Productions by Judge Arnold Praeger in Superior Court Case involving money owed on the foreclosure on the picture "Magic Town."

When the film was foreclosed last March the deficit was \$686,662, and the interest since then amounts to \$4,583. Meanwhile there has been an income of \$10,213 from foreign revenue. Judgment covers the new balance.

Taugo's 'Comedy Script Needs More Than Spit'; O.O.'s Legit for M&L Pic

Problem of presenting comedy on widescreen will require considerable study, and is apt to result in new techniques, director Norman Taurog said in N.Y. last week (28). Taurog and producer Paul Jones are here beating the legit bushes for a suitable vehicle for their next Dean Martin-Jerry Lewis pic.

"The boys have progressed a lot since their first crack at Hollywood," Taurog said. "Today we can't put together stories for them with spit alone. We need some substance that'll draw the kids and adults too."

Taugo, who megged such M&L pix as "The Stooge," "Jumping Jacks" and the recently completed "The Caddy," all for Paramount release, indicated he and Jones might wind up buying a straight play and adapting it to the comedy team's needs.

Problem last week shaped as much one of material as of time, since M&L leave for Europe today (Wed.), and Taurog intended to discuss their new pic with them, in order to whip a script into shape during their absence. Pair is tentatively set to go before the cameras for the film in mid-October.

NO JUDICIAL BLESSING FOR SEALED BIDS: LEVY

Atlanta, June 2.

Refusal of the U. S. Supreme Court to grant the right of appeal in the Jackson Park and Milwaukee Towne cases "does not mean that the Supreme Court gave its judicial blessing" to the use of sealed or auction bidding. This was pointed out here today (Tues.) by Herman M. Levy, general counsel of Theatre Owners of America.

Speaking at the joint convention of the Motion Picture Theatre Owners and Operators of Georgia and the Alabama Theatre Assn., Levy said that the impression must be dissipated before distrib's adopt as additional justification "for the present widespread and unnecessary use of competitive bidding where it is unwanted, had not been requested, and is being used by distribution solely for the purpose of obtaining increased film rental."

Clements May Direct, Act in Turk-Lensed Pic

Stanley Clements, who has the top role in the recently completed Allied Artists' release, "White Lightning," may direct and star in a film to be lensed in Turkey. In New York for a visit, actor said that the venture is in the discussion stage with Turkish producer Turgut Demirag. Latter owns a studio in Istanbul.

Brooklyn-born Clements is a Major Bowes alumnus who broke into films 13 years ago in 20th-Fox's "Tall, Dark and Handsome."

WAIT FOR COSTS TO COME DOWN

Indie ops of nabe and smalltown theatres have indicated that they're bypassing the installation of stereophonic sound until the cost takes a dive. Generally following a "go slow" policy in converting to new systems, these exhibs are heeding the advice of exhib org leaders "to take it easy on spending on new equipment that may prove to be only a temporary stopgap."

With evidence that there'll be a plentiful supply of 3-D and widescreen pix, nabe ops have shown an inclination to install all-purpose screens to receive the new mediums. However, with stereophonic sound costing between \$10,000 and \$15,000 there appears to be no signs of a climb on the directional sound bandwagon. Attitude of small exhibs is that the chains can afford to spend stockholders' coin, but that indie ops have to dig into their own pockets.

Exhibs are also waiting for a demonstration of the 20th-Fox stereo sound system, which, it's stated, may cost less although remaining a major item in the switch to new dimensions. The 20th system, which could conceivably receive industry backing, combines picture and stereo sound on one strip of standard 35m film. Four magnetic tracks are placed on film by reduction in size of the sprocket holes. This method would eliminate

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Teenage Vandals Arouse Exhibs

Teenage vandalism in theatres, which erupted during the war, has continued unabated, according to theatre men. Although many efforts have been made to cope with the situation, exhibs are at loss in seeking remedies. While the damage to property and the h.o. decline caused by rowdiness cannot be estimated, exhibs contend it amounts to a substantial amount over a yearly period.

Theatre chains and exhib orgs feel that the problem can best be handled on a local basis. Managers have been confabbing with local police departments, parent-teacher organizations and other community groups, but haven't succeeded in wholly ending the malicious practices. In Washington, exhib Sidney Lust is spearheading a local community project in an effort to eliminate the vandalism and rowdiness. Providence's Dan Voladon is pushing a campaign in Rhode Island. Several cities in Ohio, in cooperation with school authorities, are offering special free shows at the peak period of teenage exuberance. This usually occurs at high school commencement time. Shows are supervised affairs, with additional

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Briefs From the Lots

M-G set Benar Colleano as lead in "Flame and the Flesh" . . . Jed Carey drew star billing in "The Nebraska," which Columbia sends before the cameras June 12 with Wallace MacDonald producing and Fred F. Sears directing . . . Wyott Ordung's original, "Symphony of Brave Men," optioned by thesp John Pickard for independent production . . . Frank Lovejoy will costar with Tony Curtis in "Beach-Head," which Aubrey Schenck and Howard W. Koch will make in Eastman color and widescreen for UA release.

Warners cartoon studio, ahead of its 20-year schedule, is considering an expansion of activities to include a program of commercials . . . Warners signed Hugh Martin to do the vocal arrangements for Judy Garland's songs in "A Star Is Born," to be produced by Sid Luft in three-dimensional WarnerColor.

Battle of Lenses Has Exhibs in Middle; CinemaScope's High Tab at \$2,875 Pair

3 Features, 6 Shorts Skedded for Vistarama

Hollywood, June 2.

New Vistarama photographic and projection lens, which uses the same type of anamorphic "squeeze" process as CinemaScope, was demonstrated by Vistarama prexy Carl Dudley on the Columbia studio process stage.

Dudley said it produces a picture in aspect ratio of 266 to 1, but release prints in any aspect ratio, from standard three to four on up, can be made from a single negative. He announced that three features and six shorts are already scheduled to use Vistarama, beginning with "Tobor," a scientific story which Richard Goldstone will produce in color.

'Rouge' Winds Up Record 15-Week Run at N.Y. Cap With Sock 725G Take

"Moulin Rouge" (UA) wound up a record run of 15 weeks last week (26) at the Capitol, N.Y., with a terrific gross of slightly better than \$725,000. This compares with the gross of "Gone With Wind" (MG), previous Cap record-holder of \$780,000 registered at the theatre in 1939-40 in two days better than 12 weeks. "Wind" finished its longrun March 6, 1940, and had the benefit of the year-end holidays (New Years and Christmas), having started just prior to Christmas. It also took in the two February holidays.

"Rouge," which opened its run the middle of last February, was helped by the Easter holidays as well as two February holidays. At the final week's pace of \$25,000, pic could have continued a bit longer, since profitable for this stage of any run. However, Loew's wanted the film out in its N.Y. neighborhood theatres. The pic, incidentally, wound up its first week at the Brooklyn Metropolitan with around \$31,000 for a new high.

RKO SETS HOUSE TO TEST ALL NEW-STYLE FILMS

In a move which figures to be more or less copied by other circuits, RKO Theatres has selected one of its houses as an experimental showcase for new films in the various sizes and with new developments in sound. Situation so designated, the 86th St. Theatre, Manhattan, is equipped with a Miracle Mirror screen which can accommodate all the new aspect ratios, including 20th-Fox's CinemaScope, and has directional sound system. Screen, full size, measures, 50 feet in width and 22 feet in height.

RKO outfit, via the new setup, will test audience reaction at the 86th St. spot and thus determine the best manner of presentation of pix for other of the chain's outlets.

Metro's Whitbeck Wins L.A. Flacks' 1st 'Tom-Tom'

Hollywood, June 2.

Frank Whitbeck, vet Metro advertising-exploitation-trailer exec, who will be 71 in July, will be honored by the Hollywood Flacks June 12 at the first annual Tom-Tom Award lunch. Award will be presented annually to the publicist who has brought honor and prestige to the profession.

Publicists Guild prexy Dan Thomas, in announcing the annual award, declared that recipient will not necessarily be a PG member. The June 12 date also marks the Guild's 18th birthday.

Battle of the lenses is in full swing in Hollywood and exhibs are finding themselves caught squarely in the middle. Their problem is as much of systems as it is of cost. CinemaScope projection lenses are being quoted at \$2,875 a pair, it's understood, a price considerably higher than had been expected. "I'm afraid to even mention it to my customers," one equipment house exec confided last week. CinemaScope camera lenses rent for \$25,000 per pic, with few takers so far.

The regular short focal length lenses run anywhere from \$70 to \$300 a pair but currently are in a very short supply since, until very recently, there had hardly been a call for them. At present, practically each screen ratio requires a different kind of lens and the conviction is growing that this situation is untenable and will contribute to speedier standardization of picture dimension.

On the question of what lenses to buy, there's much confusion. There's speculation over the future of CinemaScope in its present form. Although 20th-Fox insists that its widescreen system is applicable to all theatres, large or small, some doubt is being expressed whether it can be profitably applied to houses of limited size. This, combined with the high cost of the CinemaScope lenses, has the trade wondering whether

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Venice Film Fete Preps More Hep Treatment Of U.S. Foreign Pix Buyers

Potential buyers of foreign product will find their quest facilitated at next year's Cannes Film Festival, and the New Venice Film Fete, according to Jean Goldwurm, who's partnered with George Schwartz in operation of several N.Y. art houses as well as a distributing outfit. Just returned from the recent Cannes fete, he disclosed this week that officials of the Riviera event have promised to improve liaison between buyers and sellers. "This year's Cannes festival," Goldwurm said, "was lacking in an atmosphere of good pictures. There were better quality films last year. To my biggest regret, nothing was done to help the foreign buyers get together with producers. I urged the directors of the event that every day, at each of the big hotels, a reception room should be set aside for trade purposes."

"Someone from the festival committee should supervise as well as introduce buyers and sellers without cocktails and speeches—a purely business meeting. This suggestion was applauded by everyone. For whom are you organizing a festival? I asked the authorities. For the press, for stars, or are you aiming at improving possibilities of selling your pictures?"

Femme Clubs Honor WB, Booth, Disney, Goldwyn

Washington, June 2.

Two awards went to Warner Bros. last Friday (29) at the motion picture luncheon which was one of the features of the annual convention of the General Federation of Women's Clubs.

"Story of Will Rogers" copped the prize for best biography of the year 1952-53, and Sherry Jackson won out as best child actress of the year for her performances in WB's "Miracle of Fatima" and "Trouble Along the Way."

Shirley Booth added another kudo to her collection when she was chosen best actress of the year for her performance in "Come Back, Little Sheba." Samuel Goldwyn was given an award for "Hans Christian Andersen," and another went to Walt Disney for "Peter Pan."

Clubwomen were addressed by Eric Johnston and Myrna Loy.



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J. Ray Ups Palms' To Lofty \$50,000, Chi, 'Shane' Socko 26G, 'Bess' Good 24G, 'Stiff' Strong 18G, Ft. Ti' 15G

Chicago, June 2.

Warm weather for the holiday weekend brought in eight new films to the Loop which are expected their biggest biz in many sessions. Widescreen pictures are making their bow here, with two such entries opening concurrently. "Shane," one of the widescreen entries, at the State-Lake looks socko \$26,000. "Young Bess" looks good \$24,000 at Oriental. The 3-D "Fort Ti" shapes fine \$15,000 at United Artists. "Invaders From Mars" is big \$12,500 at Grand.

Johannie Rv plus Georgia Gibbs, on-stage at Chicago should boost "Down Among Sheltering Palms" to a re-earning \$50,000, while "Scared Stiff" looks lush \$18,000 at Palace. Foreign entry, "Justice Is Done," at World looks okay \$4,000. The "Monroe" is brisk \$8,000 with "O. K. Nero."

"Split Second" and "Woman They Almost Lynched" in second frame at Roosevelt should hit an okay total. "Titanic" continues par in third round at Woods while long-running "Little Sheba" still is bright for 13th frame at Ziegfeld.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25)—"Sheltering Palms" (20th) with Johannie Ray and Georgia Gibbs on-stage. Heavy \$50,000. Last week, "Destination Gobi" (20th) with Van Johnson personal, \$48,000.

Grand (RKO) (1,200; 99-\$1.50)—"Invaders From Mars" (20th) and "Silver Whip" (20th). Fast \$12,500. Last week, "Salome" (Col) (8th wk), \$12,500.

Monroe (Indie) (1,000; 95-98)—"O. K. Nero" (IFE). Bright \$8,000. Last week, 3-D Fight Pix (UA) and "Luxury Girls" (IFE), \$4,400.

Oriental (Indie) (3,400; 98-\$1.25)—"Young Bess" (M-G). Good \$24,000. Last week, "Juggler" (Col) (23 wk), \$15,000.

Palace (Elite) (2,500; 93)—"Scared Stiff" (Par). Excellent \$18,000. Last week, "Girls of Pleasure Island" (Par) (2d wk), \$13,000.

Roosevelt (B&K) (1,500; 55-98)—"Split Second" (RKO) and "Woman Almost Lynched" (Rep) (2d wk). Trim \$9,000. Last week, \$17,000.

State-Lake (B&K) (2,700; 98-\$1.25)—"Shane" (Par). Wide screen novelty should catch socko \$26,000. Last week, "Moulin Rouge" (UA) (8th wk), \$18,000.

United Artists (B&K) (1,700; 55-98)—"Fort Ti" (Col). This 3-D pic is fine \$15,000. Last week, "Angel Face" (RKO) and "Count the Hours" (RKO) (2d wk), \$10,500.

Woods (Essaness) (1,073; 98)—"Titanic" (20th) (3d wk). Ok \$14,000. Last week, \$18,000.

World (Indie) (587; 98)—"Justice Is Done" (Indie). Lush \$4,000. Last week, "Don Camillo" (IFE) (5th wk), \$3,500.

Ziegfeld (Lopert) (485; 98)—"Little Sheba" (Par) (13th wk). Fine \$3,200. Last week, same.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

Ft. Ti' Terrific \$11,000, Omaha

Omaha, June 2.

New bills at all the major downtown spots this week but biz is somewhat disappointing in view of holiday weekend, good weather and plenty of spenders. Best of new crop are "Fort Ti" plus Marciano-Walcott fight pic at State and "Powder River" at Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 20-76)—"Ambush Tomahawk Gap" (Col) and "Serpent of Nile" (Col). Mild \$4,000. Last week, "Problem Girls" (Col) and "One Girl's Confession" (Col), \$4,500.

Omaha (Tristates) (2,100; 20-76)—"Powder River" (20th) and "Gambler and Lady" (20th). Heavy exploitation helping this to nice \$7,500. Last week, "Girl Who Had Everything" (M-G) and "Rebel City" (M-G), \$7,000.

Orpheum Tristates (3,000; 20-76)—"Light of Silvery Moon" (WB) and "Stop, You're Killing Me" (WB). Okay \$10,000. Last week, "Girls Pleasure Island" (Par) and "Loose in London" (AA), \$8,500.

State (Goldberg) (865; 50-\$1)—"Fort Ti" (Col) and Marciano-Walcott fight pic (UA). This is Omaha's fourth taste of 3-D and novelty apparently is not wearing off. Fancy \$11,000 looks. Last week, "Sombrero" (M-G) and "Fast Company" (M-G), \$4,000 at 25-76 scale.

Balto Big, 'Shane' Wham \$22,500, 'Bess' Oke 13G, - 'Moon' Silvery \$12,000

Baltimore, June 2.

Memorial Day holiday weekend was a hypo for biz grosses here last week since cool weather kept crowds away from beaches. "Shane" is sensational at Keith's with local crit going all out for this wide-screen western. "Young Bess" at the Century is cashing in on the Coronation interest. "By Light of Silvery Moon" at Stanley is good while "Titanic" is showing nice playing power at the New in its second week.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-76)—"Young Bess" (M-G). Brisk \$13,000. Last week, "Never Let Me Go" (M-C) (2d wk), \$7,000.

Hippodrome (Rappaport) (2,100; 50-\$1.25)—"Salome" (RKO) (4th wk). Still okay at \$15,500 after \$18,000 for third.

Keith's (Schanberger) (2,400; 50-\$1.25)—"Shane" (Par). Giant \$22,500. Last week, "Fort Ti" (Col), \$11,200.

Little (Rappaport) (310; 25-99)—"Man On Tightrope" (20th) (3d wk). Nice \$3,300 after \$3,800 last week.

Mayfair (Hicks) (880; 20-76)—"Ma, Pa Kettle On Vacation" (U). Opening tomorrow (Wed.) after week of "Woman They Almost Lynched" (Col) got fair \$4,400.

New Mechanic (1,800; 35-70)—"Titanic" (20th) (2d wk). Still potent at \$16,000 after \$18,700 opener.

Playhouse (Schwaber) (420; 50-\$1)—"Importance Being Earnest" (U) (3d wk). Still big \$4,500, same as second week.

Stanley (WB) (\$3,280; 35-80)—"Light of Silvery Moon" (WB). Good \$12,000. Last week, "House of Wax" (WB) (4th wk), \$14,700 at upped scale.

Town (Rappaport) (1,800; 50-\$1.25)—"Moulin Rouge" (UA) (6th wk). Socko \$12,500 after \$15,700 in 5th.

'SPACE' WOW \$14,000, PORT.; 'BESS' TALL 11G

Portland, Ore., June 2.

Biz is perking a bit at first-runs this week after a lengthy slump because of product. "It Came From Outer Space" shapes great at Broadway to pace city. "Young Bess" also is big at Liberty. "Desert Rats" is oke in two houses.

Estimates for This Week

Broadway (Parker) (1,890; 80-\$1.25)—"It Came From Outer Space" (U). Great \$14,000 or over. Last week, "Sombrero" (M-G) and "Secret Sharer" (RKO), \$7,000.

Guild (Parker) (400; 51)—"Lili" (M-G) (2d wk). Tall \$3,700. Last week, \$4,100.

Liberty (Hamrick) (1,875; 65-99)—"Young Bess" (M-G) and "Bright Road" (M-G). Big \$11,000. Last week, "Hitch-Hiker" (RKO) and "Woman Almost Lynched" (Rep), \$7,000.

Mayfair (Evergreen) (1,500; 65-99)—"Never Wave at WAC" (RKO) and "Angel Face" (RKO) (m.o.). Good \$4,500. Last week, "Moulin Rouge" (UA) (6th wk), \$4,400.

Oriental (Evergreen) (2,000; 65-99)—"Desert Rats" (20th) and "High Treason" (Indie). Okay \$3,000 or less. Last week, "Never Wave at WAC" (RKO) and "Angel Face" (RKO), \$3,700.

Orpheum (Evergreen) (1,750; 65-99)—"Desert Rats" (20th) and "High Treason" (Indie). Oke \$5,000. Last week, "Never Wave at WAC" (RKO) and "High Treason" (Indie), \$7,400.

Paramount (Evergreen) (3,400; 65-99)—"Powder River" (20th) and "Dark Man" (Indie). So-so \$5,500. Last week, "Invaders From Mars" (20th) and "Fangs of Arctic" (Indie), \$5,400.

United Artists (Parker) (890; 65-99)—"Never Let Me Go" (M-G). Mild \$5,000. Last week, "Off Limits" (Par) (4th wk), \$2,800.

'Sangaree' Socko \$15,000, L'ville

Louisville, June 2.

Impact of hot weekend was offset considerably in this city by new, strong fare, and Memorial Day weekend. "Sangaree" in technicolor and 3-D, at the Rialto is smash leader. "All Ashore" at Mary Anderson looks fancy. "Never Let Me Go" at the Kentucky also is strong. "Young Bess" at State is only fairish.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"Never Let Me Go" (M-G) and "Code Two" (M-G). Strong \$5,500. Last week, "Sheltering Palms" (20th) and "Problem Girls" (Col), \$5,000.

Mary Anderson (People's) (1,200; 50-75)—"All Ashore" (Col). This Technicolor production is ideal fare for current hot term and looks fancy \$7,000. Last week, "House of Wax" (WB) (3d wk), at upped scale, same.

Rialto (Fourth Avenue) (3,000; 50-75)—"Sangaree" (Par). This Technicolor 3-D opus helped a lot by double holiday. Smash \$15,000. Last week, "Off Limits" (Par) and Marciano vs. Walcott ght pic (UA), \$12,000.

State (Loew's) (3,000; 50-75)—"Young Bess" (M-G) and "Glass Wall" (Col). Only fairish \$10,000. Last week, "I Love Melvin" (M-G) and "Confidentially Connie" (M-G), \$6,000.

'BESS' GREAT \$17,000 IN DET.; 'TITANIC' 28G

Detroit, June 2.

Memorial Day weekend had little effect on downtown biz this year. "Young Bess" timed to catch Coronation fever, looks great at the Adams. "Titanic" looks oke at the Fox. "Trouble Along Way" is fair at Palms. House of Wax still is big in fifth week at Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-\$1)—"Titanic" (20th) and "High Treason" (Indie). Oke \$28,000. Last week, "Man On Tightrope" (20th) and Lionel Hampton on-stage, \$39,000.

Michigan (United Detroit) (4,000; 95-\$1.25)—"House of Wax" (WB) (5th wk). Big \$17,000. Last week, \$24,000.

Palms (UD) (2,951; 70-95)—"Trouble Along Way" (WB) and "49th Man" (Col). Fair \$16,000. Last week, "Man in Dark" (Col) and "Siren of Baghdad" (Col) (2d wk), \$15,000.

Madison (UD) (1,900; 70-95)—"Hitch-Hiker" (RKO) and "Count" (Continued on page 16)

Holiday Rain Boosts B'way Biz; 3-D Fort Ti' Socko 60G, Bay' Big 30G, 'Titanic' Great 103G, 'Bess' Hot 135G

Despite the fact that Memorial Day weekend this year represented only a quickie two-day holiday instead of the usual three or four days, rain last Saturday (30) and cool, threatening weather Sunday (31) gave Broadway film business a real lift. The result is a big improvement this session over recent sagging weeks. Both the Music Hall and Roxy established new Decoration Day records Saturday. The Criterion set a new opening day mark last Friday (29).

Continued strength of 3-D pix gave the Broadway deluxers an added push. Standout in this category is "Fort Ti" with a smash \$60,000 at Criterion. "Thunder Bay" continued sock with \$30,000 in second week at the State. "Cinemascope" the grandfather of tridimensionals, of course, continues near capacity at the Broadway, with \$39,000 for the 35th week.

Besides these three, "Titanic" with iceshow on-stage landed a great \$103,000 in its first week at the Roxy. "Tonight at 8:30" hit a socko \$9,200 on its initial stanza at the arly Baronet. "Strange Deception" also was very good \$8,200 in first round at the Normandie. "Battle Circus" was fair \$20,000 for preem week at the Capitol while "Destination Gobi" shapes to get only mild \$10,000 in first session at the Globe.

"Young Bess" with Coronation pageant featuring the stageshow is holding with big \$135,000 in second week at the Music Hall, same as opening round. Favorable weather is enabling "Desert Song" with Jerry Gray band, Four Aces and Alan King topping stage bill to land a good \$61,000 in second stanza at the Paramount.

"Salome" held nicely to get \$13,000 in 10th frame ended last night (Tues.) at the Rivoli. "President's Lady" looks to get fair \$12,000 in second round at the Astor.

The Victoria closed for three days after "The Juggler" landed an okay \$10,000 in fourth week (6 days) to ready the house for preem of the 3-D "Sangaree" tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; 80-\$1.50)—"President's Lady" (20th) (2d wk). First holdover round ending today (Wed.) is holding at fair \$12,000 after only \$14,000 opening week. Likely not to stay very much longer.

Broadway (Cinerama) (1,250; 90-\$2.80)—"Cinerama" (Indie) (36th wk). The 35th stanza ended yesterday (Tues.) was great \$39,000, not far from capacity. The 34th week was \$38,000. Goes into Warner Theatre Friday (5) with single performance that night for continuation of Broadway run.

Baronet (Reader) (450; 90-\$1.50)—"Tonight at 8:30" (Indie) (2d wk). Initial session ended Sunday (31) hit great \$9,200, top non-holiday week but topped by "Importance Being Earnest" (U) last Xmas week. Fine crit appraisal hints a run.

Capitol (Loew's) (4,820; 70-\$1.80)—"Battle Circus" (M-G) (2d wk). First round ended last night (Tues.) was fair \$20,000. In ahead, "Moulin Rouge" (UA) (15th wk), held at \$25,000 after sock \$31,000 for 14th week. Established longrun mark at Cap., topping former record held by "Gone With Wind" (M-G) by several weeks. Registered \$725,000 in longrun.

Criterion (Moss) (1,700; 85-\$2.25)—"Fort Ti" (Col). Initial session ending tomorrow (Thurs.) looks to hit terrific \$50,000, one of all-time big weeks here. Made new high for opening day. Holds, natch! House closed last Wednesday-Thursday to set theatre for 3-D showings of "Ti". In ahead, "Split Second" (RKO) (2d wk-8 days), \$9,500.

Fine Arts (Davis) (468; 90-\$1.80)—"Panfan the Tulip" (Indie) (5th wk). Fourth round ended Sunday (31) continued very big with \$9,300, as against \$9,200 for third week. Stays on indef.

Globe (Brandt) (1,500; 60-\$1.50)—"Destination Gobi" (20th). Initial stanza ending tomorrow (Thurs.) is heading for mild \$10,000. In ahead, "Treasure Golden Condor" (20th), dull \$9,000 despite boost from preview of "Gobi" (Farmer Takes Wife) (20th) due in Friday (5).

Holiday (Par-Rose) (950; 60-\$1.25)—"Hitch-Hiker" (6th wk). Fifth round ended last night (Tues.) held around \$5,000 after good \$5,200 for fourth.

Mayfair (Brandt) (1,736; 70-\$1.60)—"Desert Rats" (20th) (4th wk-6 days). Current week winding up

today (Wed.) is down to mild \$6,500 after \$9,000 for third frame. "Man on Tightrope" (20th) opens tomorrow (Thurs.).

Normandie (Normandie Theatres) (592; 95-\$1.80)—"Strange Deception" (Casino) (2d wk). Initial session ended Monday (1) was very good \$8,200. Pic teed off with elaborate preem Monday (25) night. Italian pic looks to build on word-of-mouth.

Palace (RKO) (1,700; 50-\$1.50)—"Invaders From Mars" (20th) with 3 acts of vaudeville. Heading for good \$20,000 in week ending tomorrow (Thurs.). In ahead, "The System" (WB) with vaude, mild \$15,000.

Paramount (Par) (3,664; 80-\$1.80)—"South Sea Woman" (WB) with Vic Damone, Richard Hayman orch, Joey Bishop, Bunny Briggs on-stage. Opens today (Wed.). Last week, "Desert Song" (WB) plus Jerry Gray orch, Four Aces, Alan King heading stageshow (2d wk), good \$61,000 after \$60,000 opening frame.

Paris (Indie) (568; 90-\$1.80)—"Seven Deadly Sins" (Indie) (4th wk). Third round ended Sunday (31) pushed to smash \$13,600 after \$12,500 for second week.

Rivoli (UAT) (2,092; 95-\$1.80)—"Salome" (Col) (11th wk). The 10th frame ended last night (Tues.) held very well with \$13,000 after okay \$14,000 for ninth week.

Radio City Music Hall (Rockefellers) (5,945; 90-\$2.40)—"Young Bess" (M-G) with stageshow (2d wk). House was especially helped by Memorial Day weekend. Current week looks to hold at big \$135,000 same as opening stanza, Saturday was biggest Memorial Day ever at Hall. Stays on.

Roxy (20th) (5,886; 50-\$2.20)—"Titanic" (20th) with iceshow (2d wk). Initial session ended last night (Tues.) soared to great \$103,000, being helped by fine reviews. In ahead, "Trouble Along Way" (WB) with iceshow (3d wk), \$41,000. Registered biggest Memorial Day ever on Saturday (30).

State (Loew's) (3,450; 85-\$1.80)—"Thunder Bay" (U) (3d wk). Initial holdover frame ended last night (Tues.) continued great with \$30,000 after smash \$41,000 first week.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50)—"Bellissima" (IFE) (3d wk). Third stanza ending Friday (5) looks to reach big \$6,300 after \$6,700 in second week.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50)—"Lili" (M-G) (13th wk). The 12th round ended Monday (1) climbed to socko \$8,300 after \$6,600 for 11th week.

Victoria (City Inv.) (1,060; 85-\$1.80)—"The Juggler" (Col) (4th wk-6 days). Finished run Sunday (31) with okay \$10,000 for abbreviated stanza. Third week was \$12,000. House closed down for three days to get ready for 3-D "Sangaree" (Par), which opens tomorrow (Thurs.).

Heat, Races Bop Indpls., But 'Sangaree' Lively \$15,000; 'Bess' Slow 8G

Indianapolis, June 2.

A heat wave on top of Speedway attendance Memorial Day, estimated in excess of 190,000, put a crimp in film biz over holiday weekend. "Sangaree" at Indiana, is only boxoffice standout being very big. "Young Bess" at Loew's and "Desert Song" at Circle are tepid.

Estimates for This Week

Circle (Cockhill-Dolle) (2,800; 50-76)—"Desert Song" (WB) and "System" (WB). Mild \$8,000. Last week, "Sheltering Palms" (20th) and "Silver Whip" (20th), \$6,500.

Indiana (C-D) (3,200; 90-\$1.20)—"Sangaree" (Par). Lusty \$15,000. Last week, "Titanic" (20th) and "Kansas and Pacific" (AA), \$7,500 at 50-76 scale.

Keith's (C-D) (1,300; 50-76)—"Tonight We Sing" (20th). Drab \$2,500. Last week, "House of Wax" (WB) (m.o.), fine \$8,000 at 50-\$1.20 scale, third week downtown.

Loew's (Loew's) (2,427; 50-76)—"Young Bess" (M-G) and "Fast Company" (M-G). Slow \$3,000. Last week, "Remains to Be Seen" (M-G) and "Cry of Hunted" (M-G), \$7,500.

Lyric (C-D) (1,600; 50-76)—"Lone Hand" (U) and "Lugosi Meets Brooklyn Gorilla" (Indie). Oke \$4,500. Last week, "Roar of Crou" (AA) and "Loose in London" (Indie), \$5,500.

New Bills Boost Cincy; 'Son' Sweet at \$9,500, 'Stiff' OK 14G, 'Bess' 9G

Cincinnati, June 2.

Three bright new bills and a lift from the holiday are boosting downtown trade this session. "Scared Stiff" is the top congetter and doing nicely at Albee. "Young Bess" has the Capitol in the chins while the Palace is sounding sweet music with "Desert Song." "House of Wax" and "Titanic" are sturdy holdovers.

Estimates for This Week

Albee (RKO) (3,100; 55-85)—"Scared Stiff" (Par). Trim \$14,000. Last week, "Moulin Rouge" (UA) (2d wk), \$10,500 at 75-\$1 scale.

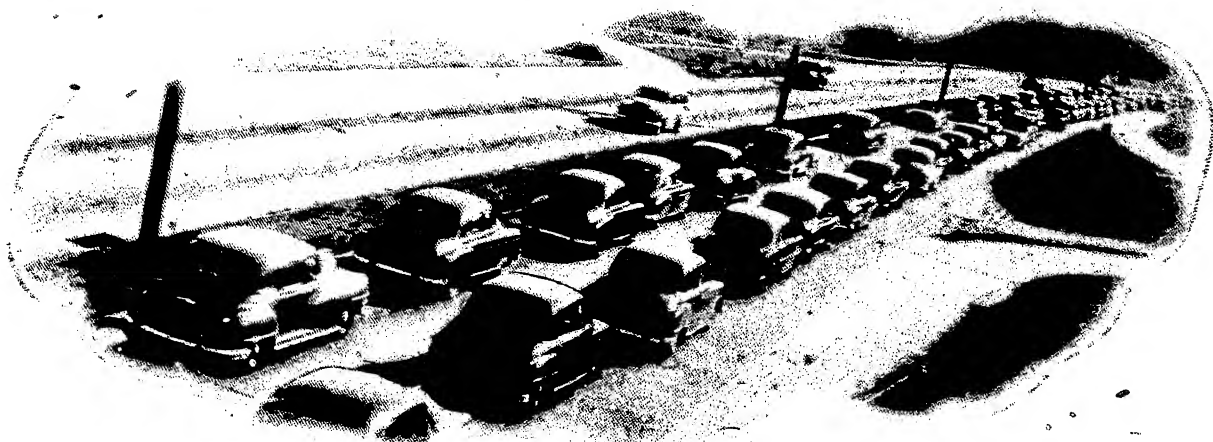
Capitol (RKO) (2,000; 55-85)—"Young Bess" (M-G). Hotsy \$9,500. Last week, "Anna" (IFE), \$6,000.

Grand (RKO) (1,400; 75-\$1.25)—"House of Wax" (WB) (m.o.) (4th wk). Still slick for sixth front-line week at \$5,500. Last week, \$5,500.

Keith's (Shor) (1,500; 55-85)—"Titanic" (20th) (2d wk). Good \$9,000 after \$7,000 bow.

Palace (RKO) (2,600; 55-85)—"Desert Song" (WB). Sweet \$9,500. Last week, "Invaders From Mars" (20th), \$7,500.

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'Shane' Standout in D.C., Sock 26G; 'Pickup' Hot 10G, 'Bess'—Vaude 23G

Washington, June 2. Despite a relatively quiet holiday weekend, general level of biz along main stem is brisk. Standout is "Shane," which shapes sock at the Warner and at company's first-run nabe, the Ambassador. "Young Bess" with vaude at Loew's Capitol is bright, but not up to hopes for this Coronation-conscious city. Also on solid side is "Pickup on South Street" at Loew's Columbia. "Man on Tightrope" is stout in second Dupont week. Holdovers generally are steady.

Estimates for This Week
Capitol (Loew's) (3,434; 55-95)—"Young Bess" (M-G) plus vaude. Trim \$23,000, but not up to hopes. Last week, "Treasure Golden Condor" (20th) and vaude, \$18,000.
Columbia (Loew's) (1,174; 55-85)—"Pickup on South Street" (20th). Fine \$10,000. Last week, "Invaders from Mars" (20th), \$6,000.
Dupont (Lopert) (372; 55-51)—"Man on Tightrope" (20th) (2d wk). Stout \$5,500 after big \$6,000 last week. Stays.
Keith's (RKO) (1,949; 70-81)—"Angel Face" (RKO). Slow \$7,000. Last week, "Man in Dark" (Col) (3d wk), \$8,000.
Metropolitan (Warner) (1,200; 55-85)—"Vanquished" (Par). Sluggish \$4,000. Last week, "Jack McCall, Desperado" (Col), \$4,000.
Palace (Loew's) (2,370; 55-85)—"Titanic" (20th) (2d final wk). Pleasing \$10,000 after \$14,000 last week.
Playhouse (Lopert) (435; 55-51)—"The Star" (20th) (4th wk). Very slight dip to \$4,700 after smooth \$5,000 last week. Holds.
Warner (WB) (2,174; 55-85)—"Shane" (Par). Tops the town with socko \$26,000. Holds on. Last week, "Light Silvery Moon" (WB), \$11,000.
Trans-Lux (T-L) (600; 90-\$1.25)—"Salome" (Col) (8th wk). Steady \$5,000 for second consecutive week. Stays over.

Pitt Sluggish Albeit 'Ft. Ti,' Smart \$13,000, 'Shame' Lusty 18G, 2d

Pittsburgh, June 2. Memorial Day weekend no help downtown here, with warm weather teeing off picnic season and Pirate-Dodger doubleheader at Forbes Field jamming them in. The drive-ins were big but others mainly suffered. Second stanza of "Shane" at Stanley, "Fort Ti," first 3-D pic for Harris, and "Young Bess" at Penn loom best. Not much, however, for "Desert Song" at Fulton and "Desert Song" at Warner.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—"Desert Song" (20th). Mild \$5,500 if that. Last week, "Invaders from Mars" (20th), \$4,000.
Harris (Harris) (2,200; 65-\$1)—"Fort Ti" (Col). First 3-D'er for this house. Should do close to \$13,000, very good here. Holds. Last week, "Lone Hand" (U), \$3,500.
Penn (Loew's) (3,300; 50-85)—"Young Bess" (M-G). Best thing in several weeks at this house but still only fair at \$13,000. Last week, "Sombbrero" (M-G), \$7,000.
Squirrel Hill (WB) (900; 50-85)—"Crash of Silence" (U) (2d wk). Will go under \$1,500 after ok \$2,000 last week.
Stanley (WB) (3,800; 85-\$1.25)—"Shane" (Par) (2d wk). Sock west-ern showing on widescreen holding up at big \$18,000, more than enough to rate it a third. Last week, \$27,000.
Warner (WB) (2,000; 50-85)—"Desert Song" (WB). This one was originally booked for bigger Stanley, but had to be switched when runs materialized for "House of Wax" and now "Shane." May be good thing since only fair \$6,500 looms. Last week, "Split Second" (RKO), \$3,500.

'Stiff' Hotsy \$17,000, Prov; 'Pickup' Nice 8G

Providence, June 2. Strong product is pulling them in this week. The ordinarily low-grosser Metropolitan leads the list with "Scared Stiff," which is very big. State's "Young Bess" is fair. RKO Albee's "Pickup on South Street" and Majestic's "Desert Song" are doing fairly well.

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Pickup on South Street" (20th) and "Man on Tightrope" (RKO). Nice \$8,000. Last week, "Angel Face" (RKO) and "Count the Hours" (RKO), \$7,000.
Majestic (Fay) (2,200; 44-65)—(Continued on page 16)

Key City Grosses

Estimated Total Gross
This Week \$2,596,100
(Based 24 cities, 207 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,289,200
(Based on 24 cities, and 216 theatres.)

'Shane' Mighty \$42,000, Philly

Philadelphia, June 2. Heavy rains are spelling big biz for first-runs this session, with Memorial Day especially strong as a result of unfavorable outdoor weather. New product is faring especially well. Big bally for "Pickup on South St." is giving it a terrific stanza at the Goldman. Same is true of "Shane" which is in for a mighty session at the Mastbaum. Smart exploitation is helping "Sangaree" to a solid round at the Stanley. "Moulin Rouge" perked to a sock total at bandbox Trans-Lux although in 13th wee.

Estimates for This Week
Arcadia (S&S) (625; 85-\$1.20)—"Lili" (M-G) (3d wk). Neat \$8,200. Last week, \$8,500.
Boyd (WB) (2,360; 50-99)—"Desert Song" (WB). Fair \$11,000. Last week, "Man on Tightrope" (20th), \$14,000.
Fox (20th) (2,250; 50-99)—"Titanic" (20th) (3d wk). Good \$13,000. Last week, \$15,000.
Goldman (Goldman) (1,200; 50-99)—"Pickup on South St." (20th). Terrific \$28,000. Last week, "Jamaica Run" (Par), \$11,000.
Mastbaum (WB) (4,360; 99-\$1.25)—"Shane" (Par). Mighty \$42,000. Last week, "House of Wax" (WB) (5th wk-5 days), \$12,000.
Midtown (Goldman) (1,000; 85-\$1.25)—"Tonight We Sing" (20th) (3d wk). Dull \$6,500. Last week, \$9,000.
Randolph (Goldman) (2,500; 50-99)—"Juggler" (Col). Fair \$14,000. Last week, "Girl Next Door" (20th), \$12,000 in 9 days.
Stanley (WB) (2,900; 99-\$1.25)—"Sangaree" (Par). Solid \$26,000. Last week, "Sheltering Palms" (20th), \$9,000.
Stanton (WB) (1,473; 50-99)—"Sea Devils" (RKO). Okay \$7,500. Last week, "San Antonio" (Rep) and "Woman Almost Lynched" (Rep), \$7,000.
Trans-Lux (T-L) (500; 90-\$1.50)—"Moulin Rouge" (UA) (13th wk). Sock \$11,000. Last week, \$9,700.

'SPACE' TERRIF 21G, BUFF; 'STIFF' HEP 17G

Buffalo, June 2. Smash new entry here this session is "It Came From Outer Space," this 3-D pic heading for terrific total at the Lafayette. "Scared Stiff" is rated lively at Paramount but "Desert Song" looms only fair at Center. "Young Bess" also is midlish at the Buffalo.

Estimates for This Week
Buffalo (Loew's) (3,000; 40-70)—"Young Bess" (M-G) and "Fast Company" (M-G). Fair \$11,000. Last week, "Girl Who Had Everything" (M-G) and "Remains to Be Seen" (M-G), \$12,500.
Paramount (Par) (3,000; 40-70)—"Scared Stiff" (Par) and "The System" (WB). Lively \$17,000. Last week, "Pony Express" (Par) and "Stolen Identity" (Indie), \$9,000.
Center (Par) (2,100; 40-70)—"Desert Song" (WB) and "White Corridors" (Indie). Fair \$9,000. Last week, "Vanquished" (Par) and "Monsoon" (UA), \$6,500.
Lafayette (Basil) (3,000; 40-70)—"It Came From Outer Space" (U). Terrific \$21,000 or near. Last week, "Serpent of Nile" (Col) and "Glass Wall" (Col), \$6,500.
Century (20th Cent.) (3,000; 40-70)—"Hitch-Hiker" (RKO) and "Count the Hours" (RKO). Tepid \$8,000. Last week, "Desert Rats" (20th) and "Rebel City" (Indie), \$8,500.

'Ft. Ti' Loud \$23,000 Tops '3-D Pix Hypo L.A. Biz; 'Space' Huge Cleve.; 'Song' Okay 9G

Cleveland, June 2. "Fort Ti," Palace's second 3-D pic, is building one of the strongest sessions the RKO house has had in months. "Young Bess" at State looms slow. "Desert Song" is not especially big but ok at Allen. "Down Among Sheltering Palms" at Hipp shapes light.

Estimates for This Week
Allen (Warners) (3,000; 55-85)—"Desert Song" (WB). Oke \$9,000. Last week, "Titanic" (20th), \$13,000.
Hipp (Telemanagement) (3,700; 55-85)—"Sheltering Palms" (20th) and "Bandits Corsica" (UA). Slow \$8,000. Last week, "Man on Tightrope" (20th), \$8,500.
Lower Mall (Community) (585; 55-85)—"Forbidden Games" (Indie). Light \$2,500. Last week, "Two Cents Worth Hope" (Indie), \$2,000.
Palace (RKO) (3,300; 55-85)—"Fort Ti" (Col). Sock \$23,000 or over. Holds. Last week, "Invaders from Mars" (20th), \$9,500.
State (Loew's) (3,450; 55-85)—"Young Bess" (M-G). Slow \$9,000. Last week, "Girl Who Had Everything" (M-G), same.
Stillman (Loew's) (2,700; 55-85)—"Vanquished" (Par). Ordinary \$5,000. Last week, "Jamaica Run" (Par), ditto.

'Pickup' Powerful 21G, Hub; 'Shane' Tall 30G, 'Bess' 17G, 'Song' 14G

Boston, June 2. Hypoed by strong entries biz is on upbeat this stanza. "Shane," which opened big at the Met, seems likely to get top coin. "Pickup on South St." at the Memorial, is equally big at smaller house. "Young Bess" at the State and Orpheum (also appears) in the chips. "Desert Song" at Paramount and Fenway is not more than average.

Estimates for This Week
Allen (B&Q) (1,500; 74-\$1.25)—"Lili" (M-G) (3d wk). Fine \$7,500 following \$9,000 second week.
Boston (RKO) (3,000; 50-90)—"Columbus" (U) and "Nightmare in Red China" (Indie). So-so \$9,000. Last week, "Law and Order" (U) and "Flying Squadron" (Rep), \$8,000.
Exeter (Indie) (1,300; 60-80)—"I Believe in You" (U) (3d wk). Held at about \$4,000 after neat \$5,000 second stanza.
Fenway (NET) (1,373; 50-90)—"Desert Song" (WB) and "Marksmen" (AA). Mild \$4,000. Last week, "Sheltering Palms" (20th) and "Lady Wants Mink" (Rep), \$4,800.
Memorial (RKO) (3,000; 50-90)—"Pickup on South St." (20th) and "Night Without Stars" (RKO). Great \$21,000 shaping. Last week, "Split Second" (RKO) and "Big Frame" (RKO), \$9,000.
Metropolitan (NET) (4,367; 50-\$1)—"Shane" (Par). Tall \$30,000 looming. Last week, "Titanic" (20th) and "Perilous Journey" (Rep), \$16,500.
Orpheum (Loew's) (3,000; 50-90)—"Young Bess" (M-G) and "Fast Company" (M-G). Hefty \$17,000. Last week, "Juggler" (Col) and "Ambush Tomahawk Gap" (Col), \$12,500.
Paramount (NET) (1,700; 50-90)—"Desert Song" (WB) and "Marksmen" (AA). Thin \$10,000. Last week, "Sheltering Palms" (20th) and "Lady Wants Mink" (Rep), same.
State (Loew's) (3,500; 50-90)—"Young Bess" (M-G) and "Fast Company" (M-G). Oke \$9,000. Last week, "Juggler" (Col) and "Ambush Tomahawk Gap" (Col), \$7,500.

Heat Fails to Hurt K.C.; 'Sangaree' Wow \$15,000, 'Titanic' 16G, 'Bess' 11G

Kansas City, June 2. Better line-up of product currently is helping grosses here. "Sangaree," sock at the Paramount, is standout. "Young Bess" at the Midland is trim while "Titanic" at the Tower, Uptown, Fairway and Granada looms sturdy. "Sangaree" is due to hold. Holdovers of "House of Wax" at the RKO, Missouri and "Lili" at the Kimo continue strong. Weather very warm here for May and holiday weekend.

Estimates for This Week
Kimo (Dickinson) (504; 65-85)—"Lili" (M-G) (3d wk). Sock \$3,200. Last week, \$3,300.
Midland (Loew's) (3,500; 50-75)—"Young Bess" (M-G) and "Fast Company" (M-G). Fine \$11,000. Last week, "Remains to Be Seen" (M-G) and "Cry of Hunted" (M-G), \$8,000.
Missouri (RKO) (2,650; 75-\$1—

'3-D Pix Hypo L.A. Biz; 'Space' Huge \$70,000, 'Ft. Ti' Fast 64G, 'Bess' Brisk 25G, 'Cinerama' 35G, 5th, 'Stiff' 23G

Broadway Grosses

Estimated Total Gross
This Week \$579,400
(Based on 20 theatres)
Last Year \$601,100
(Based on 20 theatres)

'Sangaree' Fast \$26,000, Frisco

San Francisco, June 2. Generally cloudy holiday week plus tourist influx is boosting biz at both Paramount and Golden Gate. However, the 3-D pix in three Market Street houses are not enough to carry whole load, further handicapped by lack of stamina on part of some holdovers. "Sangaree," getting best coin in city, is smash at Gate while "Scared Stiff" looms big at Par. "House of Wax," also 3-D like "Sangaree," still is solid in sixth St. Francis week while "Fort Ti," third 3-D pic, is way off from opening round at Orpheum. "Desert Rats" looks mild at the Fox while "Young Bess" is fair at Warfield.

Estimates for This Week
Golden Gate (RKO) (2,850; 95-\$1.25)—"Sangaree" (Par) and "Problem Girls" (Col). Smash \$26,000. Last week, "Law and Order" (U) and "One Girl's Confession" (Col), \$8,300.
Fox (FWC) (4,651; 65-95)—"Desert Rats" (20th) and "Battles Chief Pontiac" (Indie). Mild \$14,000 or near. Last week, "Titanic" (20th) and "Bright Road" (M-G) (2d wk-6 days), \$9,000.
Warfield (Loew's) (2,656; 65-95)—"Young Bess" (M-G). Fair \$14,000. Last week, "Girl Who Had Everything" (M-G), \$12,000 in 6 days.
Paramount (Par) (2,646; 65-95)—"Scared Stiff" (Par) and "Blades Musketeers" (Indie). Big \$20,000. Last week, "Light Silvery Moon" (WB) and "Run For Hills" (Indie) (2d wk), \$8,500.
St. Francis (Par) (1,400; 95-\$1.25)—"House of Wax" (WB) (6th wk). Solid \$8,000. Last week, \$11,500.
Orpheum (No. Coast) (2,448; \$1.20-\$1.50)—"Fort Ti" (Col) (3d wk) plus light films (UA) (2d wk). Off to \$9,000. Last week, sock \$22,500.
United Artists (No. Coast) (1,207; \$1.25-\$1.50)—"Salome" (Col) (4th wk). Off to \$6,000. Last week, fine \$10,000.
Stagedoor (A-R) (370; \$1.50-\$1.80)—"Hans Christian Andersen" (RKO) (15th wk). Solid \$7,500. Last week, \$7,200.
Clay (Rosener) (400; 65-85)—"Marika" (Indie). Brisk \$3,100. Last week, "Importance Being Earnest" (U) (8th wk), \$1,600.
Larkin (Rosener) (400; 64-85)—"Don Camillo" (IFE) (8th wk). Good \$1,900. Last week, \$2,200.
Vogue (S. F. Theatres) (377; 85-\$1)—"Times Gone By" (Indie) (7th wk). Nice \$1,200. Last week, \$1,400.

Los Angeles, June 2. First-run boxoffice is way up here this frame with 3-D and widescreen adding tremendously to current week's total. This is remarkable because Memorial Day holiday rarely means much here at the week's.

Town topper is the 3-D "Came From Outer Space" which is giving the Hillstreet and Pantages its best weekend trade in seven years. It is heading for a whopping \$70,000 or near on initial week in these two houses. "Fort Ti," also 3-D but without stereophonic sound, shapes near solid \$64,000 in two situations. The stereo sound was dropped after two days to save the expense of an extra boothman because neither the biz nor sound improvement was rated as justified.

Widescreening "Young Bess" looms smart \$25,000 in two sites, regular scale. "Scared Stiff" shapes hefty \$23,000 in two houses plus hefty \$39,000 in five ozoners. Neat \$20,000 is seen for "Juggler" in two spots while "Pickup on South St." looks good \$27,000, four spots. "Cinerama" leads h.o.s. in fifth week.

Estimates for This Week
Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.50)—"Came From Outer Space" (U). Terrific \$70,000. Last week, with Ritz, "Happens Every Thursday" (U) and "Lone Hand" (U), \$17,000; holding second week at Ritz for slow \$2,200.
Downtown, Hawaii (SW-G&S) (1,757; 1,106; 70-\$1.10)—"Scared Stiff" (Par) and "Fort Vengeance" (AA) (Downtown only). Nifty \$23,000. Last week, Downtown, Wiltern, Beverly Hills, "Fair Wind Java" (Rep) and "Marksmen" (AA), \$11,000; Hawaii, with Orpheum.
United Artists, Wiltern (UATC-SW) (2,100; 2,344; 70-\$1.10)—"Siren Bagdad" (Col) and "49th Man" (Col). Slim \$6,000. Last week, United Artists, "Columbus South" (U) and "Kittles on Vacation" (U), \$5,600.
Orpheum (Metropolitan) (2,213; 70-90)—"Roar of Crowd" (AA) and "Cow Country" (AA). Light \$4,000. Last week, 3-D Marciano-Walcott fight (UA), "Love Happy" (UA) and "Africa Screams" (UA) (reissue); 3-fight pix and "Luxury Girls" (UA) at Hawaii, \$3,600.
Los Angeles, Hollywood Paramounts (AB-PT-F&M) (3,300; 1,430; 95-\$1.50)—"Fort Ti" (Col). Solid \$64,000. Last week, "House Wax" (WB) (8th wk-6 days), \$24,700.
Egyptian, Palace (UATC-Metropolitan) (1,538; 1,212; 70-\$1.10)—"Young Bess" (M-G). Smart \$25,000. Last week, Egyptian, Loew's State, "Never Let Me Go" (M-G) and "Cry of Hunted" (M-G) (2d wk), \$14,200.
Loew's State, Four Star (UATC) (2,404; 900; 70-\$1.10)—"Juggler" (Col) and "Fast Company" (M-G) (State only). Neat \$20,000. Last week, Four Star, "Salome" (Col) (6th wk-9 days), \$4,800.
Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-\$1.10)—"Pickup on South Street" (20th) and "Perilous Journey" (Rep). Good \$27,000. Last week, Globe, Iris, Uptown, Loyola, "Snows Kilimanjaro" (20th) and "Snake Pit" (20th) (reissue), \$7,600; Los Angeles, with El Rey, "Raiders Seven Seas" (UA) and "Phantom From Space" (UA), \$12,400; holds second week at El Rey for slight \$1,000.
Wilshire (FWC) (2,296; 80-\$1.50)—"Desert Rats" (20th) (4th wk). Dull \$2,600. Last week, \$4,300.
Hollywood (SW) (1,364; \$1.20-\$2.80)—"Cinerama" (Indie) (5th wk). Great \$35,000. Last week, \$34,500.
Chinese (FWC) (2,048; 80-\$1.50)—"Titanic" (20th) (7th wk). Medium \$6,000. Last week, \$7,500.
Fine Arts (FWC) (679; 80-\$1.50)—"Importance Being Earnest" (U) (7th wk). Slim \$1,200. Last week, \$1,500.
Canon (ABC) (533; \$1.20)—"Times Gone By" (Indie) (7th wk). Thin \$1,900. Last week, \$2,200.
Vogue (FWC) (885; 80-\$1.20)—"Lili" (M-G) (11th wk). Handsome \$4,500. Last week, \$5,000.

Wilson Heads SPG

Hollywood, June 2. Carey Wilson was elected to succeed Sol C. Siegel as president of the Screen Producers Guild. For the last year he functioned as editor of the Screen Producers Guild Journal.

READ EVERY WORD OF THIS BIG FLASH FROM HONG KONG:

今日五天大戲院 聯合映 今加早十時五
場夜半二場開院天

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王魔院像蜡

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注意

HOUSE OF WAX

3 DIMENSION

At a Stunning Story! A Man-bred Monster and the Deadly Ice-crawled

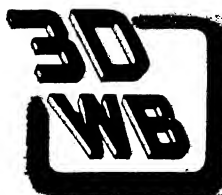
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禮社世華同戲各華起4第本
！映界行時院大國與天定片

Advertisement from the Hong Kong Daily Wen Kiu Yat Pao

It says "HOUSE OF WAX" from the House of Warner
broke every record there just the
same as it did in Sydney, London,
Singapore, Manila and all points
east and west in both hemispheres!

...AND BIG FLASH FROM CHICAGO!
In 1st subsequent engagements
anywhere "House of Wax"
simultaneously broke 31 records in
31 houses after the all-time 1st-run
record at the Chicago Theatre!



Soon More 3-D Thrill History!
"THE CHARGE AT FEATHER RIVER"

WARNERCOLOR! WARNERPHONIC Sound!



Inside Stuff—Pictures

Right kind of viewing glasses for 3-D films is a prime factor in successful exhibition of the picture, Allied Theatre Owners of Indiana stresses in its current bulletin. "Of four types that we have used," the writer points out, "we believe the cardboard frames used generally in the exhibition of 'Bwana Devil' were the least satisfactory. If you are soon to show a 3-D picture, we recommend that you investigate the different glasses and you may eliminate some patron complaints. Of course, under the law you are privileged to buy the glasses anywhere you please, and the distributor cannot force you to buy glasses from the film exchange that has the picture. While some of the newer types have been in short supply they should be available in quantity in the immediate future."

In line with other sections of the stock market, Universal common sagged a bit this week from its recently established high for the present Decca-U regime of 17 1/2. Stock wound up yesterday at 16 1/2, not far from this point. It will be recalled that U common shares hit 49 1/2 in January, 1946, during the wartime era.

While the company's shares are expected to reflect the anticipated upbeat from 3-D productions shortly, few traders are setting any definite target for Universal stock under present unsettled conditions in Wall Street. This obviously is because of the way in which "blue chip" stocks were pushed around early this week. Current downturn in the Street is predicated on the soft condition of U. S. bond issues.

Gloria Swanson (as Norma Desmond, of course) drove about the Paramount lot at will in "Sunset Boulevard," but those days are gone forever. Studio has banned automobiles on the lot unless company business necessitates it. Inter-office communication blames a "recent conference" with representatives of the Fire Dept. and the insurance agencies. As a result of the talks, auto traffic and parking within the studio gates will be radically curtailed.

Now the public is going to find out whether the brawls in modern films are as rough as the historic roughhouse in "The Spoilers," for years the champion of celluloid slugfests. A film clip of the saloon scrap in Paramount's "Shane" will be matched with a similar clip from "The Spoilers" on Art Baker's "You Asked For It" TV program, to let the fans judge for themselves. It will be shown to eastern audiences June 14.

Filming in three dimensions is old stuff to Stanley Dunn, currently working as prop man on Columbia's "Miss Sadie Thompson." Thirty years ago, he says, he was prop man on "The American," starring Charles Ray and Bessie Love, the first picture produced in 2-D and 3-D at the same time. It was screened exclusively in 2-D because at that time theatres were not equipped for three dimensions and it was too expensive to convert.

Par's Flexible Program

Continued from page 5

period. Moreover, he asserted, earnings for April and May, in the company's second quarter, "should be ahead of the same months last year."

Noting that the use of wide-screen and 3-D has stimulated a "far-reaching evolution in our business," Balaban stressed an intense public interest has been rekindled in motion pictures which is expressing itself at the boxoffice. He predicted an early solution to technical problems arising from varying new projection methods.

Can't Ignore Inventories

In tracing Par's own blueprint for the "rapidly moving evolution," the company chief said that a maximum effort is being made to maintain existing values in the industry both in regard to present film inventories and thousands of smaller theatres over the globe. He branded it as the "height of economic folly" for producers to ignore present inventories in their eagerness to reach for the future. Likewise, Par will "make every conceivable effort" to preserve the lesser houses.

Briefing the shareholders on the industry's "new look," Balaban revealed that his own studio's technicians are working intensively on advances which will "hasten the evolution, and, we hope, establish it on a solid basis. The ideal solution would be a process that has universal application for all theatres..." He added that a new studio development is a wide-angled photographic lens which can work interchangeably with other standard lenses in any standard camera. Moreover, release prints can be screened in any theatre without a "single modification of the equipment or print."

Company topper, in a poke at "Jeremiahs who were prophesying the end of the motion picture industry," averred that it is now clear that those individuals were "totally mistaken." He recalled that scarcely a year or two after announcement of its early demise, the industry is experiencing a real resurgence and is moving ahead. There is a promising future in both media and "we intend to participate fully in both of them," he said.

Balaban rated the Lawrence Chromatic Tube, in which Par has a 50% interest, as a practical solution to the color TV problem insofar as the mass public is concerned. But no commercial commitments have been made as yet, he added, for its potentialities are still being explored.

Also fitting in with Par's program of diversification is the com-

pany's 26% interest in Allen B. DuMont laboratories as well as a "majority interest" in Telemeter. Latter is a "pay-as-you-see" TV device. First extensive experiment on this method, Balaban disclosed, will be held in Palm Springs, Cal., next fall.

Meeting, at which 78% of the outstanding stock was represented either in person or by proxy, saw reelection of the company's 14 directors. They'll meet tomorrow (Thurs.) to vote on a new officer slate. It's expected that the incumbents will all be reelected.

Legion's Turndown

Continued from page 3

United Artists Theatre, San Francisco. These openings will be on a reserved-seat basis, with proceeds going to the Damon Runyon Memorial Fund.

'Rome' As 'B'

"Rome, 11 O'Clock," Italian film distributed in the U. S. by Times Film Corp., has been given a "B" rating by the National Legion of Decency.

Legion stated the film has "suggestive situations" and "tends to over-emphasize a spirit of fatalism."

Battle of Lenses

Continued from page 7

20th intends to rely primarily on key houses and main suburbs to make a profit on its CinemaScope productions.

Competitive angle also enters strongly here but remains to be crystallized, pending demonstration of various systems such as the one centering around the Leigh-Hoge lens, said to be capable of photographing 74 degrees of the photographic field without need for distortion on the film. At the projector, exhibits would only have to put in a standard wide-angle lens to cover a screen of any proportion up to 2.66 to 1.

Meanwhile, conviction is growing that, in the interim stages, any larger screen will serve the purpose of capturing public attention. Walter Reade Theatres, for instance, is installing simple Magnascope devices in seven of its A houses, expanding the picture by about one half. Effect is billed as "panoramic screen" to good B. response, according to a Reade exec.

\$150,000,000

Continued from page 1

lean pin coin so as to facilitate its eventual transfer. Such an understanding was reached between MPAA prexy Eric Johnston with the Italians and again with the Japanese. It's in effect in Britain, where after an annual remittance of \$24,000,000 few of the companies have any actual pounds left. It's true also in France, which permits deals with blocked francs held in the capital account.

While there is no direct relationship between remittances and net rentals, the latter figured after allowance for foreign advertising and distribution costs, both will be up in '53 and were increased considerably too in '52. Estimate puts the net rental volume in '52 at \$170,000,000, against \$160,000,000 in '51 and \$120,000,000 in 1950 and 1949. All these figures include the important Canadian market.

Latter market figures too in the gross rentals collections abroad which, in 1952, reached \$250,000,000, or about 42% of the industry's overall income. With '53 gross rentals up, thanks to healthy market improvements in Canada, Germany, Italy and Japan, it's figured that the foreign market this year may account for as much as 45% of the industry's biz.

Total '53 remittance volume is being swelled by the expectation of more than \$10,000,000 from Brazil alone in back coin accumulated there. Japan has delivered \$2,500,000 and Italy reps a potential take of about \$12,000,000. In France, about \$5,000,000 is being pried loose through the capital account, with part of that money credited to last year. There is full expectation for dollars from the Spanish market under any new deal and MPAA is continuously chipping away at the blockage of dollars from many of the smaller markets.

Fabian Cinerama

Continued from page 3

—as well as all future outlets. Theatre chain would also immediately launch a production program as well as begin the installation of possibly 15 or 20 additional theatres.

Non-Exclusive Setups

Relating to production, Fabian would have the right to make the pictures on his own, or making production arrangements with indie or major producers. There have been reports that Fabian held talks with Warner Bros. production chief Jack L. Warner during the latter's recent eastern visit.

Fabian, it's reported, has also sought to interest members of the exhib group which backed the "Main Street to Broadway" production to invest in Cinerama as individuals. These investments, it's indicated, would have no connection with the Stanley Warner-Cinerama deal.

With the closing of a Cinerama-SW deal, Cinerama board chairman Louis B. Mayer is seen playing a minor role in the operation. Indication, according to some insiders, is that it may be the forerunner of Mayer's exit. He may retain his investment, as will millionaire realtor Louis Lurie, but won't be actively engaged in management.

Lurie, who lent Cinerama \$150,000 to tide the company over immediate financial difficulties, returned to his San Francisco headquarters during last week after a stopover in Chicago. It was previously indicated that if anything went wrong with the SW deal, Lurie would have been approached to take a major role in Cinerama's operations.

Europe Agog

Continued from page 3

"When I was in our Paris office, two circuit operators, one from Casablanca and the other from Holland, also were there and they were discussing their plans for new screens. It was the same all over. The first questions asked by the reporters were about the new films. Everybody talks about them."

"In another example, coming back on the plane, I was seated next to a mother superior, who saw me reading a copy of the Paramount house organ. She asked me about the latest in 3-D."

3 More M-G Pix for Hall

Metro has closed deals with the Radio City Music Hall, N.Y. for three additional pictures up to the Christmas season.

With "Young Bess" currently at the Hall, M-G moves in July 4 with the Esther Williams starrer, "Dangerous When Wet." "The Band Wagon," starring Fred Astaire, follows immediately thereafter. Set for Xmas time is the Joseph Pasternak production, "Easy to Love," starring Miss Williams, Van Johnson and Tony Martin.

H'wood Guessing

Continued from page 3

trying to give exhibitors and the public everything," he states.

In various degrees, all film outfits have new 3-D product (specs required) lined up for the early future, at least. And, in varying measurements, they're fashioning pix for widened screens.

Paramount, for example, is framing its new output specifically for screens in the ratio of 1.66 feet in width to each foot of elevation. (But a question to Barney Balaban on whether this is to be permanent policy brings from the Par prez another question, "Who can tell?")

Wide-Screen to Stay

While speculation for the most part continues king-size, Schary feels confident that at least one lasting fixture will be the wider screen which, he says, "means no economic burden and helps to further build up the film pictoriality."

M-G, he related, has plans for at least four pix in CinemaScope and one of the most expensive pix on the lot's lineup, "Kiss Me Kate," now shooting, is a 3-D'er.

It's now cliché that the "public will decide" the values of 3-D, etc., but just how will this decision be expressed so the industry can take its cues?

Schary, in answer to this, said that "Kate" simply will be compared with another pic of equal entertainment wallop but without that extra dimension embellishment. If the 3-D means added b.o. it will be shown via this simple yardstick, he points up.

M-G's policy is consistent with the general industry production curtailment Schary reported that in contrast with the 35 features which will have been lensed by the company in the year ending next Aug. 31, next year's program will tally 26. He agreed that the market could absorb a greater turnout but added, "not economically for us."

Does the lopping of pie-scheduled of the future mean an end to double features? "No, because the public wants them," Schary reasons.

The production topper arrived in N. Y. Monday (1) for a week's stay to huddle with Loew's president Nicholas M. Schenck, catching up on the new legit shows, and looking in on the preem of M-G's "Julius Caesar" at the Booth Theatre tomorrow (Thurs.).

Myers, Keough

Continued from page 5

old Paramount, subsidiaries because they happen to be the best theatres in their respective communities. And we have lots of difficulty with them—in Chicago, Texas, New Orleans and New York City."

The Senate committee has now wound up its hearings and has begun to draft its report and recommendations. It is still awaiting a written statement from the Justice Dept.'s Antitrust Division, which provided no witnesses at the hearings.

Meantime, Charles Noone, who has been general counsel for the committee, has resigned. He is slated to become security officer for the new U. S. Information Agency, just created by President Eisenhower under his reorganization powers.

Among portions of Myers' 27 page statement which roused Keough's ire were these: "Subsequent to my appearance on the stand, certain film company representatives, especially Austin Keough, have given testimony of so inaccurate and misleading a character as to require that it be corrected."

New AFL Drive

Versus 'Runaway' Foreign Prod.

Hollywood, June 2.

Intensified drive against "runaway" filmmaking abroad has been ordered by the Hollywood AFL Film Council's committee on foreign production. Campaign is directed against films meant for television, as well as theatrical pictures. Dolf Thomas, chairman, is readying letters to advertising agencies and sponsors asking full support and cooperation in the drive against foreign-make telefilms.

Committee announced that a total of 55 major pictures are planned for filming abroad this year, causing a serious unemployment situation in Hollywood and depleting the pools of skilled craftsmen available for production here.

12 Old UA, ELC Pix

To Kerman's Outfit

For Reissue, TV Later

Chicago, June 2.

Favorite Attractions has acquired 12 features from the Bank of America for reissue to motion picture exhibitors. Favorite prexy Moe Kerman announced here last week. Films have been secured on a five-year franchise and will not be released to television for at least 14 months.

Most of the pictures were original United Artists and Eagle Lion releases. Three sets will be available for exhibition by June 15: the combination of "Northwest Stampede" and "Ramrod"; "Body and Soul" and "Four Faces West," and "Sins of Lulu Belle" (formerly "Lulu Belle") and "Ruthless Women" (formerly "Ruthless").

Other Favorite acquisitions are "So This Is New York," "The Other Love," "Private Affairs of Bel Ami," "Let's Live a Little," "The Fabulous Dorsey" and "Hollow Triumph."

Norling's 'Stereo Window

In 3-D Isn't Necessary'

Atlantic City, June 2.

Provided certain photographic and projection procedures are employed, use of the "stereoscopic window" in 3-D pix isn't absolutely necessary. It's also perfectly possible to have 3-D images existing in space whose margins are vignettized, gradually shaded off from outer darkness to the full illumination of the picture itself.

That was what John A. Norling, stereo pioneer, told some 400 optometrists at the Central Atlantic Optometric Assembly here last Friday (29). He also predicted wide-screen 3-D with directional sound as the next logical development. Norling stressed the need for observing a few "exceedingly simple" rules in 3-D photography and projection to insure against viewing discomfort.

Studios File Reply In

Coast Antitrust Suit

Los Angeles, June 2.

Answers to the \$745,200 antitrust suit brought by K. C. Manny and J. G. Venable were filed in Federal Court by five defendants—Warners, Universal, United Artists, Loew's and 20th-Fox. Suit charged conspiracy to withhold product from the Park Theatre in Huntington Park and the Huntington and Elite Theatres in Beverly Hills.

Defendants' answer charged that Manny died before the action was commenced and consequently the plaintiffs have no legal right to file suit as co-partners.

Paramount also obtained a dismissal in a similar suit brought by Valuskia Theatres, Ltd., and has dismissal motion pending in suit brought by Dave Rector. Paramount claims that the statute of limitations is suspended whenever Government files an antitrust action, but Paramount got out of the Government's suit in 1949 when the statute of limitations again began to apply. However, three years have passed since that time, so suit is invalid.

Palladium, London

London, May 26.
 Danny Thomas (with Walter Popp), Arthur Lee Simpkins, Nanci Crompton, The 4 Bogadis, Tommy Cooper, Freddie Bamberger & Pam, The Steenbacks (3), Dick & Dot Remy, Palladium Tiller Girls (16), Woolf Phillips Skyrockets Orch.

That Danny Thomas was singled out as the Coronation headliner is a tribute to the surprise hit he made at the Palladium three years ago when he came in as a comparatively unknown comic to receive universal raves. Now he has done it again, but this time his task was made easier because, in the interim, he has had several big breaks in motion pictures and has a distinct name drawing value.

What he achieved in his initial appearance has now been completely reinforced. His standing as a raconteur is higher than ever and he is more than handy with a fine set of pipes. Taken as a whole, his material is outstanding and the comedy and vocal highlight is indisputably his smasho parody of "South Pacific." This evokes powerful mitting and a nonstop flow of laughs. Also on the success side is his reprise of his classic yarn of the motorist without a car jack, which established his stature as a yarnspinner on his initial engagement. Not so successful are his repeated references to his wife and family, although he adroitly turns an apparent touch of sentiment into a laugh.

Usual gimmick tried with unqualified results is his technique in obtaining almost complete audience participation in a special Coronation tribute. While singing, "I'll See You In My Dreams" the house lights are darkened and at a given signal the entire theatre follows the star in lighting a match; it is amazingly effective.

Newcomer from the U.S. who has the distinction of closing the first half is Negro vocalist Arthur Lee Simpkins, with a range of songs that earn him the familiar begoff. With richly modulated tones he goes straight into his opener, "Donkey Serenade," follows through to good returns with the current click, "I Believe," and then "Marie" and "Begin the Beguine" which leads into a surprise hit with an operatic excerpt from "Pagliacci." Changing style again, he winds with a light Irish ditty, "Back to Donegal," getting a boffo ovation all the way.

After her success last summer, there is the traditional warm welcome for ballerina Nanci Crompton, whose charming terping is one of the attractive features of the bill. Her skill, grace, and ease of movement are highspotted in her unique dance mime which describes the various permutations of a screen test.

The resident Tiller Girls are again the openers with a bright naval routine. No. 2 position is filled by Dick & Dot Remy with lively comedy acrobatics highlighted by the male rollerskating on his hands across the stage.

Freddie Bamberger & Pam fail to get any positive reaction and their well-worn gags fall flat. They definitely need a new script before they venture into the West End again. The Bogadis, a quartet of Egyptian acrobats, have one of the best acts of its kind on view. Two of them lie on their backs with their feet in the air twirling the others with astonishing speed and accuracy. Performance has solid visual appeal and merits top reception.

Tommy Cooper, a local comedy conjurer who laughs uproariously at his own failures, has been going the rounds for some time with the same basic routine. There are a few embellishments and the show receives warm customer acclaim, but enthusiasm could be heightened by a more thorough variation of his material.

Interesting novelty is the orchestral rendition of Leroy Anderson's "The Phantom Regiment" with the Tiller Girls brought in for the marching; not conventional vaudeville but an appropriate change for the occasion. Apart from the star, the only act after the intermission is the Steenbacks, a trio of unicyclists who had to bow off before the end of their show owing to a slight accident. An Apache dance on wheels is their specialty, but their reception was marred by the abrupt exit.

Olympia, Miami

Miami, June 1.
 Ted Wills Quartet, Mickey Deems, Hermanos Williams Trio, Vince (Blue) Mondy, Tien Tsi Lin troupe, Les Rhode House Orch; "Fast Company" (M-G).

Varied layout on tap this week has the applause meter spinning

high scores throughout. Ted Wills Quartet from the Five O'Clock Club, where they've been featured for a year now by Martha Raye, set up and reaction to their vocalistics that builds to a wrapup. They are a handsome group with each member displaying solid technique and delivery in solo spots to add to impact. Tops in their stint are "Granada," rarely used by a group and highly effective in arrangement; an international medley, theme song from "High Noon" and for the climacter, an operatic medley for the solo display. Lads are a definite bet for video and for the better cafe and vaude situations.

Hermanos Williams trio are regular returnees here and achieve their tango-rhythmed acrobatic dancing in usual smooth and seemingly effortless manner. Colorful display has the guitar accompaniment that tote up the mits.

Mickey Deems handles the intros in authoritative style and on his own garners a heavy load of laughs with waggery. Fast-shooting gagster works on the risibilities with session on domestic troubles, plussed by offbeat lines that lend plenty freshness to his sequence. Sharp timing and approach add to his score.

One-man band Vince (Blue) Mondy utilizes series of screw instruments to set up his run of musical ideas that set well with stubbholders. Acro troupe of Tien Tsi Lin didn't make it in time at show caught; joined at subsequent performances. Les Rhode, house-maestro, celebrated birthday onstage with cake cutting and gift presentation routine by Deems adding laughs to zing things off. Lary.

Erlanger, Buffalo

Buffalo, May 28.
 "Concert Variety," with Hildegarde, Paul Hartman, Dorothy Sarnoff, Tommy Wonder & Margaret Banks, Don Delair, Anne Russell, Robert Norris Orch, Alphonse Semola; \$4.20 top.

If "Concert Variety" doesn't develop into a boxoffice gusher, it won't be the fault of Hildegarde. At \$4.20 top—a heavy tap, incidentally, for these parts—the show is strictly a dividend for Hildegarde aficionados.

The midwest chanteuse is constantly in evidence throughout the presentation, which is probably its strongest recommendation. She sings; she dances; she acts; she femcees; she clowns; she mugs; she wears a sequence of stunning gowns; and last but by no means least she makes a Grable-esque appearance in tights. A goodly crowd which attended the opening here, after drastic revisions following the Montreal preem, seemed to take to the spectacle. The impression persists, however, that in spite of Hildegarde and some good other talent, the proceedings at this stage scarcely jell.

Backed by a 10-piece orch under violinist Robert Norris and with Alphonse Semola at the piano, Hildegarde delivers a couple of dozen numbers interspersed throughout the evening. All the old faves are embraced including a lengthy Raleigh Room reprise, and some new numbers such as "Jingle Bells," claimed to have been picked up on her recent GI tours. The new "Merrily" proves tops for audience participation. Hildegarde's gown changes are practically profane, and each of the half dozen new creations has the femmes gasping.

Paul Hartman seems slightly offbeat in these surroundings, his deadpan comedy not clicking too happily. The comedy dialog assigned to him is especially dreary. The magician pitch, with Hildegarde in tights as his assistant, is one of the best bits of the layout.

Dorothy Sarnoff is given a terrific and gracious intro by the star and meets the challenge of the buildup. She delivers a socko vocal and dancing performance, two "King and I" numbers ("Something Wonderful" and "Shall We Dance") sealing the peaks of projection.

Don Delair, billed as a "Carmel Myers Discovery" is a velvety youngster who uncovers a foggy tenor in the current crooner market. Anne Russell's impersonation of Hildegarde is strikingly accurate and funny and Tommy Wonder & Margaret Banks contribute some bright but standard dancing numbers.

Performance shows signs of recent sharp whipping, but it will probably have to have some additional unique talent to make it an entirely satisfactory evening for any except the more rabid Hildegarde fans.

Roxy, N. Y.

"Gay Paree," produced by Arthur Knorr; choreography, Frank Westbrook; costumes, Michi; with Bobby Blake, The Maxwell (2), Lou Folds, Melanie Magnan, Fernand Leemans, Lother Mueller, Douglas Brenner, Karen, Gerri Richardson, Bill Paterson, Margo Moore, Blades & Belles, Ray Porter & Choraleers, Bob Boucher House Orch; "Titanic" (20th), reviewed in VARIETY April 15, '53.

The only connection between "Titanic" and the stageshow is that the 20th-Fox pix builds to an iceberg climax and the show has a frosted surface. The big ship sinks in a tremendous finale and the blader just sinks. The "Gay Paree" label is a misnomer; it's about as Parisian as Trafalgar Sq. A couple of principals save the brief, 35-minute icer from a watery grave.

Typical of the general dullness and lack of originality is a can-can production number closeout by the house's line of Belles. It's all music and no can-can, choreographer Frank Westbrook evidently not being help to the limitations of ice skaters and not aware of how to adapt this lately revived Gallic hoofoology to the purposes of a frappe ensemble. The other French facets are pallid and of stock company vintage in stance and prance. Even the music is an admixture of multinational origin.

But Bobby Blake, as an American tourist in the "Rue des Patineurs" entry, is a virtuoso stylist, a danksater with high octane acrobatics whose full-stage fouettes are a model of professional skill. An interesting juggler is Lou Folds, with a variety of implements which he employs with aplomb. Of begoff level are the Maxwells, the slow-motion acts of bladders whose lazybones antics are timed for boffo results.

Neat work contributed by Melanie Magnan and Fernand Leemans in two ballroomology sessions of similar vein, the second being an Apache stanza wherein all performers are strikingly costumed (the Michi habiliments are fine throughout). Roy Porter directs the Choraleers, who are stationed at the side of the stage, with a properly schmaltzy approach.

It's interesting to note that some principals, including Douglas Brenner, Fernand Leemans and Lother Mueller, and several of the Blades & Belles, are roller skating fugitives from the defunct four-wheeler, "Skating Vanities." Trau.

Capitol, Wash.

Washington, May 30.
 Don Cornell, Hope Zee, The Albins (2), Tippy & Cobina; "Young Bess" (M-G).

There's an overemphasis on comedy and novelty in current layout that slows pace and gives an uneven effect. Generally speaking, however, customers gave pleasant reception to individual acts without going all-out for any.

Headliner Don Cornell has a more stylized manner of pitching a tune than on his last turn here, and has gained assurance in patter. He's still the somewhat gauche young man with the special appeal of the unsophisticated, and judging from the excitement that greets his walkon, he's very much in vogue with the younger set. Voice is rich and full, and he makes his lyrics intelligible, a boon to balcony stubholders and to those less familiar with pop tunes.

Best bet is still his Italo-English version of "Ole Marie," with some very schmaltzy surefire patter about Mom and Pop in the Old Country tossed in for fine effect. Also standout is the ballad, "I Walk Alone," with some gag lines that do nothing to add interest. One straight romantic tune sans side business would be welcome. "I Want No One But You," from a new Cornell-Universal film short, is also solid. Cornell has obviously been around since last seen here, and he shows the added polish and assurance of experience.

Another young performer, a comparative newcomer who shows there's no substitute for experience is Hope Zee, who operates here with the emotional handicap of being under the supervising eye of father Alan Zee, Loew stage producer. Blonde, extroverted gal has traded a special jeune fille, wide-eyed quality for added smoothness and poise and a much faster-paced routine. On the whole, it's a better act than Miss Zee tested off her vaude career with just about one year ago, and she still manages to retain spontaneity and the brassy, raucous quality reminiscent of Betty Hutton.

Lass has a fine sense of comedy and is in better voice than when last heard. Feeling persists, how-

ever, that Miss Hope has still not managed to get the best material for her talent and personality, and top click continues to be her take-off on Helen Kane in her boop-boop-a-doop version of "I Want to Be Loved by You," with a roof-raising Charleston tossed in. This has been padded out with an Eva ("I Don't Care") Tanguay intro to fine effect.

The Albins have a comedy terping routine with less subtlety and more variety than most. Routine is outright slapstick, and pawholders sense this at once and respond. A hardened vaudegoer may find the act tiresome, but customers give it top returns of bill. There's a ventro gimmick that is sheer nonsense, with femme partner acting as dummy, and crowd rocks with appreciation.

A pair of monkeys, Tippy & Cobina, with their Latin American trainers, the Vieras, garner some chuckles as curtain-raisers. The four-footed actors are dressed in south-of-the-border costumes, and are handed appropriate props—maracas, drums, etc. Highlight of routine is a monkey version of "People Will Say We're in Love" on a miniature electric organ. Results are a reasonable facsimile thereof, all things considered, and responds with indulgent forgiveness for the rough spots. Flor.

Apollo, N. Y.

Lionel Hampton Orch (19) with Ernestine Annison; Cook & Brown, Sonny Parker, Ann Nichols, Curley Hamner; "Fat Man" (UI).

There are certain names the Apollo can count on for sock biz and Lionel Hampton, current attraction at the house, is one of them. Fronting a comparatively small package, Hampton keeps the session moving at a rhythmic pace. Bandleader, however, doesn't start sizzling until the tail-end of the bill when he works over drums and vibes for top results.

Large orch, made up of eight brass, six reed and four rhythm gets show off to a jumpin' start with "Air Mail Special." Follows with a change of pace via a mellow rendition of "Moonlight in Vermont." Ernestine Annison, songstress with crew, doesn't show up too well on "Vermont," her only vocal.

Cook & Brown, are adequate in the comedy slot. Duo, decked out in tuxedos, come on for a brief stint with some patter, terping and pratfalls.

Sonny Parker sells a couple of blues tunes neatly. Utilizing a pastel colored derby for added effectiveness, Parker gets the audience nod with his piping of "Lawdy, Lawdy" and "Jellyroll."

Ann Nichols, ofay hooper, executes some fancy steps and twirls to heavy mitting. Gal's top bit is playing the piano and tapping simultaneously.

Curley Hamner comes on with some hoofing and then works into a patter stint, with Hampton playing straightman. Some of the chatter is a little too blue for the family trade. Hamner also works out on the skins with Hampton. Orch leader does four numbers on the vibes in the closing spot. Windup is a frenzied "Flyin' Home." Jess.

Gaiety, Ayr

Ayr, Scotland, May 29.
 Aly Wilson, Clark & Murray, Eric James, Welcome Singers (4) with Jean Kearn, Agnette & Silvio, Lorna Dean, Larry Gordon Girls (12), Harry Broad Orch.

Summertime stint at this popular Clyde coast vaudery is brightly geared for holiday traffic, with Aly Wilson, Scot comedian, leading the humor chores. The Popplewell Bros., who own theatre as well as production, have garbed principals in colorful costume, angled in gentle red-white-blue motif for Coronation Jubilee. Chorines, too, are tastefully dressed, particularly in hatbox routine.

Wilson is droll funster with unusual ability to trip himself up and tumble flat on stage. He scores in vaude sketch, "Queen Elizabeth Slept Here," about a hotel where the first British Queen is reputed to have slept and an American gal (played by Lorna Dean) who goes ga-ga over this bit of history.

Clark & Murray, Scot comics, offer native sketch about nagging wife and her browbeaten husband, cross-talking after a visit to a friend's home. This rouses yocks as much for its homely truthfulness as for its comedy lines.

Eric James is jolly-looking, round pianist, w.k. on radio, and clicking in friendly act at the piano. He has the simple, direct approach, playing numbers the stubholders like. Welcome Singers, virile male quartet, introduce new girl partner, brunet chirper Jean Kearn, who has strong and attractive pipes.

Palace, N. Y.

Berk & Hallow, Leonardo & Anita, Ceil Cabot, Billie & Gene Lambart, George Kirby, Alphonse Berge (3), Artie Dann, The Goofers (5), Jo Lombardi House Orch, "Invaders From Mars" (20th), reviewed in VARIETY April 8, '53.

This Palace layout constitutes one of the better playing jobs to come along this season. The show has nice gait and a set of performers comprised mainly of those who've made good previously at this house.

Artie Dann, who has played virtually every Broadway vaudeur, is in the next-to-closing slot. He gets along nicely with a serviceable set of lines. His quips about his out-sized schnoz and thin frame get him on the plus side and a pleasing demeanor rates him a rousing mitt.

Another good comedy spot is by George Kirby, a Negro impressionist who hits a top score with a well-delineated batch of mimics. His lines are well written and his portraits are sharply etched. Among his best is Pearl Bailey doing "Row, Row, Row."

The major songspot is by Ceil Cabot, who mixes a generous amount of comedy into her vocals. Miss Cabot is a knowing singer with a good catalog. She doodles picturesquely around her tunes throwing in some cute bits of business. Miss Cabot, who wound up recently at Le Ruban Bleu, a chic eastsiders, didn't complete the reconversion to vaudeurs at show caught, but it's fairly evident she can hit in either medium.

Leonardo & Anita have a fine novelty in their ventriloquy. The male manipulates a host of dummies of varied characters and voices and shows sufficient expertness to hit an elegant egress.

Alphonse Berge, with three models, drapes the dames expertly. He works rapidly to create some excellent couture. He builds a frock in a moment or so and holds interest especially among the femme trade. Berge's bows following each creation are the most interesting in the business.

Opening is by Berk & Hallow, a neat tap twosome. These diminutives work pleasantly in a musical comedy style. They show some fine tricks that help them off to a salvo. They warm up the house in the process.

Under New Acts are Billie & Gene Lambart and The Goofers. Jo Lombardi, as usual, helps with his top brand of showbacking. Jose.

Empress, Glasgow

Glasgow, May 30.
 Renee Houston & Donald Stewart, Burgess Bros. (3), George & Fred Eastwood, 2 Clarence, Rondart, Currie, Rice & Corda, Glen & Glen, Jimmy Kidd & June, Alex Smith Orch.

Renee Houston, red-haired comedienne who hails from Glasgow and has been in vaude for many years, tops a fairly sound layout, which has virtue of fronting several novelty acts. Gal, now a grandma of 50 and freely admitting this in her act, is slickly partnered by her American husband, Donald Stewart. She has bags of personality and presents a bad-gal pose, with her impression of Bette Davis a standout. Being Scottish, and having suffered publicly many ups and downs in show biz, she rouses nostalgic chords with many stubholders, having at one time been partnered with her two sisters in the w.k. Houston Sisters act.

Act closes both segments, and goes off to strong sympathetic mitting, more so as twain have recently announced plans to retire from show biz and set up in a boarding house. Familiarity of British audiences with the duo over the years has not bred any contempt, and decision to withdraw should be carefully reviewed, gal having lots of talent yet and completely belying her years through slim figure, youthful energy and pretty face. This is emphasized in their latter spot, where Renee emerges as a little schoolgirl making trouble for her daddy.

George & Fred Eastwood, garbed in pleasant brown jackets and light brown pants, are northern England comedy pair with an adequate line of patter. More comedy, plus music, from Currie, Rice & Corda, white gents blacked up to pose as colored types, who suffer from n.s.g. material.

Chicago, Chi

Chicago, May 29.
 Johnnie Ray, Georgia Gibbs, The Dunhills (3), Gary Morton, Louis Basil Orch; "Down Among Sheltering Palms" (WB).

Whatever his shortcomings may be as a singer, Johnnie Ray is a remarkable showman, pummeling himself through five and six shows (Continued on page 61)

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Picture Grosses

DETROIT

(Continued from page 9)

the Hours" (RKO). Thin \$8,000. Last week, "Anna" (IFE), \$7,000.

United Artists (UA) (1,938 70-95) — "Small Town Girl" (M-G) and "Confidentially Connie" (M-G) (2d wk). Okay \$8,000. Last week, \$11,000.

Adams (Balaban) (1,700 70-95) — "Young Bess" (M-G). Swell \$17,000. Last week, "Battle Circus" (M-G) (2d wk), \$7,500.

Broadway-Capitol (Korman) (3,000 70-95) — "Serpent of Nile" (Col). Fair \$11,000. Last week, "Never Let Me Go" (M-G) and "Ambush Tomahawk Gap" (Col), (2d wk), \$8,700.

Music Hall (Cinerama Prods.) (1,236 \$1.40-\$2.80) — "This Is Cinerama" (Indie) (11th wk). Smash \$30,000. Last week, same.

BESS' STANDOUT IN TORONTO, SMASH 20G

Toronto, June 2.

Coronation prelude is crimping biz badly, with exception of topical "Young Bess" which is topping the town to smash returns. On freak appeal, "Invaders from Mars" has started off nicely, with "Moulin Rouge" in fifth stanza also holding sock. Other first-runs are mediocre.

Estimates for This Week

Eglinton, University (FP) (1,080; 1,556; 40-75) — "Girls of Pleasure Island" (Par). Sad \$6,000. Last week, "Confidentially Connie" (M-G), \$6,000.

Imperial (FP) (3,373; 60-85) — "Invaders from Mars" (20th). Nice \$15,000. Last week, "Off Limits" (Par) (2d wk), \$9,000.

Loew's (Loew) (2,096; 40-75) — "Young Bess" (M-G). Smash \$20,000. Last week, "Small Town Girl" (M-G) (2d wk), \$9,000.

Odeon (Rank) (2,390; 60-81) — "Moulin Rouge" (UA) (5th wk). Still holding hefty at \$14,000. Last week, \$18,000.

Star's (FP) (2,386; 60-85) — "Stars Are Singing" (Par) (2d wk). So-so \$8,000. Last week, \$11,000.

Uptown (Loew) (2,743; 40-75) — "Remains to be Seen" (M-G). Big \$13,000. Last week, "Law and Order" (U), \$6,500.

Ft. Ti' Bangup \$19,000, St. L., 'Kettles' Hot 14G

St. Louis, June 2.

Biz is spotty at mainstem houses here this week with biz activity slowed up over the past weekend because of fine outdoor weather. "Fort Ti," third 3-D pic to play here, is grabbing the most attention with socko session at the Ambassador. "Kettles on Vacation" shapes good at Fox. Second week of "Salome" looks solid at Loew's. "Peter Pan" continues neat draw in two small houses.

Estimates for This Week

Ambassador (F&M) (3,000; 90-) — "Fort Ti" (Col). Socko \$19,000. Last week, "Fair Wind to Java" (Rep) and "Serpent of Nile" (Col), \$10,000.

Fox (F&M) (5,000; 60-75) — "Ma, Pa Kettle on Vacation" (U) and "Go to Mars" (U). Good \$14,000. Last week, "Off Limits" (Par) and "Woman Almost Lynched" (Rep), \$14,500.

Loew's (Loew's) (3,172; 50-75) — "Salome" (Col) (2d wk). Solid \$14,000 after \$19,000 first frame.

Pageant (St. L. Amus.) (1,000; 90-) — "Peter Pan" (RKO) (4th wk). Fine \$6,000 following \$8,000 third session.

Shady Oak (St. L. Amus.) (800; 90-) — "Peter Pan" (RKO) (4th wk). Neat \$5,000 after \$6,500 third stanza.

PROVIDENCE

(Continued from page 11)

"Desert Song" (WB) and "Kansas Pacific" (AA). Fair \$7,000. Last week, "House of Wax" (WB) (3d wk), \$9,000.

Metropolitan (Snider) (3,100; 44-65) — "Scared Stiff" (Par) and "Marksmen" (AA). Big \$17,000. Last week, "Magnetic Monster" (UA), "Luxury Girls" (UA) and "Marciano-Walcott 3-D fight pix" (UA), \$4,500.

State (Loew) (3,200; 44-65) — "Young Bess" (M-G) and "Code Two" (M-G). Fair \$10,500. Last week, "President's Lady" (20th) and "Girl Who Had Everything" (M-G), \$10,000.

Strand (Silverman) (2,200; 44-65) — "Ambush at Tomahawk Gap" (Col) and "49th Man" (Col). Fair \$7,000. Last week, "Jamaica Run" (F&R) and "Romance Redwoods" (Col), \$5,000.

FT. TI' VIRILE \$13,000, MPLS; BESS' FAIR 9G

Minneapolis, June 2.

The rains ceased, and with warmer weather and a fine outdoor Memorial Day holiday, biz is being hurt this session. While hold-overs predominate, the trio of newcomers stacks up fairly well. "Young Bess" looks only good at Radio City with "Fort Ti" stand-out at Orpheum. "Girl Next Door" also looms nice.

Estimates for This Week

Century (Par) (1,600; 75-81) — "Moulin Rouge" (UA) (7th wk). Good \$4,000. Last week, \$4,500.

Gopher (Berger) (1,026; 65-85) — "Desert Rats" (20th) (2d wk). Okay \$3,500. Last week, \$5,300.

Lycium (Nederland) (1,859; 85-120) — Last week, "Martin Luther" (Indie) (4th wk). Three-day interruption of run, due to previous advance bookings, undoubtedly hurt, but okay \$4,000 in final 4 days. That meant amazing approximate \$69,000 for 25 days, making it a local boxoffice champ.

Lyric (Par) (1,000; 65-85) — "Light of Silvery Moon" (WB) (m.o.). Okay \$4,000. Last week, "Titanic" (20th) (2d wk), \$3,800.

Radio City (Par) (4,000; 65-85) — "Young Bess" (M-G). Kudos for this one but only fair \$9,000 looms. Last week, "By Light of Silvery Moon" (WB), \$9,500.

RKO-Orpheum (RKO) (2,800; 75-81) — "Fort Ti" (Col). Even though novelty is off 3-D here, this one looks virile \$13,000. Last week, "Hitch-Hiker" (RKO), \$5,500.

RKO-Par (RKO) (1,600; 75-81) — "House of Wax" (WB) (6th wk). Rounding out remarkable run to be one of year's boxoffice toppers. Okay \$3,000. Last week, \$6,500.

State (Par) (2,200; 65-85) — "Girl Next Door" (20th). Light \$6,000. Last week, "Law and Order" (U), \$4,800.

World (Mann) (400; 55-120) — "Limelight" (UA) (2d wk). Tepid \$2,000. Last week, \$2,900.

Ft. Ti' Rugged \$34,000, Denver; Stiff' Fat 12G

Denver, June 2.

"Fort Ti," playing day-date at Paramount and North Drive-In, is copping top money here on 8-day stay. The 3-D pic hit a new high at the ozoner. "Young Bess" looms fine at the Broadway while "Scared Stiff" is great at Denham. Both are holding.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Desert Rats" (20th) and "Gentlemen's Agreement" (20th) (reissue). Fair \$6,000. Last week, "President's Lady" (20th) and "Snake Pit" (20th) (reissue), \$5,000.

Broadway (Wolfberg) (1,200; 50-85) — "Young Bess" (M-G). Fine \$9,000. Holds. Last week, "Juggler" (Col), \$6,500.

Denham (Cockrill) (1,750; 50-85) — "Scared Stiff" (Par). Great \$12,000. Stays. Last week, "Jamaica Run" (Par) (2d wk), \$7,500.

Denver (Fox) (2,525; 50-85) — "Light of Silvery Moon" (WB) and "San Antonio" (Rep). Fair \$12,000. Last week, "Moulin Rouge" (UA) (2d wk), same.

Esquire (Fox) (742; 50-85) — "Light of Silvery Moon" (WB) and "San Antonio" (Rep). Fair \$2,500. Last week, "Moulin Rouge" (UA) (2d wk), \$2,500.

North Drive-In (Wolfberg) (750 cars; 90-) — "Fort Ti" (Col) and "Glass Wall" (Col). Record \$12,500 in 8 days. Last week, "Man in Dark" (Col) and "Born to Saddle" (Indie), (2d wk), \$6,500.

Orpheum (RKO) (2,600; 50-85) — "Remains to be Seen" (M-G) and "Magic Box" (Indie) (reissue). Poor \$6,500. Last week, "Never Let Me Go" (M-G) and "Night Without Stars" (RKO), \$11,000.

Paramount (Wolfberg) (2,200; 50-90) — "Fort Ti" (Col) and "Glass Wall" (Col), also North Drive-In. Big \$21,500 in 8 days. Last week, "Man in Dark" (Col) and "Born to Saddle" (Indie) (2d wk), \$10,000.

Tabor (Fox) (1,967; 50-85) — "Desert Rats" (20th) and "Gentlemen's Agreement" (20th) (reissue). Fair \$6,000. Last week, "President's Lady" (20th) and "Snake Pit" (20th) (reissue), \$5,000.

Vogue (Pike) (600; 60-90) — "Wonderful Times" (Indie). Fair \$1,800. Last week, "Two Cents Worth of Hope" (Indie), \$1,700.

Webber (Fox) (750; 50-85) — "Desert Rats" (20th) and "Gentlemen's Agreement" (20th) (reissue). Okay \$3,000. Last week, "President's Lady" (20th) and "Snake Pit" (20th) (reissue), \$2,700.

Space' Paces Seattle, Fat 11G, 'Stiff' 13G

Seattle, June 2.

First-run biz continues offish here this round despite good trade conditions generally. Most attention is being drawn by 3-D pic this week, with the Orpheum offering first all 3-D program here. "It Came from Outer Space" is the real draw there, reaching a big total. Shorts in 3-D naturally are not hurting. "Scared Stiff" looks solid at Paramount. "Young Bess" shapes modest at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-1.25) — "Moulin Rouge" (UA). (8th wk). Good \$4,000. Last week, \$4,700.

Coliseum (Evergreen) (1,829; 65-90) — "Desert Rats" (20th) and "Marshal's Daughter" (UA). Nice \$8,000. Last week, "Powder River" (20th) and "Big Break" (Lip), \$7,800.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Pickup on South St." (20th) and "Guerilla Girl" (UA). Fair \$8,000 or less. Last week, "Titanic" (20th) and "Count the Hours" (RKO) (2d wk), \$6,800.

Liberty (Hamrick) (1,650; 65-90) — "Take Me to Town" (U) and "Run for Hills" (Indie). Slow \$3,500. Last week, "Raiders of Seven Seas" (UA) and "Bandits Corsica" (UA), \$4,700.

Music Hall (Hamrick) (2,263; 65-90) — "Young Bess" (M-G) and "Fast Company" (M-G). Modest \$6,000. Last week, "Remains to be Seen" (M-G) and "Brandy For Parson" (Indie) (2d wk), \$4,800.

Orpheum (Hamrick) (2,700; 84-119) — "It Came from Outer Space" (U) and full 3-D short program, for first in city. Heavy \$11,000 or near. Last week, "Fair Wind to Java" (Rep) and "White Goddess" (Lip), \$6,600.

Paramount (Evergreen) (3,039; 65-90) — "Scared Stiff" (Par) and "Vanquished" (Par). Big \$13,000. Last week, "Girl Next Door" (20th) and "High Treason" (Indie), \$7,400.

May Biz

(Continued from page 4)

(WB) and "Lili" (M-G) were the runnerup pix.

Two 3-D films, "Thunder Bay" (U) and "Fort Ti" (Col), indicated big future possibilities among the new productions, based on first playdates. Former was socko on preem week at the N. Y. State, getting the biggest coin for any Universal pic to play that house. "Man on Tightrope" (20th), which finished sixth one week, also loomed as a strong new entry.

"Jamaica Run" (Par), also new, took 10th spot the final stanza of the month. "Desert Rats" (20th) did fairly well, on some of its initial playdates. "Girl Who Had Everything" (M-G) took seventh one session in May. "Young Bess" (M-G) was rated big on opening week at N. Y. Music Hall. "Remains to be Seen" (M-G), on the other hand, shaped slow so far.

"Split Second" (RKO) ranged from uneven to disappointing on first string of playdates. "It Happens Every Thursday" (U), also a newcomer, showed enough to take eighth position one week. "Martin Luther" (Indie) did terrific biz on preem three-week run in Minneapolis. "Desert Song" (WB) did not catch on during its initial stanza at N. Y. Paramount.

"Desert Legion" (U) was among the top 12 one week during the month. "Trouble Along Way" (WB), seventh in April, finished sixth another week. "Fair Wind to Java" (Rep) was spotty, but had some okay to fair sessions. "Hitch-Hiker" (RKO) checked in with several nice weeks, but it was disappointing in other dates. "Juggler" (Col) was in a somewhat like category, but did several solid stanzas.

Indie Ops' Sound

(Continued from page 7)

nate the separate soundtracks now required. It would still require a special reproducer, but latter is integrated with the projector. Added advantage is that current projectors can receive the 20th system. Thus current film and films with stereo soundtracks can be run with the same machinery.

Argument that widescreen projection without stereophonic sound would be ineffective has not troubled the theatreman. They point out that screens in the smalltown and nabe theatres will not reach the huge widths of the key houses to make directional sound an absolute necessity.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (2)

1953	Weekly Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Tues. Close	Net. Change for week
High	Low					
15 1/2	13 1/2	Am Br-Par Th	127	15 1/2	14 1/2	— 1 1/2
45 1/4	38 1/4	CBS, "A"	47	45 1/4	43 1/4	— 2 1/4
45 1/4	38 1/2	CBS, "B"	12	45	42 1/2	— 2 1/2
16 1/4	11 1/2	Col. Pic.	59	15 1/2	14	— 1 1/2
12 1/2	9 1/4	Decca	141	11 1/4	10 3/4	— 1 1/4
47	42 1/2	Eastman Kdk.	285	44 1/4	42 1/2	— 2 1/4
14 1/2	11 1/4	Loew's	125	13	12 1/2	— 1 1/2
7 1/4	4 1/2	Nat. Thea.	129	6 1/2	6 1/2	— 1 1/2
30 1/2	26	Paramount	75	27 1/2	26	— 1 1/2
36 1/2	31	Philco	44	32 1/2	31 1/4	— 1 1/4
29 1/2	24 1/4	RCA	478	25 1/2	24 1/4	— 1 1/4
4 3/4	3 1/4	RKO Picts.	93	3 3/4	3 1/4	— 1 1/4
4 3/4	3 1/2	RKO Thea	74	4 1/4	4	— 1 1/4
4 1/2	3 1/2	Republic	15	4	3 3/4	— 1 1/4
11 1/2	10 1/2	Rep., pld.	11 1/2	11 1/4	11 1/2	— 1 1/4
12 1/4	9 1/2	Stanley War.	145	11 3/4	11 1/4	— 1 1/4
19 1/4	13 1/2	20th-Fox	145	16 1/2	15 1/2	— 1 1/4
17 1/2	14	Univ. Pix.	37	16 1/4	16	— 1 1/4
68 1/2	61	Univ., pld.	20	66	65	— 1 1/2
17 1/2	14 1/2	Warner Bros.	20	15 1/2	14 1/2	— 1 1/2
84	67 1/2	Zenith	32	70	68 1/2	— 1 1/2

American Stock Exchange

17 1/4 13 1/2 Du Mont 73 14 1/4 13 1/2 13 1/4 — 1 1/2

4 1/2 2 1/2 Monogram 26 3 1/2 3 1/2 3 1/2 — 1 1/2

17 1/2 15 1/2 Technicolor 198 16 1/2 15 1/2 15 1/4 — 1 1/2

3 1/4 2 1/2 Trans-Lux 25 3 1/2 3 1/2 3 — 1 1/2

Over-the-Counter Securities

Cinecolor 1 1 1/2 — 1 1/2

Cinerama 3 1/2 3 1/2 — 1 1/2

Chesapeake Industries (Pathe) 3 1/4 3 1/4 — 1 1/2

U. A. Theatre 7 1/2 8 1/4 — 1 1/2

Walt Disney 8 1/4 9 1/4 — 1 1/2

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Golding Back From O'Seas Chores on 'Andersen'

David Golding, ad-pub head of Samuel Goldwyn Productions, returns to N.Y. today (Wed.), after a five week tour of England, France and Italy in connection with the European release of "Hans Christian Andersen." Producer and Mrs. Goldwyn, now in France, will visit Rome later this month as part of their five-month tour of Europe.

They expect to return to New York in September.

'Melba' Aids UCP

Proceeds from the June 24 opening of "Melba," S. P. Eagle production, at the Capitol, N. Y., will go to United Cerebral Palsy of N. Y., according to United Artists, distributor of the film.

Plan is to sell 1,000 tickets at advanced prices and 2,200 admissions at regular scales. Patrice Munsel, star of the pic, will appear at the preem.

Teenage Vandals

(Continued from page 7)

shindings under community auspices rounding out the end-of-the-school year excitement.

Theatreman, although unable to pinpoint it, claim they have lost a substantial number of older patrons because of the noise and rowdiness of the teenage clientele.

Houston's 25G Bill

Houston, June 2.

Local ozoner operators estimate they will have to foot a \$25,000 bill this year if practice of teenagers making off with loudspeakers continues. Each of the 12 ozoners here reports wave of thefts of speakers is on the increase. Most of the drive-in operators are now hiring off-duty deputies and police officers to patrol the lots, to halt the vandals.

Teenagers are reported hooking the speakers up in their jaloopies, in their dormitories or homes and in backyards for lawn parties.

Earl DeVane, manager of the Winkler Drive-In, reports the loss so far this year as nearly \$3,000. Last year loss at the ozoner was about 300 speakers. At the Market Street Drive-In, about 500 speakers have had to be replaced during the past four and a half years, according to H. D. Griffith, manager.

James G. Harris, manager of the Hempstead Drive-In, reports that 44 speakers have been taken since March 1, and that \$640 has been spent for replacements during the past seven months.

Jonas Rosenfield, Jr., vice-president of the I. F. E. Releasing Corp., will address the films critics of Chicago tonight (Wed.), at a dinner at the Ambassador East Hotel.

Grassroots Preems

(Continued from page 7)

new ideas for pictures that will pay off.

Holt feels it's not enough for a player to step on stage and prate the usual inanities about being glad to be there. Holt believes in offering entertainment—even if it means taking along a few professional entertainers who are not in the picture. In Sacramento, some 400 persons turned out at a Chamber of Commerce shindig, at \$3.50 per person, just to meet the visiting Hollywoodians.

"People like to meet the stars," Holt pointed out. "They like to find out that they are nice people. And the meetings inevitably set up a good feeling that translates itself at the boxoffice."

Holt says writers, directors and even producers can benefit from the junkies, particularly since they frequently turn up ideas for other pictures. Idea for "Pony Express," he revealed, came from a trip he had made with "Great Missouri Raid," to St. Joseph, Mo., where he saw a Pony Express statue and where the townpeople were so imbued with the lore of the Pony Express days that he decided to make the picture.

Producer currently is working on "Flight to Tangier," and even that may cue a p.a. tour.

"Why not?" he pondered. "The foreign market is booming. One personal appearance trip overseas might make a big difference. It's worth thinking about when the time comes."

Par-Telemeter

(Continued from page 5)

now and "it will be worth more money if we wait."

Both Balaban and veepee-general counsel Austin Keough warmly praised a statement from shareholder Rosalind Copping protesting exhibitor anti-trust suits as "rackets." However, when she later trained her ire on certain participation deals Par has made with some producers and actors the company officials charged her with making derogatory remarks without knowing what she was discussing.

To another stockholder's comment regarding a possible product shortage to face exhibitors, Balaban said there'll be no dearth of films insofar as Par is concerned. Citing a boost in summer releases which previously had been announced, he commented that future distribution would be geared at a pace to satisfy both customers and shareholders. His assuring observation that he saw no reason why the current (\$2) dividend should be changed wrapped up the hour and 40-minute session.

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Clips From Film Row

NEW YORK

J. Arthur West, independent film writer, joined Fletcher Smith Studios, N.Y., in an executive capacity. Arthur Price, one-time Metro exploiter and more recently with Allied Artists, convalescing in French Hospital after being stricken with a heart attack two weeks ago in Indianapolis.

ST. LOUIS

C. S. Summers, former farm implement dealer, Cisne, Ill., building new ozoner between Newton and Oblong, Ill.

C. W. Locke, owner-operator of the Times, Memphis, Mo., lighted his new drive-in near that town.

John B. Vestal sold his ozoner, only one in Edgar County, Ill., to E. L. Staup, Delphos, O.

While operating his new drive-in near Piedmont, Mo., A. B. Jeffers will shutter his house in that town to complete late lifting job.

Herbert F. Hartstein and his sister, Mrs. Irene Aft, purchased a drive-in near Pevely, Mo., from the Linn Amus. Co., Kirkwood, Mo.

Earl Gardner is celebrating 25th anni as shipping clerk at Paramount's exchange here.

LOS ANGELES

Favorite Films of California acquired distribution rights to three foreign pictures: "Forbidden Games," French; "Two Cents Worth of Hope," Italian; and "One Summer of Happiness," Swedish.

Allied Artists closed a deal to release two Louis Hayward starrers made by A.F.A. Productions. First is "Royal African Rifles," completed last week, and second will be made before the end of the calendar year.

PITTSBURGH

Walley Allen, former 20th-Fox exploitation man in this territory, pulled out of his advertising agency business to go back into theatre work, joining the Chakeres circuit in Springfield, O., as a booking-publicity exec.

Shea Theatres transferred E. Bernard Hickey from the Lawlor in Greenville, Mass., to the Fulton

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here to succeed John Walsh, granted indefinite leave of absence on account of ill health. George E. Mason had been filling in for ailing Walsh in recent months.

Joe Migliozzi, after 16 years with the Harris circuit, resigned as manager of outfit's sports arena, The Gardens.

Sunset View Drive-In near Freeport sold by Nelson Bond, who built it last year, to the Hilltop Amus. Corp. of Franklin.

CHICAGO

Town Hall Theatre, Hanover, Ill., closed June 1.

Judge Phillip Sullivan postponed hearing on Norwall Theatre case until July 15.

"Off Limits" opened at 40 outlying houses in first suburb Friday (29).

B&K is placing 3-D equipment in North Town, Terminal, Central Park and Belpark theatres, which gives circuit 13 houses so equipped.

Jay Rubin joined Allied Artists last week as salesman.

Eddie Dowden planned to town to handle preem of "City That Never Sleeps" for Republic.

Nat Nathanson returned from Miami Allied Artists convention with a new Nash convertible as prize for having brought Chi in first in recent sales drive. Salesmen and bookers each received two week salaries as prizes.

BOSTON

Miss Viola Berlin, operator of the Exeter, completed a deal with Universal for company to fly a print of "A Queen is Crowned" here as soon as possible after the Coronation.

As a result of a breakdown in negotiations between the local IATSE and management of Brattle Theatre, Cambridge, projectionists' union is currently picketing the house. Two factions were unable to agree regarding the "two-men in a booth" policy, theatre replacing union projectionists with a non-card holder.

Memorial Theatre currently is installing a Miracle Screen and has inked Universal's "It Came From Outer Space" for its initial 3-D showing. Pic bows June 10.

Lewis Newman, formerly manager of the Transluc, took over managerial reins of the Beacon Hill.

MINNEAPOLIS

"Snows of Kilimanjaro" playing first admission dates at nabe and suburban houses.

Territory's drivin theatres continuing to take a terrific beating because of cold and rainy weather which has been in evidence almost uninterruptedly since they opened their current season.

Bennie Berger, Northwest Variety club chief barker and North Central Allied prexy, back from Mexico City where he attended Variety Club convention.

"Hans Christian Andersen" doing

excellent business in initial local neighborhood and suburban houses runs at upped admission although it played only two weeks downtown. On other hand, "Bwana Devil," which chalked up hefty grosses in Loop here, was b.o. disappointment in its first Twin Cities' nabe subsequent runs.

Twin Cities' area's ninth and newest outdoor theatre, Navarre Amphl, located in local suburb, opens June 11.

Film Reviews

Continued from page 6

Sea Devils

cue, pair returning with the French invasion plan.

Both stars characterize their roles deftly, Miss de Carlo particularly glamorous in her low-cut period gowns, which make all her scenes a pleasure. Hudson realistically portrays fisherman turned-smuggler. Pair have benefit of a top British cast, headed by Maxwell Reed, who co-stars with Americans. Other standouts include Bryan Forbes, as Hudson's mate; Michael Goodliffe, Miss de Carlo's espionage partner; Denis O'Dea, British Customs chief; Jacques Brunius, French espionage chief; and Gerard Oury, as Napoleon.

Raoul Walsh directs energetically, getting most out of both story values and beautiful locations. Technical credits rate above par, the color lensing of Walkie Cooper especially praiseworthy.

Below the Sahara (COLOR)

African jungle travelog in color, interestingly handled for lowcase bookings.

Hollywood, June 2. RKO release of Armand Denis production, narrated and directed by Denis. Production supervision, Jay Bonafide, Douglas Travers; written by Jerome Brondfield, Burton Benjamin, cameramen (Technicolor), Tom Stobart, Phil Schultz, Robert Carmet, Eric White; editor, David Cooper; music, Paul Sawtell. Theatrical May 29, '53. Running time, 65 mins.

"Below the Sahara" is a real-life adventure film, relating a travelog of African flora and fauna under guidance of Armand Denis. While stamped with a sameness that seems to go with such subjects, it presents interesting variety of animals, natives and situations, excellently highlighted by the Technicolor printing job, and is an okay lowcase bookings for regular bills.

Denis, who did the successful "Savage Splendor" which RKO distributed several seasons back, again takes his cameras to Africa for both interior and coastal scenes that climax with the seemingly inevitable gorilla hunt. Never to such travelogs are the coast shots, showing sea lions and penguins at play in the rough Atlantic waters. More standard are several native dances, glimpses of leopards, lions, rhinos and elephants and the finale gorilla hunt. Viewer interest will be caught by the sequence depicting the training of cheetahs for hunting and riding of ostriches.

Femme appeal to the subject is supplied by the presence of Denis' wife, Michaela, who made the safari with him. Denis also handles narration, written by Jerome Brondfield and Burton Benjamin. Excellent camera work, under obvious difficulties presented by jungle trek, was contributed by Tom Stobart, Phil Schultz, Robert Carmet and Eric White. Editing by David Cooper contains some repetitious scenes, but keeps the footage down to 65 minutes. Musical score by Paul Sawtell fits the subject and adds to several humorous sequences, such as a hippo mud bath, pelican water ballet, and shots of pygmies eating honey, bees and all. Brog.

3-D Attack

Continued from page 3

gross without regard for public reception.

Predictions, Promises, Propaganda "For the past few weeks," he declared, "we exhibitors have been increasingly confused by predictions, by promises and by propaganda. We do not know where to turn and what to do." He noted that the large circuits, with their physical wherewithal, can afford to experiment, but "the confusion of the small operator is frightening." Later, he noted, is trying to make plans to accept and pay for 3-D equipment and at the same time "to fight off 3-Dementia which threatens to engulf him." Starr declared that "throughout it all there has been a gradual and

insidious creeping movement by distributors, not necessarily limited to 3-D pictures, to exact exorbitant film rentals and to set up an entirely new pattern for dividing the boxoffice dollar."

To the discredit of exhibs, Starr said, some have been too shortsighted to fight off "that invasion... desperate as some of us are for the quick dollar." He asserted that some exhibs are falling into a trap "that may eventually drive us out of business because the terms being demanded of us are terms designed to compel us to advance our admission prices." He noted that even with hiked admish prices "we cannot make a fair return on our operation."

Distribution, Starr said, owes great duties to exhibs, greater now than ever before and "we hope distribution will fulfill its obligations. The greatest of these, it seems to me, is not to take advantage of the desperate plight of the small exhibitor by requiring that he expend large sums of money, which in most instances he will have to borrow, to install new equipment in his theatre and then after he has made his investment demand of him film rentals so high as to make it either impossible or not worthwhile for him to operate."

Justice OK

Continued from page 5

would be considered in the event of changes in industry conditions.

Nabe House May Be Pitt Site for Cinerama

Pittsburgh, June 2.

Long-rumored report that Cinerama would go into the downtown Warner Theatre sometime this summer has been spiked by M. A. Silver, zone manager of the Stanley Warner chain and member of the organization's board of directors. Silver said it was most likely that when and if Cinerama did come here, one of the SW neighborhood houses, probably the Schenley, would get it.

Schenley's a 1,200-seater, all on one floor, located in the busy, thickly-populated Oakland sector, with plenty of parking space in the neighborhood. No deal with Cinerama has been closed yet, although Warner was looked over several months ago. Silver feels its chances for a long run will be much better at the Schenley.

Skouras Chain Act

Continued from page 3

Nemo Corp. asked \$1,675,722 and \$450,000 respectively for the Nemo Theatre, and the Ninetyseventh Street & Broadway Realty Corp. and Viera Theatre Corp. asked \$5,536,854 and \$2,632,689 for the Riviera.

Loew's, RKO, Paramount, ABC, Universal, Columbia and United Artists were listed as defendants in the conspiracy charge. Plaintiffs asked that the companies be enjoined from maintaining a system of runs and clearances and from refusing to offer pix to plaintiffs until after the product has been contracted for by the RKO and Loew's circuits.

Theatre TV Slirs

Continued from page 2

one-shot demonstration for industry was called off at the last moment, when the sponsors failed to reach an agreement with the labor outfits involved.

With talks getting under way at an early date, it's figured an agreement with the unionites will be reached prior to the event. In addition, both Halpern and Rosen have conferred for some time with the various entertainment unions and have reached tentative agreements.

Should the deal go through for the presentation of the Todd spectacle, this will be the first entertainment closed-circuit attraction presented since last December, when Halpern's TNT's offered a Metopera telecast of "Carmen." In the interim, there have been many confabs with producers of both stage and sports events, but no deals were concluded. Halpern has been dickering for other events, but prefers not to discuss them while they are in the discussion stage.

Supreme Court

Continued from page 4

derstood by "every person of common intelligence."

Majority further ruled that "motion pictures may be censored, upon proper grounds" and that "sexual immorality is one such ground." Decision followed a 3-2 determination of the Appellate Division affirming the Regents' action. The 4-2 division was identical with that for "The Miracle" decision, which supported the Regents' ban on the Italo pic as "sacrilegious," a determination later invalidated by the U. S. Supreme Court.

Disagree on 'Miracle' View

Court also disagreed on the interpretation of "The Miracle" case by the high court. Majority contended the Supreme Court had not definitely ruled that films were exempt from prior restraint, noting that the Supreme Court said each method of communications, "tends to present its own peculiar problems."

Judge Fuld, however, in a separate two-page dissenting opinion, asserted that "the freedom of expression assured by the First Amendment is not limited to 'the air-borne voice, the pen and the printing press, and none may now dispute that motion pictures, as well, are safeguarded by that amendment.'" He cited the Supreme Court's rulings in the "Miracle" and "Pinky" cases to back up his argument.

Industry attorneys have long contended that the Supreme Court's decision was vague, and that further tests on individual cases would have to be presented, before it can be fully determined if films are subject to the same guarantees of freedom as the press. High court's decision did not result in elimination of state censor boards, a further indication that more tests will be necessary before motion pictures enjoy the same rights as the press.

In addition to "La Ronde" case, the Supreme Court will be presented with a petition to hear an appeal of Ohio's turndown of "M," which was censored on the ground that it portrayed evil conduct. Petitions on "M" and "La Ronde" will be presented to the High Court during the fall term.

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Exhibs in Top S. Amer. Countries Want 3-D Pix, Say 4 Mono-Int'l Execs

Industry developments in 3-D and widescreen projection methods have excited exhibitor interest in Brazil, Uruguay, Argentine and Chile, four overseas officials of Monogram International Corp. and Allied Artists Productions declared in New York last week. They also pointed out that TV in Brazil and Argentina has had a negligible effect upon theatre attendance so far due primarily to poor programs and relatively few sets in use.

Quartet of company execs included Bernard J. Gates, supervisor for United Kingdom, Europe and Latin America; H. Alfredo Steinberg, general manager in Brazil, and head of Brazilian Film Board of Trade; Juan Bautista Caralcasaz, manager in Sao Paulo, and Juan Carlos Mendez, g.m. for Argentina, Uruguay and Paraguay. All except Gates returned to their territories over the weekend after attending Allied Artists' first international sales convention in Miami two weeks ago.

In Argentina, Mendez revealed, the government is studying the 1950 Johnston-Cereijo pact with a view to "clarifying certain points" in light of changed economic conditions since its signing. But just what points are being analyzed by Argentine authorities were undisclosed. Taking an optimistic view, Mendez predicted that a favorable decision on the matter would be made. He noted that the Uruguayan and Paraguayan markets are "completely open" to American product.

The South American managers stressed that 3-D and widescreen have captured the imagination of top circuit execs. Ribeiro loop in Rio de Janeiro, Serrador chain in Sao Paulo, Armando Band circuit in Chile, and the Gluckman theatres in Montevideo all have expressed a desire to install equipment. However, Steinberg pointed out that import licenses for almost any kind of material are difficult to obtain in Brazil because of a dollar shortage.

General South American outlook as far as Monogram-Allied Artists is concerned was rated as encouraging by supervisor Gates. "Our product, which stresses action, is easily adaptable to the Latin market," he said, "since films of that nature require a minimum of subtitles."

Pons, Menuhin, Heifetz Yank Longhairs Inked For Coronation Bills

London, May 26. Many prominent American artists are to be featured in the long-hair attractions lined up in London for the Coronation season at the Royal Festival Hall and the Royal Albert Hall.

Burl Ives, who played two capacity dates at the Royal Festival Hall last year, will return for two Sunday Folk Song programs June 7 and 14. Lily Pons will be starred there June 4, Jascha Heifetz on June 12, Yehudi Menuhin on June 14 and Kirsten Flagstad on June 17.

From July 9 to Sept. 12, Anton Dolin's Festival Ballet returns for a 10-week season, with a repertoire including five new ballets as well as several classics.

Femmes at 27c Per Hr. At Tokyo 'Date Bureau'

Tokyo, May 26. Latest American institution to be adopted by the Japanese is the "escort service." A Tokyo entrepreneur, Minoru Watanabe, has established a "date bureau" in a Shimbashi coffee shop where femme companions can be hired for 27c an hour during the day and 55c per at night up to 10:30 o'clock. In addition, the patron pays Watanabe an "application fee" of \$1.38, which he pockets. Gals get the hourly fee.

Watanabe started business primarily with an eye to providing out-of-townners with feminine guides to show tourists around Tokyo. However, most patrons have been local residents who did all the "guiding." Watanabe's girls come in all sizes and degrees of attractiveness.

Rackmil, Daff to Rome For U-I European Meet

London, June 2. Douglas J. Granville, Universal International's British topper, and Jack Sullivan, publicity director here, plane to Rome tomorrow (Wed.), for the company's European sales convention, which opens June 6. Milton R. Rackmil and Alfred E. Daff, prez and executive vicepres, who arrived here last week, also will plane to Rome after stop-over to see the Coronation. They will jointly preside at the convention.

Tyrone Power, now vacationing in Italy, will be honor guest at preem of "Mississippi Gambler" in which he stars. Salesmen will view the new U widescreen and company's 3-D, "It Came From Outer Space."

Anglo-Am. Prod. Board Nixed

London, June 2. Because there are already sufficient incentives for Yank producers to film in Britain, the Films Council turned down a suggestion that it should set up a special body to encourage increased Anglo-American production. This is outline in the 15th annual report submitted to the Board of Trade prez last week.

The idea was first promoted by Tom O'Brien, M.P., who felt that the Council should have a policy of increasing the use of frozen sterling and suggested the formation of a joint board with reps from British and American producers, the Ministry of Labor, the unions and the Council. One purpose of this new organization would be to settle difficulties arising from the employment of British actors and technicians abroad, and foreign actors and technicians in Britain. In giving the thumbs down to the project, the Council did not consider it desirable to increase the number of organizations dealing with the film industry or the number of restrictions bearing upon it.

Extended quota life has been granted to nine British pix of a total of 35 applications. These include "Hamlet," "Henry V," "Red Shoes," "Oliver Twist," "Third Man" and "Great Expectations."

RADIO ROW IN DUBLIN DELAYS OPERA'S START

Dublin, May 26. Opera fans mulled their programs for 30 minutes at the Gaiety here while the orchestra, opera company, theatre management and radio authorities wrangled over who pays who and how much.

Dispute started when the augmented orch discovered that Radio Eireann was planning to make recording of "Rigoletto," with the stars of La Scala and Rome operas in the leading roles. Players insisted they were entitled to extra fees if performance was recorded. Radio officials said their agreement with the opera group covered recordings, while the opera group said as little as possible, but wouldn't pay upped fees to the extra musicians. The management said "let's get the curtain up."

After a half-hour delay the recording plan was abandoned, and the opera started.

Japan's 3-D Prod. Halted

Tokyo, May 26. 3-D film production in Japan has ground to a temporary halt after two attempts which failed to win critical or public support.

After previewing their first try, "Duel," Shochiku Studios announced its Shochiku Natural Vision illusioner would be shelved. Toho Studios, which made two three-reelers, neither of which scored, previously announced they would leave the field for the time being.

U.S. Names Take Over Florence Opera Scene

Florence, June 2. "Amahl and the Night Visitors," opera by the U. S. composer Gian-Carlo Menotti, will be given on the radio here at Christmas, with the noted German conductor, Wilhelm Furtwangler, batoning.

More immediately, the N. Y. Philharmonic maestro Dimitri Mitropoulos will conduct Verdi's "Forza del Destino" at the Florence Festival, with an all-star cast of Tebaldi, Siepi and del Monaco.

Current Paris Pix B.O.

Far Ahead of '52; 'Show' Shapes as Year's Champ

Paris, June 2. First quarter gross returns of first-run films here show a marked increase over the first quarter last year. Both quality-wise and in drawing power, the 1953 pix drew better on shorter runs than the 1952 product. Top draw this year, French film, "Belles De Nuit," did a hefty \$348,000 in 29 weeks of first-run while the 1952 topper, the Gallic pic, "Un Grand Patron," took in only \$228,000 in 32 weeks. Other films maintained equitable ratios down the line with the provinces also reflecting the b.o. upbeat.

Since the first quarter, with the phenomenal pull of "Greatest Show On Earth" (Par) is overshadowing the previous toppers. It started a powerful first-run in five big houses here, and is now in a small seater on the Champs Elysees for an indefinite run. So far, it has reached a smash \$408,000 in Paris, with big returns looming in the provinces.

Other biggies are the French prizewinner which has racked up \$254,000 in its first three-week run and "Carrie" (Par) taking a nice \$36,000 in its first week. The French version of "The Quiet Man" (Rep), after a long original version run, is grossing \$27,000 in its second week. The Vittorio De Sica pic, "Terminal Station," is showing \$18,000 in its first week.

The provinces are overwhelmingly giving their coin to "Peur," which is looming as the bofo of the year. "Limelight" (UA) is also showing well in the provinces after its fancy Parisian run.

FORECASTS FRENCH TV ON UPSWING IN 2 YRS.

Paris, May 26. Jean D'Arcy, program director of the nationalized video setup here, claims France was second in TV advances before the last war but was stalled during the occupation. However, he feels that within the next two years France will come to its logical full-scale development of tele. France was the second country to have a regular TV service via the Eiffel Tower. After the war France fell behind the U. S. and England because of heavy damage suffered and large scale destruction of most radio networks. Radio was given the reconstruction priority.

Despite this, D'Arcy feels that this lull enabled TV authorities to make the decision to adapt the present 819-line screen which he says makes French TV reception the best in the world. Conversion setups have been started to allow program exchanges between France and the surrounding countries of England, Belgium, Holland, Switzerland and Scandinavia. Building of new transmission centers are going ahead here. Weekly hours of transmission are up to 32 hours to give set buyers an incentive.

Delta Boys in Tokyo

Tokyo, May 26. The Delta Rhythm Boys opened a tour of Japan with a two-day engagement at Manuela's Supper Club here. Quartet, aided by pianist, scored such a hit with the patrons that they were held on floor for 17 numbers, including a reprise of "Dry Bones."

Act includes Carl Jones, Travers Crawford, Clifford Holland, Lee Gaines and Rene de Knight. Combo will do a series of concerts in Tokyo in which they will be joined by Eri Chiemi, 16-year-old Japanese thrush.

Other Foreign News
on Pages 20, 21, 22, 23

Heat Wave, Coronation Bop London Film Biz; 'Wax' Still Hot 11½G in 3d, 'Bess' Dissappoints at \$13,500

Sherek's 'Guest' Looks Doubtful in London

London, May 28. Henry Sherek brought John Mills back to the stage in "The Uninvited Guest," written for him by his wife Mary Hayley Bell, and presented at St. James' Theatre last Wednesday (27). It is an unconvincing meller of a man gaining freedom from a mental institution after 20 years only to find an unwelcome return home.

Mills copes effectively with an unsatisfactory role with sterling support given by Cathleen Nesbitt, Joan Greenwood, Clive Morton and Lyndon Brook. Play is well directed by Frank Hauser and had a warm reception. But its success is doubtful.

Dutch Film Prod. Industry Formed

The Hague, May 26. Plans have been announced here for establishment of a new Dutch feature-length film industry. Organization's going under name of National Film Production Co. It is set up by six big cinema house operators. They decided to contribute toward establishment of a Dutch company which could produce films for the local market and export to places like Dutch-speaking Flanders in Belgium.

Company toppers plan to plow all profits back into the company to keep operations rolling. Plans for the new company were shown to Dutch Minister of Education, Arts and Sciences, who is reported as enthusiastic. He promised to contribute one-third as much as the private organizers.

First film to be produced is "Judge Thomas," which requires simple sets. A Belgian firm owned film rights to the book by Francois Pauwels, but it agreed to relinquish them.

Filming begins June 22 in the Profilt studios here. Title role is being played by Piet Bron. Many of the actors come from Haagse Comedie Theatre Co.

BOT FINDS BRITISH PIX PROD. ON UPSWING

London, June 2. Increasing activity in British studios, with a total of 50 first features in production or awaiting distribution, is reported by the Board of Trade in a survey issued here last week. Total compares with an average of 42 for the three previous periods.

Reporting that the increase in first feature production represented a steady expansion throughout 1952, the survey spotlights a marked upward trend also in shorts production.

Of 29 British features registered from January to March, only one involved labor costs in excess of \$350,000. Of the others, 13 came out under \$140,000 and a further seven between \$140,000 and \$210,000. The number of full-time studio technicians working at the end of the year amounted to 1,076 with a further 2,000 construction and maintenance workers.

3 Mex Tinters Via U. S. Coin

Mexico City, May 26. Three tinters in English, made with U. S. coin, are being readied for production in Mexico soon by Al O'Camp, ex-RKO exec here. He wants English-speaking Mexicans as players and Gabriel Figueroa to direct.

First pic, "Five Girls in Green Hell," is scheduled to start shortly. After quitting RKO, O'Camp was a hotel public relations man here and then went to Hollywood.

London, May 26. Hottest Whitsun holiday in years coupled with free competition of the Coronation, had a dismal effect on boxoffice trade last week. Business was down at every first-run, many having their worst holiday weekend since the end of the last war.

The lone theatre to go against the trend to any extent was the Warner where "House of Wax" held at a nightly \$15,000 in its second round and is still big with \$11,500 in third week.

Even "Young Bess," the first pic on the new widescreen and stereophonic sound, made a disappointing bow at the Empire, with \$13,500 likely in first frame. Another widescreen entry, "Tonight We Sing," took a beating over the weekend with just \$4,770 likely in second week at Odeon, Leicester Square.

"Moulin Rouge" looks good \$4,500 at Carlton in 11th (final) stanza. Playing day-date at Ritz, it is doing a nice \$3,600 opening week.

Estimates for Last Week

Carlton (Par) (1,128; 70-\$2.15)—"Moulin Rouge" (IFD) (11th wk). Finished 11th round with nice \$4,500, very good for length of run after \$6,100 in 10th week. "Stalag 17" (Par) preems May 29. Empire (M-Co) (3,099; 55-\$1.70)—"Young Bess" (M-Co). First offering on new Metro widescreen is heading for a fairly good \$13,500 in initial frame. Stays on.

Gaumont (CMA) (1,500; 50-\$1.70)—"All I Desire" (GFD) and "Meet Me At the Fair" (GFD). Fair \$6,100 in first round.

Leicester Square (CMA) (1,753; 50-\$1.70)—"Peter Pan" (RKO) (6th wk). Finishing with around \$2,800 in final 6 days after fair \$5,100 in fifth. "Genevieve" (GFD) opens May 27.

London Pavilion (UA) (1,217-\$1.70)—"Abbott - Costello Meet Capt. Kidd" (WB). Doing below average at \$3,900.

Odeon, Leicester Sq. (CMA) (2,200; 50-\$1.70)—"Tonight We Sing" (20th) (2d wk). Down badly to \$4,700 after okay start.

Odeon, Marble Arch (CMA) (2,200; 50-\$1.70)—"Man on Tightrope" (20th). Opened moderately with slim \$4,500 likely on first week.

Plaza (Par) (1,902; 70-\$1.70)—"Gilbert and Sullivan" (BL) (3d wk). Badly hit by heatwave, but oke at about \$4,700 after nice \$7,000 second frame.

Ritz (MG) (432; 90-\$2.15)—"Moulin Rouge" (IFD). Opened to pleasing \$3,600.

Warner (WB) (1,735; 50-\$1.70)—"House of Wax" (WB) (3d wk). Continues as top draw with re-sounding \$11,500 for current frame after smash \$15,000 for second week. Stays.

Brit. Cinema Patronage Off in '52, Grosses Up Due to Higher Scales

London, June 2. A picture of declining admissions but increased grosses because of higher admittance prices, is revealed in a new statistical survey of the British film industry issued by the Board of Trade last week. For second year in succession, attendance is off and last year's total being 4% below the 1951 figure. Analysis is based on returns from 4,575 cinemas.

Total admissions from Dec. 30, 1951, to last Dec. 27 amounted to 1,312,077,000 as against 1,365,036,000 in 1951, and 1,395,822,000 in 1950. Gross boxoffice receipts last year fell just short of \$300,000,000 but the admission tax took a toll of 34.7% and the Eady Fund a further 2.6%. Theatre owners were left with a total of over \$123,000,000. The exhibitor's share was \$453,000 ahead of previous year.

Although admissions were dropping throughout the year, there was a bigger slump in the final quarter. The downward trend in receipts in final quarter was reflected in smaller payments to the Eady pool and in entertainment tax.

General Biz Slump Clips Film B.O. In Arg.; 'Fox,' 'Story' Top U.S. Entries

Buenos Aires, May 26.

A sign of the changing economy here is the relatively low gross of \$19,140 done at the Opera and Roca by "Naked Passion" (Inter-americana), although it stars Marja Felix with Carlos Thompson. Day-dating in these two houses, it was expected to do sensational business. This gross compares unfavorably with the \$36,600 made by "Camille" at the Rex here in February or the \$25,310 registered at the Opera in January by "Casa Grande," both for the same number of weeks. It must be borne in mind, however, that January and February are doldrum months when a great part of the city population is away on summer vacation.

Among the imported films, "Desert Fox" (20th) is still the biggest with a gross of \$102,534 in 10 weeks of its first-run in Buenos Aires.

"Detective Story" (Par) looks likely to equal that figure. The Protection law cut short its first-run at the Grand Rex after four weeks, but the pic was transferred to the first-run Ambassador, and played day-date with the Gaumont. Combined capacity of these two houses is about equal that of the Rex, and the film has held another three weeks in these two houses. The four weeks at the Gran Rex showed a gross of \$84,387.

"Father's Little Dividend" (M-G), playing nine weeks day-date at the Opera, and Roca, grossed \$96,979. "Street Named Desire" (WB) grossed \$84,939 in the full 12 weeks day-dating at the Premier and Ideal.

Mex Pix Stars Turn Prods.

Mexico City, May 26.

Abel Salazar, Mexican, and Jorge Mistral, Spaniard, top film stars, have turned producers with the organization here of Castilla Films de Mexico.

They are readying their first pic, "The Third Kiss," which will star Mistral and Gloria Marin.

Japs Do Nip-Ups With Slavenska-Franklin Co.

Tokyo, May 26.

The Slavenska-Franklin Ballet left Tokyo (22) for a week's tour of Southern Japan cities before returning to the capital for 11 more performances. Vernacular and English-language critics hailed the troupe as the greatest foreign attraction to visit Japan since end of the war.

In a country where newspaper competition is terrific, the Mainichi, sponsors of the ballet, have been outpaced by all opposition sheets, which have given as much as three columns to the first-night review.

EADY FUND BOOMING BRITISH-MADE SHORTS

London, May 26.

With the incentive from the Eady fund, which yielded a bonus of nearly \$730,000 last year, an upsurge of short production for theatrical release is revealed in the annual report of the Assn. of Specialized Film Producers. Stricter quota enforcement by the Board of Trade has helped also, it was reported.

Commenting on the offensive which has been launched against the 25% supporting quota, the report refers to the drop in defaults by the three major theatre circuits. In 1951, there were 390 defaulting theatres but in the following year there were only four.

Affirming the association's resistance to a cut in the quota, the report declares that when all the facts are impartially examined, the Films Council will not take any action to endanger shorts production "which is at last beginning to show some signs of healthy development."

Shattering Illusion

Auckland, N.Z., May 26.

Majestic Theatre here, playing Warner Bros.' 3-D "House of Wax" last week, apparently took its advertising too literally.

Bally for pictures stressed "Things Come Right at You." They did. Part of the ceiling came down, injuring 10 persons, none seriously, however.

Italian Film Biz Booms, Sez Golden

Washington, June 2.

Italian film industry is enjoying a boom and the limited amount of TV in that country hasn't begun to cut into it yet, according to a report by Nathan D. Golden, director of the Commerce Department's film division. Last year, the Italian studios completed 133 pictures and had 11 others before the cameras at year's end. Of the 144 pix, 11 were in color while 22 were co-productions with other countries. Italy produced 110 features in 1951.

Import permits were granted for 383 features in 1952, of which 246 (about 65%) came from the U. S. following in order were 49 French film, 31 British, 20 German, 9 Russ, 7 Spanish, 7 Mexican and 14 from other countries. The 1952 imports compared with only 342 in 1951.

Italy's total film gross last year is estimated as the equivalent of \$125,440,000 in American currency, a 12% increase over the previous year. Interesting is the fact that 530 new commercial theatres were opened last year.

Col Pacts 'Father Brown'

London, May 26.

A world-wide distribution deal was signed here last week by Columbia for the British production of "Father Brown," based on several G. K. Chesterton yarns, with Alec Guinness in the title role.

Increased Pix-Making Seen Result Of Mex NCB's Peace Pact With Prods.

Mexico City, June 2.

Cuban Exec Backs Down On Newsreel Censorship

Havana, May 26.

Minister of Interior Ramon O. Hermida has quietly backed down from his plan to censor Cuban newsreels. As a result, exhibition of both local and foreign (mostly U. S.) newsreels was resumed. To counter the censorship move, newsreel companies had ceased filming and theatres had halted showing of all newsreels. In place of the newsreels, some theatres used trailers stating, "We do not want censorship."

Hermida's action had aroused the opposition of such powerful bodies as the Cuban Press Block and the Federation of Radio Stations of Cuba. After Hermida sat down with the Press Bloc and Federation of Radio Stations reps the dispute was settled. The newsreels okayed results of this parley.

PROD. DENIES ANY DEAL TO SELL PIX TO REDS

London, May 26.

A categorical denial that he had entered into negotiations with the Soviet authorities either here or elsewhere for distribution of "Pickwick Papers" in Russia, was made last week by George Minter, managing director of Renown and co-producer of the film. A few days previously, Kenneth Rive, director of Continental Concord Distributors, announced prior to planning to Moscow that he had been authorized to negotiate for 30 British pix including "Pickwick."

Labelling previous reports as "entirely unfounded," Minter asserted that he has never been approached by the Soviet authorities on any distrib deal.

Increased film production is indicated by the National Cinematographic Board chairman Jose Lelo de Larrea, as a direct result of peace pact made with the producers. NCB and pixmakers ended differences that had long existed between them, mainly over restriction of coin by the trade's own bank, the Banco Nacional Cinematografico, and what amounted to the board's censoring of films. The producers said this censorship was arbitrary in rejecting scripts presented for examination because the stories or some angle didn't appeal frequently to just one member of the NCB. This viewing was in addition to that done by the regular censors.

The producers in turn have agreed to make strictly worthwhile pix "so as to deliver the industry from its depression and save it from possible bankruptcy. NCB has given the bank the nod to fully finance all pictures whose makers desire official coin help and those whose scripts the board and the censors okay. NCB's script-viewing in the future will be done by a committee of authors, newsmen, film directors and "recognized authorities in the various arts." This group will work together to give Mexican pictures a decorous place on the film market and seek to open foreign doors wider to them.

Restoring Vienna Opera

Vienna, May 26.

Austrian Ministry of Education announced that with arrangements for a big bank loan for completion of reconstruction of the State Opera House by 1956, other government funds are freed for resumption of work on the Burgtheatre, the country's No. 1 state-operated legit house. Completion date is the same year. The Burg Co. meanwhile continues to tenant the Ronacher, former variety house, but has been given its notice as of August.

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3-D Becoming Problem for Swedish Exhibitors, Wivefilm Exec Claims

3-D, widescreen and prospects of television early next year are sources of much concern to Swedish exhibitors, according to S. A. G. Swenson, managing director of A. B. Wivefilm, who recently arrived in N. Y. for a six-week stay. "Theatre owners are pleased over the public interest in new projection methods," he said, "but cost of conversion worries them."

Swenson, whose company is active in production, distribution and exhibition, noted that United Artists' 3-D "Bwana Devil" was in its fourth week in Stockholm. However, he added, its Swedish subtitles are difficult to read via the necessary Polaroid glasses.

There is no TV in Sweden at present, Swenson pointed out, but stations are expected to be on the air by next January. The government likely will operate the outlets on a non-commercial policy.

Production costs in Sweden are comparatively small according to American standards, he said. Industry's output this year will approximate 30 films, average cost being about \$80,000. Wivefilm will turn out three. Two already have been completed. They are geared primarily for Swedish tastes. While here, Swenson is negotiating for an American director and a couple Hollywood stars for an English language co-production to be made in Stockholm under the Wivefilm banner.

Making Mexico Travel Easier for U.S. Tourist

Mexico City, May 26. Reorganization of the government's tourist department to include abolition of the \$3 head tax on Americans who make quick visits to this country, is announced by Gustavo Ortiz Hernan, new head of the department.

Drives against profiteering and other forms of dishonesty that, numerous complaints say, have put a big dent in tourism, are to be intensified.

Eongrun's Cut Nip Quota For 1st Quarter to 37

Tokyo, May 26. Foreign films to be released in Japan during the first quarter (April-June) of current fiscal year will total only 37 or 16 less than the quarterly average required to meet the 210 total for the year. Breakdown of the films gives Metro, seven; WB and Paramount, four each; 20th-Fox, Universal and Columbia, three each; RKO, two, and United Artists and Allied Artists, one each. One indie U. S. film will be released through Daiei and other foreign pix, including the first Venezuelan to play Japan, are included in the 37.

Circuit Chief Sees 3-D NG in Mex Sticks Till Specs Are Not Needed

Mexico City, May 26. Exhibition of 3-D pix must be limited to this city until the non-spectacle process can be provided down here, according to Luis R. Montes, operator of a big cinema chain in the provinces and Chief Barker of Variety Club's Tent in Mexico. Provincials won't pay for specs, he explains.

Bow of 3-D pix down here finds trade good, but not like it was at the end of the first week for "Bwana Devil" (UA) at the Real Cinema. It is topped in biz by "World in His Arms" (U) at the Cine Alameda.

Exhibiting "Bwana" has its headaches. Projectionists get extra pay as compensation for the so-called strain of manipulating 3-D apparatus. Also two special helpers are needed to supply spectacles. City amusements supervision department nixed the request to hike the price for "Bwana" and insisted that it play at the regular 46c.

Metro Unit in Zurich Shooting 'Rhapsody' Pic

Zurich, May 26. U. S. pic unit is here for location work on a forthcoming Metro Technicolor pic, tentatively titled "Rhapsody." Some French technicians were in the group coming in from Paris. Group is headed by director Charles Vidor, the film's male star Vittorio Gassman, cameraman Joe Ruttenberg and production manager William Kaplan.

Shooting will be done in the streets here, where vital parts of the story are laid, including typical buildings such as the Conservatory of Music, the Zurich Opera House and Concert Hall.

Kabuki Set For N.Y. Next Spring

Tokyo, May 26. Japan's famed Kabuki dramas will be seen by New Yorkers in the spring of 1954, according to an announcement by Takejiro Otani, prexy of Shochiku Co., which manages Kabuki here. Otani said discussions had been completed recently in N. Y. between one of his reps, producer Josh Logan, and Japan Society director Douglas Overton to present 45 performances of these dramas at the Met Opera House starting April 15, next year.

Estimated cost of sending the troupe of 25 to the U. S. will be about \$300,000. Otani said three parties would share the cost, his company, the Rockefeller Foundation, and interested entrepreneurs in the U. S. Michael Lombardi, film officer with the American embassy here, is acting as liaison between N. Y. and Tokyo.

Kabuki is possibly the only classical professional in the world played on a daily commercial basis. The three Kabuki troupes here operate on a 25-day month, two shows daily, each running four hours. Rehearsals for the next month's shows take up the remaining days of each month when the house is shuttered.

23 Nations Sending Pix to Berlin's Fete; Israel, Japan to Be Repped

Regular Italian TV Service Set for '54

Rome, May 26. Francesco Saverio Celenti, director genera. of the Italian State Controlled Radio, has announced that a regular TV service will be initiated in Italy by next January. Transmission facilities will be in readiness throughout most of the northern area of this country and the central region as far south as Rome.

Three program centers will be Turin, Milan and Rome. Turin already has had a TV studio in operation since last April. Milan has three complete studios and a fourth under construction. Rome has one temporary studio, but a site has been approved for construction of a TV center to include six studios.

Radio Corp. of America has started construction of an electronics plant where TV and radio equipment will be manufactured.

Austria's Lone Circus - Squawks on Competish From 2 German Tents

Vienna, May 26. Rebernigg's, Austria's only circus, this week charged that two German tent shows are moving in on their homeland territory and thus threatening Rebernigg's continued existence. The show employs 120 people and boasts a sizable menagerie. It's housed this season in a new tent, with 5,000 capacity.

Karl Rebernigg, son of the founder and present boss, complained that the German circuses, Apollo and William, have been so routed in Austria as to drain the Rebernigg route through dates spotted too close to his playdates. He accused the Circus Directors Guild, which approves routes.

Berlin, May 26. Twenty-three nations, as compared with 20 last year, have announced their participation in the forthcoming Third Berlin International Film Festival starting June 18. For the first time, the young nation of Israel is represented as is Japan.

American entries so far include "Sun Shines Bright" (Rep), "Man on Tightrope" (20th) and "Member of Wedding" (Col). John Ford withdrew his "Sun Shines Bright" from the Cannes Fete, the festival committee announced, because he feels it has more appeal to the Berlin public. Charles Winninger, star of film, will attend.

England nominated its feature color film of the Coronation as well as "The Pickwick Papers." Switzerland has entered "They Found a Home Country." German entries are not set but the Munich production, "One Calls It Love," is sure to be one of them.

This year's fete will only run 10 days as against 14 last year. Also this year the public is asked to vote on its favorite films. Special awards will be presented by the West Berlin Senate to those films which correspond most with the ideals of the free world.

Assn. of International Film Producers decided to hold its meetings, originally planned for London, in Berlin. Problems on international copyrights, coproductions and film festivals to be held next year will be discussed at its meeting, which starts June 25. Also the West German Film Producer Assn. and Union of West German Exhibitors will hold their sessions during the fete here.

Film showings will be held at Gloria Palast and Marmorhaus, both located on Kurfuerstendamm. Four other cinemas, located in West Berlin's outskirts, also will show some of the festival pix.



IN THIS 1953 CROWNING CORONATION YEAR

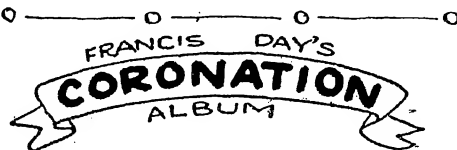


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CORONATION POLKA

JACK STRACHEY'S
THE QUEEN OF OUR HEARTS—
ELIZABETH

VICTOR SYLVESTER'S
QUEEN ELIZABETH WALTZ



Show Biz Sees Show

Continued from page 7

tion for three weeks, but there is a countrywide agitation for them to stay through the summer to give late holiday-makers a chance to see for themselves. Be prepared for a counter-agitation from show biz, which looks askance at a city crammed with freekickers.

BBC-TV's Greatest Test

Coverage of today's Coronation of Queen Elizabeth II was the greatest test for BBC-TV, which assigned every available camera and technician to the job. The viewing audience in Britain alone was expected to reach 27,000,000—or more than one-half of the total population. In addition, there was the direct transmission across the Channel for the live program beamed to the principal cities in France, Holland and Western Germany.

They are also responsible for the kinescoped version which is scheduled to be on view tonight across the Atlantic. Before the Queen was crowned in the Abbey, the first helicopter took off with the first takes from the BBC-TV h.q. at Alexandra Palace to London Airport, where the cans were transferred to a jet bomber which flew direct to Goose Bay, Labrador. There, jets were standing by for the last stage of the journey to New York and Montreal, for nationwide hookups.

All the cameramen, who had been obliged to take up their positions last night and spend the waiting time without shelter, were on the job long before the procession began, with background shots of the arrivals and the crowds, but all lenses were turned towards Buckingham Palace as, right on schedule at 9:15 a. m., the first carriages drew out of the courtyard to start on the historic five-mile circuitous drive to Westminster Abbey. Activity was intensified as Sir Winston and Lady Churchill headed the entourage of Empire Prime Ministers, and things were really humming by the time the first royal glass coach left with the Princess Royal (the Queen's aunt), quickly followed, in a second coach, by the widowed Duchess of Kent and her family. Excitement reached breaking point when the third glass coach drew out of the Palace with Elizabeth, the Queen Mother, who was accompanied by Princess Margaret.

Yanks Get Credit

Precisely at 10:26 came the star of this unique \$5,000,000 spectacle, Queen Elizabeth with her consort,

the Duke of Edinburgh, in their state coach drawn by eight greys. The spontaneous tumultuous ovation was without parallel; it was the envy of every star in the world. American performers who have had the privilege of headlining at the Palladium know how a British audience can cheer. Multiply any Palladium ovation by a thousand, and you get some idea of the way in which Britain greeted its monarch and wished her God-speed in her journey through life.

It's an interesting sidelight, but it's the Americans (particularly those longtime resident here) who are among the most patriotic citizens and they're not ashamed to let anyone know. Admittedly, the Coronation fever would have come anyway, but the Yanks, with their reputation for hustling, hurried it along. They provided the impetus at a time when the British were still casually taking it all in their stride.

Since the advent of trans-Atlantic air travel, Londoners have become accustomed to an influx of American tourists, but there has never previously been such a concentration from across the pond. The West End of London might well be the 49th state, while the Savoy Hotel (fave rendezvous for all Yank visitors) is almost sacred American territory. Ask for something there in the conventional English accent and you're mistaken for a foreigner.

Long before the Coronation became the regular frontpage lead story for every British news sheet, the American press was playing it up as the event of the year. It's a logical conclusion, therefore, that a stream of front-ranking columnists should have come over from the States to record their impressions of the greatest show. Earl Wilson, who contributed a guest piece recently to one of the London dailies, has been doing his column from here for the past fortnight. Irving Kupcinet came in last week with his wife but without hotel reservation, and managed to walk straight into the Savoy. The scribes in town include Bob Considine, Dorothy Kilgallen, Lester Markel, Louella Parsons, Charles McCabe, Cholly Knickerbocker (Igor Cassini), Whitelaw Reid, Herb Caen (San Francisco Examiner), Inez Robb (INS), and Troupe Page (Seattle Post-Intelligencer).

The US radio and TV corps are also represented in strength. Apart

from the network toppers who are presumably combining business with junketing, there is a strong force of technicians who were on duty throughout the day. The NBC had Morgan Beatty covering for sound radio from the Abbey but his commentary will be recorded later in the day, and a radio-TV team which included Henry Cassidy, Merrill Mueller, Ray Henle, Jon Farrell, George Hicks and Frank Bourgholtzer.

Repping CBS for sound and video were Edward R. Murrow, Robert Trout, Richard C. Hottelet, Howard K. Smith, Ned Calmer, David Schoenbrun, Alexander Kendrick, Walter Cronkite, Douglas Edwards and Paul Niven. The ABC contingent comprised Fredrick B. Opper, Robert Sturdevant, Ted Malone, Blevins Davis, Mary Margaret McBride and Jack Parker.

Who's Who of World

The registers of the major West End hotels look like a deluxe edition of Who's Who of the World, but sprinkled generously through each of them are the names of many of the most prominent personalities in the show world. Like everyone else, they're here to see a show which may never be repeated in their lifetime. They've come from all branches of show business, and include executives and stars as well as scores in more humble positions.

There's David O. Selznick and his wife, Jennifer Jones; Milton Rackmil and Alfred E. Daff, who were able to sneak a few days in London before going to the Universal-International convention in Rome; Spyros Skouras, whose CinemaScope activities brought him into town at the right time; Barron Polan, who ostensibly came over for Hermione Gingold's opening at the Bagatelle last night (Mon.) and to set outstanding details of her upcoming Broadway revue; Maurice Chevalier, who has naturally stayed over after his Cafe de Paris stint; Bing Crosby, who came to town yesterday from Paris, where he's been vacationing. And on the talent side there's James and Pamela Mason, currently filming here; ditto Hildegard Neff; Danny Thomas, headlining at the Palladium; Sacha Guitry, Carmen Miranda, Linda Darnell, Robert Taylor, Humphrey Bogart and Lauren Bacall, Andre Kostelanetz and Lily Pons, Mel Ferrer, Claudette Colbert, Lex Barker and scores of others.

\$64 Question

The \$64 question for the tourist trade generally and hoteliers and restaurateurs in particular, is how long the tourists will remain in London. Are they staying just for

the main junket and hopping the first planes across the Channel to Paris? Certainly enough is being offered to persuade them to remain. What happened today is the beginning of a social whirl which will last through the season. There is a veritable rash of Coronation balls; Perle Mesta will be hostess at one tomorrow. There are a series of royal drives through London (passing the Vauxhall office on Friday afternoon) and the spectacular naval review at Spithead a fortnight hence. The round of engagements lined up for the Queen and her Consort, and other members of the royal family, is indicative of the tremendous social activity in the weeks to come.

For the Yank tourists who may feel homesick and like to travel 3,000 miles or more to catch up on the things they missed on Broadway, there is enough to hold their interest. At the London Coliseum, there is the new production of "Guys and Dolls," with a cast mainly recruited from the original Broadway show, headed by Vivian Blaine, Sam Levene and Jerry Wayne. At Drury Lane, "South Pacific" is still holding the fort, with Julie Wilson and Wilbur Evans in the leads and Fred Wayne prominently cast. The local edition of "Call Me Madam" has just moved away from the West End, but is still going strong in the suburbs. Another Broadway musical is "Paint Your Wagon" at Her Majesty's. Here the principal roles are portrayed by British artists. Then there is the recent Broadway entry, "The Seven Year Itch," with a local cast, and "Affairs of State," also with British performers. Alfred Lunt and Lynn Fontaine are starring in a Noel Coward play, "Quadrille," and "The Young Elizabeth" is still playing the Criterion after more than a year.

For vaudeville fans, there is Danny Thomas topping the bill at the Palladium, with Arthur Lee Simpkins and Nanci Crompton prominently featured.

Nitery Lineup

In the nitery field, there has been a natural tendency to give precedence to British cabaret artists, but nevertheless many of the club and cafe headliners come from the States and the Continent. The Noel Coward season began last week at the Cafe de Paris and will continue for three weeks more; Tessie O'Shea has been headlining at the Colony and Astor for a fortnight and has two more weeks to play; Florence Desmond opened a month's engagement at Quaglino's and the Allegro, a week ago and, Hermione Gingold premed at the Bagatelle last night (Mon.).

The Copacabana, which opened up last week, has the Bernard Bros. as its cabaret attraction, while at another new late spot, the Don Juan, Josephine Baker is the star attraction. Juliana Larson, the Broadway chanteuse, has been given star billing at the Embassy Club, while at the Ciro's, Boni Dana, known as the "gospel train girl," has just opened a season.

Whatever the eventual outcome may be, Coronation day itself is attracting a record number of Yank visitors, and Sir Alexander Maxwell, chairman of the Travel Assn., reckons that tourism this year will net \$131,600,000 of badly needed dollars for the British Treasury.

For the celebration galas which are taking place in every hotel, restaurant and club tonight, there has been a total sellout even at the fancy prices being charged. The spending spree may not last too long, but it will certainly be on the grand scale tonight. The Savoy, which has a special charity gala with a \$36 minimum, sold all the available 1,300 covers several days ahead of the event and there is already something of a black market in tickets. In most cases, the junketers will go on throughout the night and the fixed charges make provision for the inclusion of breakfast.

Up to the last minute, however, there was no sign of a complete sellout for the Coronation itself. Seats were on offer right until last and police had learned that the public would scramble for vacant places on the public stands. The major surprise is the fact that a number of peers who were successful in the ballot for Abbey seats have not taken up their invitations and the places left vacant were, at the last moment, offered to unsuccessful peers.

While millions are making a night of it all over the country, there will be a comparative hand-

ful of people working the clock round in the film processing labs, to cope with the world demand for the Coronation newsreels. The first flashes were screened tonight in London and busy cities and, by tomorrow, a double-length reel will be on countrywide release. The biggest hustle of all, however, will be in the color labs coping with the prints for the three Coronation tinters. The Rank Organization, which has ordered 300 prints of its Technicolor feature, "A Queen is Crowned," has set the preem for the Odeon, Leicester Square, on Friday (5) and for general release the following Monday. Associated British-Pathe is also having a Friday premiere and Monday release for its WarnerColor production, "Elizabeth is Queen." This opens at the Empire. Both are being presented on widescreens. The third color film is Movietone's two-reeler.

Many picture theatres remained closed for the early part of today to enable their staff to participate in the national celebrations, and the majority of theatres so arranged their programs that they were able to rediffuse the Queen's broadcast to the nation at 9 o'clock tonight.

Only Change

Continued from page 1

out by RCA Victor and will probably be ready next week.

Besides appearances by Rodgers and Hammerstein on various TV and radio programs, various legit names such as producer Leland Hayward, producer-director Joshua Logan and others are slated to plug the show on the air. These spels will be kinned and waxed for repeat airing over local stations around the country.

\$50G Advance

"Me and Juliet" opened with an advance sale of over \$500,000. Although all the bills aren't yet in, the production is figured to have cost almost \$300,000 to bring in, including about \$10,000 operating profit on the tryout tour. It's roughly estimated that the show will break even at somewhere over \$35,000 gross. Theatre deal is understood to give the house 36% of the gross to \$20,000 and 25% of the next \$20,000, with a ceiling of \$11,000. Show can gross about \$59,000.

Although no one in the cast is on percentage or gets a major salary, the payroll for the operation is substantial, since the company is unusually large and there is a big backstage crew. Extremely complicated physical production and elaborate lighting setup are factors in the operating cost.

Under the financial setup, RCA Victor gets 40% of the profits, plus 8% of the gross, the latter coming out of the authors' royalties. The record company does not share in film, foreign or stock rights, but has the original-cast album and exclusive TV-radio rights. Deal was arranged by Manie Sacks, RCA Victor vice-president in charge of disk division. Terms are somewhat similar to the company's deal for the financing of "Call Me Madam," for which it put up the entire \$225,000 capital for 35% share of the profits.

Legit Shows Abroad

LONDON

(Week ending May 23)

Affairs of State, Cambridge (3-21).
Airs Dressing, Royal Ct. (22).
Apples and Bananas (5-7).
As You Like It, Royal Exchange (5-4).
Comedie Francaise, St. James (5-4).
Dangerous Curves, Garrick (14).
Dear Charles, New (12-18).
Deep Blue Sea, Duches (5-6).
Dial M Murder, West (5-19).
Living Room, W. Endham's (5-20).
Escapade, Strand (1-30).
For Better Worse, Comedy (12-17-22).
Glorious Days, Palace (2-28).
Happy Arrivals, Duke York (5-7).
High Spirits, Hipp (5-13).
King Henry VIII, Old Vic (5-6).
Little Hut, Lyric (2-23-30).
Living Room, W. Endham's (16).
London Laughs, Adelphi (4-12).
Love From Judy, Saville (5-25).
Mousetrap, Ambas. (11-25).
Over the Moon, Piccadilly (5-7).
Paint Wagon, Her Majesty's (2-11).
Paris to Piccadilly, Fr. Wales (4-12).
Quadrille, Phoenix (5-12).
Redhead Rides, Vauxhall (4-1).
Reluctant Heroes, White (9-12-58).
Ring Out Bells, Vic. Pal. (11-12).
Sensilla Sorrento, Apollo (6-14-58).
Second Step, Arts (5-20).
Seven Year Itch, Aldwych (5-10).
South Pacific, Drury Lane (11-1-51).
Sunday Breakfast, New Lindsey (15).
Three Cheers, Casino (2-7).
Twelfth Night, Embassy (5-20).
Two Bouquets, St. Martin's (5-12).
Woman Impudence, Savoy (2-12-53).
Young Eliza, Criterion (4-2).

SCHEDULED OPENINGS

(Figures denote premiere dates)
Guys and Dolls, Coliseum (5-23).
Hamlet, Embassy (5-26).
Happy As a King, Princes (5-27).
Sacha Guitry & Co., Winter Garden (4-4).
Unhappy Guest, St. James's (5-27).

IRENE HILDA



PROUD TO BE STARRING IN LONDON
DURING THE CORONATION SEASON

Pigalle, Piccadilly

Coronation Songs Galore

Continued from page 2

by a phrase in the Queen's dedication broadcast.

German-Owned Diskeries

But when you turn to the golden days of 1911, the clefters and waxers were really busy. Oddly enough, there were far more British record companies then than now, and it's a mystery how, in view of the limited market of those days, they made a go of it, even with export trade. Many platter firms were German-controlled—part of a German cabal to get control of the British canned-music market by compelling the homeland diskers to sell below cost. The Germans retailed double-sized disks, largely pressed from defective matrices, at a shilling or less a throw.

In June, 1911, for His Master's Voice, George Grossmith, Jr., sang "I've Got the Time" from the Coronation Revue, "By George." HMV also issued a special Coronation supplement, including "God Save the King," sung by the favorite contralto, Dame Clara Butt, with a military band background. And the veteran tenor, Edward Lloyd, emerged from retirement to record "Rejoice in the Lord" with the assistance of the Westminster Abbey Choir.

Columbia-Rena really capitalized on the Coronation. The Band of H. M. Scots Guards played "God Save the King," "Rule Britannia," "Soldiers of the King" (which is being revived this year), "Tommy Atkins" and a two-part Medley of Patriotic Airs. As a tribute to distant Canada, King's Military Band performed "Land of the Maple Leaf March" and a "Medley of Canadian Airs." Stanley Kirkby, a popular baritone, sang "The Old Hundredth," "Praise God—From Whom All Blessings Flow" and "O King of Kings." Robert Howe was heard from with "The Veteran's Song" and "Here's a Health Unto His Majesty." Bill Williams, perhaps the most popular comedian the Empire ever had, was represented with "Where the Crowd Goes" and "Wake Up, John Bull," the latter a plea for a protective tariff. Robert Howe was on hand

again with "Private Tommy Atkins." Another band record was "Coronation Bells," which is also now being revived. And John Armstrong's "God Save the King" and "God Bless the Prince of Wales."

'Descriptive' Novelities

Of special interest among these long-gone records are the "descriptive specialties," purporting to give an idea of what the Coronation was like and how its coming affected George's liege subjects throughout the world. The Columbia-Rena "Coronation Night in Barracks" perhaps is as good as any. It begins with a group of soldier "talking, laughing and joking together. A song is called for, and a verse of 'Here's a Health Unto His Majesty' is sung. Then the band plays 'Soldiers of the King' and afterwards 'The Wearin' o' the Green' is given on the fiddle. The drink promised by the Colonel makes its appearance, and the sergeant proposes the toast, 'Gentlemen, the King!' after which we have 'God Save the King' and the bugle sounds 'Lights Out' as the boys bid each other good night and hurry off to bed." Quite a raft of action for about two and a half-minutes playing time! On the other side was "The Coronation Procession," described as "containing more of the humorous element. The crowd is the genuine article, characteristic of London in every feature. Its good temper, its chaff, its cheer are all typical of the Cockney."

Edison Bell offered "The Campbells Are Comin'," stirringly footed on the bagpipes by the King's own Pipe-Major Henry Forsyth; "Festival of Empire March," "Coronation March," "Coronation Bells," "The King's Birthday," "The March Past of the Brigade," "The Boys of the Old Brigade," "The Hallelujah Chorus," "Rule Britannia" and "God Save the King."

Turning to the Zono-Twin list, "In a Child's Small Hand" sounds like a sob-song Charles K. Harris might have written, but it was a Coronation number, sung by a noted concert soprano, Madame

Deering. It was coupled with "There's a Land, Dear Land." Skipping henceforth the more common titles already mentioned as listed by other companies, we find "The English Rose," "The Red White and Blue" (not the American "Columbia, the Gem of the Ocean"), "Ye Mariners of England" and "On the Day King George Is Crowned," sung by one of Harry Lauder's innumerable imitators, the Scotch comedian, Jock Mills. Billy Williams also did "Let's Go Where the Crowds Go" for Zono-Twin, as well as most of the many other British record companies.

French and German Salutes

Pathe, although French-controlled, came through with "When Our Good King George Is Crowned," "The Islander," "Hail, King George!" "Two Keels For One," described as a "jingo song of the most bellicose type."

The German-owned Homophone Co. showed its sentiments via "Grand Coronation March," "Coronation Bells," "The Royal Coronation," "The March Past of the Guards," "Here's a Health Unto His Majesty," "Wake Up, John Bull" (Billy Williams again), "British Empire March," "The Islander March," "Coronation Day," "Wellington March," "Regimental Marches of the Guards," "Patriotic Airs," "Coronation March" and "Coronation Waltz."

Perhaps the prize novelty was a double-faced Zonophone record containing six patriotic numbers, any one of which the needle might choose to play, depending on the way it was set down into the grooves. This was called "The Wonderful Zonophone Puzzle Plate." This same stunt has been used many times since by American manufacturers of novelty records. For instance, there was a "Horse Race" platter with the winning steed being determined by the needle landing.

DES MOINES DIRECTOR QUILTS

Des Moines, June 2.

Verner Haldene, director of the Community Theatre in Des Moines for 12 years, has resigned. Haldene indicated he had "completed a cycle" in his 12 years of work and desired a new field, such as television.

Balmy Brit. Galleryites

Continued from page 2

cheering as each performer took a bow on the final curtain. The cheering, however, became most prolonged when Miss Webb stepped forward, and the principal victim of the demonstration was Miss Blaine, whose performance had merited widespread, unrestrained enthusiasm.

Of the morning paper critics, only one, Walter Hayes of the Daily Sketch, appeared to be in sympathy with the boozers. He contended that "Guys and Dolls" was "just not up to the standard other U. S. musicals have set." However, he found 13 plus qualities in the show, nine being Frank Loesser's songs and lyrics, three the dynamic ballets and finally the full scene of Damon Runyon characters in the mission.

Four-Column Rave

The Daily Express review by John Barber was spread over four columns and was unreserved in its praise. He rated the play as being as original as "Oklahoma" but more pungent.

The more sedate Times, whose critics are shielded by anonymity, asserted the impossible had happened. "The musical comedy that is a comedy with music has, at last, appeared. Some of us would go so far as to say it is the best musical comedy we ever saw, but that is an expression of rapture, not criticism."

'Doll of a Show'

The Daily Herald headlined Paul Holt's notice, "It's one doll of a show," and this reviewer also hailed it as the "biggest American musical to hit town since 'Oklahoma' gave us a taste for it. I think it is wonderful," he added.

Cecil Wilson, drama correspondent for the Daily Mail, expressed some disappointment at the treatment of the Runyon yarn, but considered there were many compensations, particularly Miss Blaine, who was brassy enchanting as the lovesick nightclub singer.

The veteran critic of the Daily Telegraph, W. A. Darlington, averred that nothing more exotically American had ever been

seen on a London stage, and he considered the whole production had been put over with tremendous zest by the company. The News Chronicle's Alan Dent, in a somewhat noncommittal notice, said some of it was childish, but he rated Loesser's lyrics as excellent Runyon in verse form.

The evening paper critic also joined the chorus of praise. Kenneth Tynan, imitating the Runyon style in his Evening Standard notice, wrote, "Personally I found myself laughing ha ha last night more often than any guy in the critical dodge has any right to do. And I am ready to up and drop on my knees before Frank Loesser who writes the music and lyrics. In fact, this Loesser may be the best light composer in the world. In fact, the chances are that 'Guys and Dolls' is not only a young masterpiece but the 'Beggar's Opera' of Broadway."

Stephen Williams, writing in the Evening News, believed that those out for a hilarious evening would rejoice that there was so much singing and dancing and so much spirit. The Star critic, A. E. Wilson, was impressed by the "delectable music," but added that the real delight was the demure, unaffected charm of "our own Lizbeth Webb."

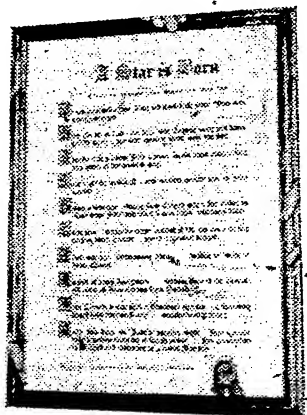
CUEVAS BALLET TO ACT IN ITALO-MADE PIC

Rome, May 26.

Grand Ballet of Marquis de Cuevas, due here next week (31) for a three-week stay, will play an important part in the new color pic, "Neapolitan Carousel," which goes into production here June 1. Dancers will also make their debut as actors in the film.

Troupe has a date at the Holland Festival end of June, but will be back July 14 for a further two weeks' filming. Leonide Massine is not only doing the choreography, but also playing a lead role in the pic as guest with the company.

MY THANKS TO YOU...



1953

LONDON CRITICS AWARD

Presented by the

VARIETY CLUB

Philips Records

Currently

Emile Littler's

"Love from Judy"

SAVILLE THEATRE

London



JEAN CARSON...

What happened last night to JEAN CARSON playing the New Orleans orphan is without parallel in recent years. It happened once to Yvonne Prilleps, to Gertrude Lawrence, and to Mary Martin; and yesterday, as we saw her stretching out small delighted fingers, feeling the spry strength in her wings, finding her round sweet way with a note it happened to Jean Carson: with red hair falling down her neck and her cream face smiling she set foot in the charmed cloisters of those whom for all their faults we recognise as stars. . . .

KEN TYMAN, London Standard.

Here she is at last—the first new song and dance girl to carry a one-star musical since the war. It is more than a triumph for one girl. It cracks the Americans record for one woman star musicals. . . .

JOHN BARBER, Daily Express.

American origin, setting, accent and score apart, this musical comedy may be pronounced an all-British success. Certainly it has in JEAN CARSON a star with a Broadway sparkle. . . .

DAILY MAIL.

. . . But the virtues are greater, especially the performance of JEAN CARSON. A china figure to look at but there is nothing delicate or fragile about her singing and acting. It is her own success mainly. . . .

MANCHESTER GUARDIAN.

Someone let off a fireworks in London's Saville Theatre last night. She was a girl called JEAN CARSON who made a rocket triumph in "Love from Judy". . . .

DAILY MIRROR.

For the second week in succession I am happy to report youth at the helm in the London Theatre. After Claire Bloom it is JEAN CARSON in "Love from Judy." Miss Carson acknowledged the rapturous welcome she received. Her roughish charm, impish personality, and pleasing voice captivated the first night audience. . . .

NEWS OF THE WORLD.

. . . You can watch the exciting process of a name magically enlarging itself before your eyes. The name is JEAN CARSON. She has the rare ability to make your mouth open in laughter and your eyes prick with mysterious tears. Her tiny fragile body contains a large spark of star quality. It could kindle a fire that will blaze bravely beside . . . the great American dazzlers. DAVID MITCHELL, "Picture Post".

A new star has emerged in the London Theatre with JEAN CARSON's success. . . .

GLASGOW EVENING NEWS

Direction

FOSTER'S

PICCADILLY HOUSE

Piccadilly Circus

London

RADIO STATIONS BEGINNING TO COOL OFF TRANSMITTERS; GEAR TO 'NEW ECONOMY'

The next 12 months is expected to witness more and more radio stations around the country cooling off their transmitters and curtailing their operating hours. Already there are significant signs of stations, particularly in markets where the TV inroads on AM business are especially pronounced, tailoring their hours-on-the-air pattern to fit the "new AM economy" to effect a more realistic modus operandi with which they can live.

Straw in the wind is the decision of WMCA, the Nathan Straus-owned New York indie, of sign off at midnight during the summer period that Barry Gray takes a hiatus from his 12 to 2 a.m. gab session. A year ago any such curtailment, even for a six-week period, would have been farthest from his mind, with the station at that time enjoying some of its most juicy sponsorship morsels in the after-midnight segments. However, this year there will be to "summer replacement." Station, like many another throughout the country, figures it will save money, engineering and otherwise, by signing off.

In all areas of the country there has been increasing evidence of stations knocking off earlier and warming up the transmitters later in the day. As more and more UHF stations take to the air and begin to move in on the AM boys' billings, it's anticipated that the radio outlets will gear to the new order and drastically alter their broadcasting schedules to match income.

In the early days of AM it was not unusual for radio stations to stagger their operation, going off for hours at a stretch during sponsor lag periods and resuming programming at peak client hours, so long as they kept within the requirements of FCC regulations. This, some anticipate, may be the order of the day-after-tomorrow.

CBS Radio Snares 2 NBC Cig Shows

CBS Radio has wooed two cigarette clients away from NBC.

First is R. J. Reynolds, for Camels, which is shifting its "Walk a Mile" show (now on NBC Wednesdays at 8 p.m.) to CBS Mondays at 10 p.m., beginning July 6. Latter time is that vacated by the Camel-cancelled Bob Hawk Show. "Mile" is in the spot as a summer deal, with Vaughn Monroe scheduled for that slot in the fall, but the CBS AM net is hoping to work out a deal to retain the summer show in a new fall time.

Second show shifting from NBC to CBS Radio is the audio tape of Herb Shriner's "Two For the Money," backed by P. Lorillard for Old Golds. This was an expected move, since the tele original is switching to CBS-TV on Aug. 15. But new wrinkle is that CBS Radio begins Shriner only on Oct. 3, in the Saturday 9 to 9:30 p.m. time, and until then the show will be CBS tele and NBC radio, with CBS Radio taping the tele show for the opposition as a client service.

It's understood that the Lorillard firm is staying on NBC radio with Shriner until the end of September to cash in on a discount.

WDAF (AM&TV) STILL OFF AIR IN STRIKE

Kansas City, June 2. WDAF and WDAF-TV, outlets of the Kansas City Star, continue to remain off the air well into their second week as no settlement appeared in the strike of the K. C. local of the American Federation of Television and Radio Artists.

Strike of 26 persons at the two stations housed in same building began May 22 over salary negotiations which had been in progress since former contract ended March 1.

Federal mediator Ernest Meyers continued his efforts to bring representatives of management and the union together, but a series of parleys during the week failed to produce any ground of agreement.

CBS Was There

With Rodgers & Hammerstein's "Me and Juliet" practically an RCA-NBC package, what with RCA Victor coin heavily backing the Broadway show, CBS Radio pulled a fast one last Sunday (31) by giving the five top "Juliet" tunes a radio premiere.

Tunes highlighted the web's "On A Sunday Afternoon" show.

Powers Exits DFS In Show Biz Yen

Charles Powers, executive producer at Danner-Fitzgerald-Sample, this week joined the parade of agency toppers leaving the Madison Ave. interiors for the more fertile fields of independent and network production. Powers, who plans to develop new packages in collaboration with established packaging outfits, leaves the agency July 1.

Reasons for the resignation are essentially the same that prompted Adrian Samish to resign as DFS radio-TV chief a couple of months ago and exploded the Walter Craig bombshell at Benton & Bowles couple of weeks back. Powers feels the potential for producing and directing within the agency field is limited.

As his first packaging project, Powers has acquired rights to Dave Breger's King Features syndicated cartoon, "Mr. Breger," and will produce a tele series based on the strip, with the William Morris office handling.

While at DFS, Powers produced "Date With Judy" on tele and "Ma Perkins" and "Right to Happiness" on AM, in addition to supervising other programs. He was with the agency for a year, prior to which he freelanced as a producer-director following a five-year stint at ABC. Agency has set no replacement.

McGarrett Exits 'Shows'

For Barry Creative Group

George McGarrett, production coordinator for "Your Show of Shows," doing liaison between the Max Liebman office and NBC-TV, is anking the program at the end of this season. He's joining program veep Charles C. (Bud) Barry's creative producer group, and has three packages in the works with plans to make kinescopes of them this summer.

Hal Janis, McGarrett's assistant, is taking over the "Shows" job.

Jessel Sticking To Banquet Table Format; Donald Gets Panel Nod

ABC-TV has abandoned its original idea of showcasing George Jessel in a panel show and has decided to retain him in a half-hour banquet table format similar to the one he used on NBC-TV's "All-Star Revue." Network signed Peter Donald to emcee the panel show, "The Last Word," which will get a fall ride.

Jessel show, which is currently being blocked out, will use guest artists and will feature Jessel in his toastmaster role. Network expects to have a kinnie cut on the show soon and will start peddling it. Meanwhile, Jessel's first official act for the network will be to stage and host the special show for the Proprietary Assn. next Tuesday (9) at White Sulphur Springs, W. Va. ABC-TV is staging the show, and Bob Lewine, the web's eastern program director, will produce. Ward Byron, of Lennen & Newell, will direct.

MBS' \$4,500,000 Ayem Bonanza

Following closely on the heels of a strong spurt in summer business couple of weeks ago, Mutual this week wrapped up new business and renewals for its morning programming block to the tune of a gross of \$4,500,000.

New sponsor is Holland Furnace Co., of Holland Mich., which signed to sponsor the new Harry Wismer starrer, "Wonderful City," which bowed couple of weeks ago in the 10:35-11 a.m. cross-the-board slot. Holland will pick up the last 15 minutes daily.

Renewals came from Sterling Drug, which again will pick up the tab for "Ladies' Date," on a cross-the-board basis from 11-11:25, following a 13-week summer hiatus, and from Old Gold, which will stay with "Queen for a Day" through the summer and into the fall. Sterling sponsors "Date" in its entirety, while Old Gold picks up the last 15-minutes of "Queen" cross-the-board. "Queen," incidentally, airs immediately after "Date," giving the net a sellout in the 10:35 to noon block.

Additionally, J. R. Wood Co. renewed its Sunday afternoon "Lanny Ross Sings," which will go off for the summer but return in the fall, starting Sept. 27.

Space Boys Go to War

A hot war in the realm of space rover boys and Martian rockets was touched off this week, but happily, since it was just a legal battle claiming piracy of TV show gimmicks, not a soul has been wounded yet by a blastoff gun.

The skirmish was initiated by Rockhill Productions, packager of "Tom Corbett, Space Cadet," which will be sponsored by International Shoe Co. on DuMont this August Saturdays 11:30 a.m. The packager's attorney, Charles Seton, has filed formal claim with the legal department of CBS-TV, charging that the web's Saturday 11:30 a.m. science fictioner, "Rod Brown of the Rocket Rangers," is a "violation of legal rights."

Among other things, Stanley Wolf, proxy of Rockhill, claims these "points of similarity" have been pirated by "Rod Brown":

- (1) The Rocket Rangers, like the Space Cadets, operate in units of three.
- (2) The senior member of the Rangers' triumvirate, as in the three-man Space Cadet patrol, is a "hard, snide, sarcastic and overbearing character."
- (3) The "blastoff" and rocket landing procedure and terminology of the Rangers duplicate that of the Cadets.
- (4) The Rangers' interplanetary force, to which the CBS-TV space rover boys graduate, is similar to the modus operandi of the Space Cadets' "solar guards."
- (5) Finally, the Rangers allegedly have borrowed such Cadet gimmicks as the "electronic blanking device," "free fall in space," "the space ship walk-on" and "making repairs to the hull of a ship in space."

CBS legalities, now mulling the legal charges, point out that "Tom Corbett" actually originated on CBS before it shifted to ABC over a year ago, and to the ironic fact that the director of "Rod Brown" was also the original director of "Tom Corbett."

Mayor Dunked in Boston TV Party

The Dave Jacobson (CBS)-Syd Eiges (NBC) imbroglio hit a stepped-up tempo this week, with Mayor John B. Hynes of Boston as the man in the middle, as he got caught between the pre-Coronation grinding stones of the networks' publicity departments. Last Thursday (28), when approached by the fast-talking CBS-TV boys, the mayor proclaimed Tuesday, June 2, as "CBS Television-Coronation Day."

With the proclamation out, Eiges, NBC press veep, immediately flew to Boston and had a talk with Mayor Hynes, in which he pointed out, among other things, that NBC affiliate WBZ was the first station to bring TV to the Hub.

Result was another proclamation last Monday (1) extending CBS-TV kudos also to NBC-TV, and the mayor admitting learning late that two networks were involved in the Coronation excitement at Logan Airport.

Mayor is reported considerably miffed at being caught on one side of an argument, not ordinarily a politician's mistake.

Switch in the mayor's orders inspired a needling brace of telegrams between Jacobson, CBS-TV public relations chief, and Eiges.

Jacobson wired: "Congratulations on your righteous indignation. I hear you are the master of intimidation. My press clippings show me that the mayor's proclamation has already been widely printed. Don't think you can catch up, but do keep trying to follow us. Regards to you and the man from Carl Boyer."

Eiges answered: "Don't lose your sense of humor yet. The real fun won't start until the recognized leader in the industry begins broadcasting in compatible electronic color. Whatever happened to the 1,000 line French color which so captivated your engineers some years back, the two color transmitter you ordered for the Chrysler Building and the New Jersey boy who made a color TV receiver for \$1.65? Regards to Mike Foster."

WGAR DROPS FIGHT FOR CLEVELAND CHANNEL

Cleveland, June 2.

WGAR this week withdrew its application for UHF Channel 65 here, leaving WERE as the sole applicant for the uncontested outlet. John F. Pratt, WGAR president, said station was withdrawing from the contest because of the long delays involved in getting an FCC decision. He said that by leaving the channel uncontested, it is possible that Cleveland may receive additional television "service several years in advance" of the time such service would be available were hearings required.

Cleveland is currently serviced by WNBK, Channel 4; WEWS (5) and WXEL (9). Channel 19 is currently being contested by WHK and WJW. Pratt added that the station was studying "other opportunities to enter television involving less delay and uncertainty."

Claim Coercion In Air Features Rap

Television Writers of America, independent scripters' union, filed charges with the National Labor Relations Board in New York this week accusing the Authors League of America and the CBS radio-TV package firm, Air Features, Inc., of "conspiracy to coerce" video scripters into belonging to ALA.

Evelyn Burkey, assistant executive secretary of ALA in charge of TV contracts, replied irately that the charges were "election propaganda" and their validity "so much mythical moonshine."

J. S. Becker, prez of Air Features, said: "This is the first I've heard of this. It's news to me."

Joan La Cour, exec secretary of TWA, who signed the accusations, charges that ALA contracts signed by Air Features and 25 other "live" packagers "makes it mandatory that all writers employed by these producing companies become members of the ALA." She maintains the collective labor agreements were "without the knowledge and consent of the TV writers affected and without a proper legal designation of the ALA as the bargaining representative by a majority of these TV writers."

She further alleges that Air Features gave "aid and support" to the ALA and "enlisted other employers likewise."

Pearl & Hall's 'Baron' As M&L Replacement

"The Baron and the Bee," a spelling-bee quiz with Jack Pearl and Cliff Hall, will be the summer replacement for Martin & Lewis in the NBC radio Tuesday at 9 p.m. spot.

"Baron" is sponsorless thus far. Liggett & Myers, backer of Martin & Lewis, is taking a hiatus.

Rash of Radio-TV Automotive Deals; Thomas To Kaiser

Rash of automotive buying of radio-tele advertising has developed into more serious symptoms. It's now apparent that the motor companies, until recently never a major factor in broadcasting, are leaping into the sound and sight media with all four wheels.

Latest of developments is the snapping up of the Lowell Thomas newscasts by Kaiser Motors, beginning June 29, in the same CBS Radio time of 6:45 p.m., five days a week. Deal, through the William H. Weintraub Agency, is for a full network and a 52-week term.

This is a major coup for the net, which took on the selling of Thomas after Procter & Gamble had announced dropping of the show after the June 26 broadcast. P & G had wanted to cut back to a limited network, but CBS refused. As it is now, Thomas will continue sponsored and untrimmed without a sustaining period.

Interesting angle is that Kaiser is starting immediately and running through the summer, traditional hiatus time for broadcasting. But the automobile firms, rushing into the media, are reversing tradition. Besides the Coronation spurge by General Motors (on NBC) and Willys (on CBS), latter firm is starting the Ben Hecht dramatic series June 25 on CBS-TV (alternate Thursdays, replacing Amos 'n' Andy, at 8:30 p.m.). Chrysler is beginning its "Medallion Theatre" on CBS-TV in July, with Henry Fonda starred in the first property. These two dramatic series are bigtime entries to tele, which seldom kick off during the summertime.

Other trend-bucking evidence establishing a new trend for car companies' might include the Plymouth sponsorship through the summer of the ABC-TV Playhouse series and the gala two-hour two-

(Continued on page 36)

4G Minimum For TV's Main Bouters

As another indication of rising TV costs, the International Boxing Guild, fight managers' organization, got N. Y. promoters to raise the minimum purse for main bout fighters on network telecasts to \$4,000, effective Sept. 15. The managerial group also got slight increases for preliminary fighters, effective immediately. Rate applies to all telecasts seen 65 miles or more beyond the arena.

Increase is a substantial one; highest previous payment was on Gillette's Friday night series on NBC-TV, where the minimum purse was \$3,600.

NBC'S 'SARNOFF WAS THERE'

The Chimpanzee & The Queen

In its effort to provide supplementary color and excitement of its own in bringing American viewers the early-morning wrapup of the Coronation, Dave Garraway incurred the "unofficial" wrath of the BBC in this country by integrating a chimpanzee "interview" into the festive coverage on the "Today" TV show.

A top BBC spokesman in N. Y., who had monitored the NBC-CBS coverage, was reluctant to discuss the incident, begging off from expressing his feeling, but NBC staffers assigned to "Today" say they were shocked when the BBC phoned after the incident. There were indications that an official squawk would be registered with the home office in London.

BBC feels that the network went completely off base in maintaining the proper dignity in the Garraway-chimpanzee sequence. While both NBC-TV and CBS-TV were alerted to the occasion, and sought to extract maximum use of the wirephoto stills with supplementary commentary during the early-morning wrapup, fact remains that, lacking a more potent visual display, TV was out-classed by the exacting radio coverage.

CBS-TV seemed to have the best of it in the early morning 5:30 to 6 period by taking advantage of some "rehearsal" footage, and on the whole, the Columbia treatment (which utilized throughout the Howard Marshall-John Snagg commentary as official BBC men on the scene), was in a more dignified vein, with the wirephotos given some dramatic continuity. However, as the morning progressed, NBC caught up and acquitted itself well save for the chimpanzee bit.

In the face of General Motors' willingness to forego any blatant commercialism, the break-in on the WNBC, N. Y., plugs during the "Today" Coronation coverage left a sour note. Rose.

Hudnut Gets Home Permanent Sniping Campaign Out of Its Radio-TV Hair

Kenyon & Eckhardt revealed this week that the Hudnut Home Permanent will be advertised on a national TV spot schedule in over 50 markets and via the CBS-Radio "Edgar Bergen & Charlie McCarthy Show." However, instead of lambasting non-neutralizer home permanents like Toni's Prom, as its ad campaign has done in past months, Hudnut will instead accent the commercial positive by ballphooing its "revolutionary beauty rinse neutralizer."

By so doing, Hudnut brought to an end the fierce Donnybrook that has been raging among the more than 50 manufacturers of home hair kits, who this year are spending over \$25,000,000 to promote their products on radio and TV. It also confirmed the notion held by agency account executives that advertising pitches devoted to pulling out the rug from underneath competitors' claims don't pay off in sales.

"I reserve my own private opinion about the wisdom of our squandering advertising by sniping at rivals," a K&E exec said. "But from now on, Hudnut will definitely use its commercials to promote the virtues of its own product."

The imbroglio was touched off several months ago when Hudnut launched a national ad campaign highlighting the strident message: "You'll feel like crying, but crying won't help!" A woman was depicted dabbing a hanky at a tearful eye, her permanent friz-

(Continued on page 36)

Bill Fay (WHAM) To Think It Over

It looks now like NBC may wind up with the loss of only one TV affiliate—WTAR in Norfolk—in the wake of its hands-down victory at last week's Princeton affiliate meet. Until the Princeton confab, it was practically conceded that the Bill Fay-managed WHAM-TV in Rochester, N. Y., would join WTAR in the exodus to CBS, but Fay is doing some reappraising of the situation as result of the Sarnoff projection and wants a few weeks to "think it over."

Meanwhile, in anticipation of an eventual WHAM switchover to Columbia, NBC and WHEC, the CBS radio affiliate in Rochester, have initiated talks for a transfer in affiliation, since a WHAM switch in allegiance would involve both AM and TV.

NBC in the interim has "alerted" its affiliates to a "surprise maneuver" involving a UHF acquisition to counter the Norfolk secession.

AFFILIATE PEACE SPARKS NEW ERA

By GEORGE ROSEN

Only in the past few days has the full impact of last week's NBC-affiliate Princeton "encounter" left its mark on the industry, and particularly that segment of it having a stake in the proceedings. From the affiliate membership (almost to a man) and from the NBC top brass have been coming the aftermath expressions, bordering something on awe, extolling the brand of leadership manifest by Gen. David Sarnoff who, as the No. 1 man in active command of the network, not only fully arrested any resistance or threatened revolt, but actually inspired a new respect for the web's commander-in-chief and his agenda for the future.

Behind the climactic resolution unanimously adopted by the NBC affiliates reaffirming complete confidence in the network and endorsing its future program is the story of how the NBC-RCA board chair-

Render Unto Caesar

NBC-RCA board chairman David Sarnoff took a swipe last week at talent and their agents demanding exorbitant fees, alluding specifically to the \$25,000 weekly asking price of Sid Caesar, star of the Saturday night "Show of Shows," (though not mentioning him by name). He deplored the fact that the networks were caught in a vise which left them with no alternative but to fall in with the overboard demand.

"It's a sad state of affairs for the broadcasting industry," Sarnoff averred, "when a couple of talent deals can represent the difference in profit in network leadership."

man parlayed the critical Princeton meet into a one-man show and practically left them cheering. If some of the affiliates who moved in to N. Y. for the three-day convention came prepared for a showdown on future allegiance and were outspoken in questioning the qualification of the RCA chieftain to personally take command of a network, by the time Sarnoff had his say the last vestiges of doubt had been removed. What had begun as one of the most crucial and vital NBC-affiliate sessions, practically everyone agreed, was translated into a resounding victory for Sarnoff and the network.

Lays It On the Line

The General didn't mince words; he named names and networks in their proper order, projecting NBC as the "hero" from way back in envisioning the long-range scheme of things from the initial radio tubes to the color TV horizons. It was NBC and RCA with their combined foresight, he pointed out, that made the affiliates rich, with untold riches still to come. It was CBS, not NBC, he added, that turned back its applications for television stations, only to find it necessary to spend millions later

(Continued on page 36)

'Kukla' Goes Longhair

The Boston Pops orchestra, conducted by Arthur Fiedler, will assist "Kukla, Fran & Ollie" in presenting an original opera, "St. George and the Dragon," on their NBC-TV show next Sunday (7).

Music for the opera, in which Ollie tries to tell what really happened in the famous legend, was written by Jack Fascinato, who also collaborated on the lyrics with Burr Tillstrom.

Special program, offered at the usual time of 4 to 4:30 p.m., will originate in Symphony Hall, Boston. Star of the show, naturally, will be Oliver J. Dragon.

'Howdy Doody's' \$5,000,000 SRO Kid Bonanza for NBC-TV After 5 Years

Hawk Nixes Camel Cut

Behind the dropping of the Bob Hawk Show on CBS Radio by R. J. Reynolds was the fact that Hawk was being paid \$7,000 a week for his services and the format, exclusive of prizes, music and everything else.

William Esty agency asked Hawk to take a cut, but he refused and the option was dropped. Parting, after 12 years, was amicable.

Norton Exits Chi In Post-Merger ABC-UPT Clash

First case of clash of personalities and functions between execs of the old ABC and the newcomers from United Paramount Theatres came to a head this week when John H. Norton, Jr., for the past five years v.p. in charge of ABC's Central Division, resigned.

Norton told VARIETY yesterday (Tues.) that resignation was due to the "embarrassing and untenable" situation existing in Chicago, where he was v.p. in charge of WENR, ABC's o-and-o AMER, and radio and TV in outlying areas, while John Mitchell, who moved over from UPT, was v.p. in charge of WBKB, the network's Chi TV station.

Following Norton's resignation, ABC is shuffling its exec posts, with Mitchell moving into N.Y. as v.p. in charge of WABC-TV. Sterling C. (Red) Quinlan, Mitchell's assistant at WBKB, takes over as general manager of WBKB and WENR. James L. Sturton becomes director of the TV network in Chicago, while Don Roberts takes charge of the AM net in Chi. Both Sturton and Roberts will report directly to TV veep Alexander Stronach and AM veep Charles Ayres in N.Y. Moves are designed to consolidate production facilities in Chicago, while Mitchell's presence in N.Y. will lend greater emphasis to the WABC-TV operation.

Norton had been with ABC since its inception, having joined NBC in 1931, moving up to station relations manager of the Blue Network in 1942, becoming station relations v.p. of ABC in 1946 and moving into his Chi post in 1948. Mitchell, who had headed up the Balaban & Katz (a UPT subsid) tele station in Chi, moved over to ABC in February, following the merger, and was immediately named a veep. Presence of overlapping authority and functions caused the difficult situation which led Norton to resign. Norton said he had plans in the works for a new post, but wouldn't disclose them.

'KUKLA' AS MATE TO 'SON OF OMNIBUS'

Although no sponsor deal is firm yet, NBC-TV is negotiating with several advertisers to back "Kukla, Fran & Ollie" in the fall. Show definitely is coming back, and the net figures it's now a hot property since it will be running back-to-back Sundays with the Ford Foundation Kiddie Omnibus (at 3:30 p.m.), program now known in the trade as "Son of Omnibus."

Jergens to NBC-TV, Borge Deal Looks Set

The Andrew Jergens Co. has bought the Monday night time of 7:30 to 7:45 p.m. on NBC-TV, now occupied by Bob & Ray sustaining, beginning in early August.

It's a longterm deal, with Victor Borge reportedly set to do a program for Jergens.

With the sale last week of a quarter-hour segment of NBC-TV's "Howdy Doody" to Blue Bonnet Margarine, the vet moppet show is going into its sixth year dangling the SRO banner on cross-the-board sponsorship. As such it represents one of the alltime success stories in video, certainly unduplicated in the realm of kid programming, and accounting for \$5,000,000 a year in billings.

The on-the-air billings windfall is entirely exclusive of the supplementary merchandising bonanza accruing to the Wall St.-backed Kagan Corp., of which "Howdy's" original packager-creator, Martin Stone, is prexy. (Lehman Bros. paid him \$1,000,000 for several years back.)

The 5:30 to 6 p.m. Monday-through-Friday kidstrip is presently backed by Standard Brands (on behalf of both Blue Bonnet Margarine and Royal Pudding), Kellogg, Colgate, Continental Baking and Luden's. Even after five years, it pulls down ratings between the 23 and 28 mark, registering a cost-per-thousand payoff to the \$1,500-per-program clients that's not only the envy of daytime TV sponsors, but matches in spades most of the after-dark entries.

In the past year "Howdy" has become, an intra-hemispheric showcase with Latin versions of the program currently sponsored in Mexico (with Mex-created puppets) and in Havana.

Mowrey Quits ABC In Tiff on Policy

Paul Mowrey resigned as general manager of WABC-TV, Gotham flagship of the ABC tele web on Monday (1), following differences with network toppers on matters of policy. Resignation came suddenly, and Mowrey said he's currently at liberty. But Materne, manager of spot sales for the ABC-TV o-and-o's, took over the post of general manager temporarily. Resignation was effective immediately.

Mowrey joined ABC-TV in 1944, occupying various posts, including national director of TV operations. He was upped from station manager of WABC-TV to general manager just a few weeks ago. Prior to joining ABC-TV, he was with CBS as sales manager of the web. He was with CBS for six years.

GEN. FOODS PACTS 'BEULAH' FALL SERIES

General Foods has bought the "Beulah" show on CBS Radio for three nights of five, at 7:15 to 7:30 p.m., beginning in the fall. Show is currently sustaining at 7 p.m., time that will be occupied June 8 by the new Mercedes McCambridge night soap opera, sponsored by Manhattan Soap and Toni.

Sale of the 7 to 7:30 p.m. strip time is a comeback for the web, which had the half-hour sustaining most of the season after P&G cancelled its backing of Beulah and Jack Smith last December.

The fall "Beulah" series will be the best rebroadcasts of the series by the late Hattie McDaniel.

TV 'Big Moment' Gets Fast Hazel Bishop Heave

Toni and Hazel Bishop this week executed a quick axing job on "Your Big Moment," the Melvyn Douglas starrer on DuMont Tuesday nights, yanking it and putting in its place a new version of "Blind Date," with Jan Murray as emcee.

"Moment" was scheduled to air last night for the last time, going off after three performances. Weiss & Geller, for Toni, and Raymond Spector, the Hazel Bishop agency, made the change, but gave no reason.

QUEEN LIZ WHOOP-DE-DO ACCENTS ANEW TV PERPETUATING COMPETITIVE SPIRIT

If the heat generated by the intense NBC and CBS rivalry to get their "fustiest with the mostest" in the tele coverage of Queen Elizabeth's Coronation sometimes reached alarming or boiling proportions, there should have been less concern over the fantastic antics of the sizzling competitors than general jay that the two networks are alive, kicking and cooking.

What's behind the wildest whoop-de-do is that old lifeblood of American business, the competitive spirit.

Although, the rivalry that refuses one network to let the other remain topdog in billings, ratings, prestige, or publicity sometimes reaches the general-public annoyance stage—as when one net pits a similar show against the opposition "Robert Montgomery vs. 'Studio Out,'" "Colgate Comedy Hour" vs. "Toast of the Town," Jackie Gleason vs. "All Star Revue," etc.—the result is generally higher quality as with Milton Berle vs. Bishop Fulton J. Sheen (see separate story).

In the Coronation story, or the Great American Place race, the trans-Atlantic event could not have been a worse one for TV news coverage with the ocean as a barrier. Yet the CBS-NBC rivalry has given the event the best possible coverage the American public could get despite all of the physical handicaps, and has created larger audiences through wider interest.

A ding-dong competition also provides amusing sidelights. Last week, for instance, CBS-TV pulled a major publicity coup by beating NBC-TV to Mayor John B. Hynes of Boston and getting him to proclaim Tuesday, June 2, as "CBS Television-Coronation Day" (as (Continued on page 39))

NBC Splitting Tab On Spotlight Ads

NBC is starting a cooperative newspaper advertising plan for its affiliates in September. This will be the first such operation for a tele network, and the only existing one this year for a radio net.

The network will pay half the cost of newspaper spotlight advertising which the affiliates place in local dailies on behalf of web shows, with NBC supplying each station with special ad mats and authorization to place each ad in one paper. On receipt of tear-sheet and bill from the newspaper, the net will pay half the space cost (with a limit of about 6,000 lines for each affiliate). This similar to AM plan NBC had working several years ago.

Move is to give maximum push to building audiences during the 1953-54 season.

Homer Canfield 'Confess' To Sub NBC 'Dragnet'

"I Confess," a Homer Canfield package out of Hollywood, will replace "Dragnet" on NBC radio July 5 with Chesterfield taking a hiatus. Show is a documentary type of crime-case presentation, with real but disguised stories.

Net feeling on the show, set for an eight-week run, is high, remembering that "Dragnet" got started on radio three summers ago and bloomed into a valuable, high rated AM-TV property.

Hands Across the Sea

Although television and the newspapers were ostensibly rivals in the Coronation coverage, there was cooperation between the two media yesterday (Tues.).

The NBC-TV Pan American Super Six Clipper, flying back with the net's special coverage films, also brought back—as a special service—newspaper pix for AP, UP, INS, the Toronto Star, The New York Times, the New York Daily News, Time, Life and the St. Louis Post-Dispatch.

Jet Casualty List

NBC's "secret" Electric Canhera was forced to return to London after crossing half the Atlantic.

NBC's Goose Bay-to-Boston jet was forced down on an island off the coast of Maine on its way to pick up the British Coronation films at Goose Bay, but took off again and arrived at Goose Bay ahead of schedule.

N.Y. Jocks Gab It Up This Summer

Pace of New York's circuit of late night jabberjockies isn't likely to diminish over the summer. Only one of the night owls is set for a hiatus over the entire summer, and that's the distaff, Eva Gabor, who'll vacate the Belmont Plaza and the WABC microphone for the dog days. All the others will stay on except for vacations of varying length.

WMCA's Barry Gray takes a six-week layoff from the Shelton Lounge June 6, but returns with his Aler July 20. Only change here is possibility of a different origination point, with Buddy Allen. Gray's manager, reporting that they're considering bids from other bistros, besides the Shelton. Gray also vacates his WABD tele show for the same period, returning July 20 to resume the cross-the-Boarder.

On WMGM, Henry Morgan continues through the hot nights, except for a 10-day breather, date of which isn't set yet. He renewed with the station and Hutton's West Side restaurant for another six months recently. WINS has cancelled the Lou Quinn studio-originated gabfest and is currently filling in with music, but is dickering for another talkshow.

More on the music side, WHOM continues its Willie Bryant-Ray Carroll show from the midtown jazzery. Birdland, while WOV's Evelyn Robinson ("Sugar Ray's sister") and Jack Walker carry on with their stint from Harlem's Club Baby Grand. Both shows concentrate on music, but latter team set aside Monday night for celebrities, while Bryant & Carroll catch occasional guests as they appear at Birdland. Musical content of both is on the rhythm & blues side.

ABC-TV, MUTUAL GET LAST MINUTE LIZ BIZ

While NBC and CBS, already set with General Motors and Willys sponsorship of their Coronation broadcasts, concentrated last week on the publicity side of the affair, ABC-TV and Mutual came up with a couple of deals which wiped their coverage off the sustaining list.

ABC-TV set a 15-minute and a five-minute segment before and after its pickup of the Canadian Broadcasting Co. feed of the Coronation films and sold them to Handmacher-Vogel, women's wear firm. Scheduled to emcee was John Daly, with Maggi McNellis and Brian Aherne joining in the discussion of the BBC films.

Mutual over the weekend came up with a swap deal with Newsweek, wherein the mag was to get three free network spots and its London staffers and correspondents join the Mutual reporters in covering the Coronation ceremonies. In return, the network will get five free full page ads in the magazine.

ABC Radio had previously wrapped up Pepperell as sponsor of its morning AM shortwave airers.

Cleveland—Sid Nadler, former film director of WXLV-TV here, has joined WSRB and will do a two-hour deejay show on week-days.



JIMMY NELSON

DANNY O'DAY AND HUMPHREY HIGSBY

Featured—Texaco Star Theatre

NBC-TV with Milton Berle

PERSONAL MANAGEMENT

LOUIS W. COHAN

1776 Broadway, N. Y.

NBC, CBS Set TV Entries On Coast

Hollywood, June 2.

NBC-TV and CBS-TV are whipping several shows into shape for the coming months, with several already set for definite starts.

NBC producer Bob Welch is negotiating for 20th-Fox producer Charles Brackett, 20th writer Richard Breen, Frank Butler and others to be on live panel show, "Stag Party." Hour-long event was conceived by Jerry Lawrence and Robert E. Lee.

Over at CBS, Jack Smith has been set to top line a half-hour audiparticipation show, "A Place to Face," teeing off July 16 on the web, with Paul Edwards producing, and Toni sponsoring the Thursday show. It will replace "Racket Squad," which shifts over as replacement for "I Love Lucy."

CBS-TV v.p. Harry Ackerman Friday auditioned Jo Stafford for 15-min. show, with Paul Weston and his orch backstopping the song-and-chatter program which will bow this summer or in early fall. Ralph Levy is producer. Dick Fisher, director, and Glenn Wheaton, writer.

CBS also finished audition on "The Shrimp," dramatic show with stet cast. Cy Gomborg is producer, Seymour Berns director.

ROBBINS' NEW WOR, N.Y., AFTERNOON GAB STINT

Freddie Robbins, who wound up his "Do You Want to Be a Star?" on WOR-TV, N. Y., for Coca-Cola a few weeks ago, leaves for the Coast June 9 to film a series of commercials for Coke and then returns to N. Y. June 15 to start a cross-the-board afternoon radio deejay show on WOR.

He'll make 26 spots for Coke on the Universal lot, with D'Arcy agency producing. AM show will run for the summer, also for Coke. 2:45 to 3 p.m. Deals were set by Jack Beekman, Robbins' personal manager. Decision on "Star" for the fall isn't set yet, but it's reported certain that the show will move over to WNET, NBC-TV Gotham flagship.

Roto-Broil Buys DuM

'Mono-Drama Theatre'

Roto-Broil Co., manufacturers of broilers, has signed to sponsor "Mono-Drama Theatre," the one-actor serial series on WABD, DuMont's N. Y. flagship. Roto-Broil replaces another broiler outfit, Broil-Quik, which cancelled after 13 weeks on the 11:15 p.m. telecast.

Agency on the 21-week pact was Product Services, Inc.

Sevareid on Jets & Cardiacs

Eric Sevareid, on CBS Radio Monday (1) night:

"I don't know where this is going to get me, nipping at one of the hands that feed me, but I would like to say just one little word to my colleagues on the television side of our mutual fence. The word is 'Whoa.' I'm thinking of tomorrow's Coronation of the Queen and all the red-eyed colleagues in London, living on benzadrine and hock, decoding each other's secret network orders, hiring runners, helicopters, police cars and jet planes—all to get some film on the American TV air a few minutes ahead of the competition. After all, what profiteth a man if he gain the whole audience and lose his own sanity? I should doubt that even the accounting department will profiteth. I have a small, sneaking disbelief that the American public is going to rush out of office, mine and factory tomorrow afternoon, throw themselves upon the TV set and feverishly click the dial from channel to channel to see which one carries the first, flickering scene of the swaying Coronation coach.

"As Arthur Godfrey would put it—'Unh-uh.'"

"And I'll tell you why. Not that the ceremony isn't fascinating, not that millions of Americans aren't interested, but because this isn't the Kentucky Derby or the World Series. What I mean is, everybody already knows who's going to come in first—Elizabeth. The element of suspense is absent, but some atavistic American instinct has persuaded the TV colleagues they ought to provide suspense. So the way the thing has been built up in the press, about as much ink is being devoted to the network plane race as to the crowning of the Queen.

"Let us reason with one another for a moment, colleagues. Back in January we inaugurated a President. I have a suspicion that the American people were as passionately interested in that ceremony as in the one tomorrow: Did we beat our brains to putty trying to outlick the opposition with the first shots of the President's car leaving his hotel? Unh-uh. As a matter of fact, we didn't take to the air until the even half-hour, giving up the five-minute scene of the two men on the White House steps. I know, because I stood there, with microphone and camera, feeling foolish. Did we, over this, lose audience, money, prestige, and our sacred honor? Unh-uh. So what's all this about tomorrow?

"Tell you something else. Folks would rather know just when they will see the Coronation films than just who will show it first. And if you race against time like this, you can't tell them when. Relax an hour, make it two hours, and go on at a time certain that folks know about it in advance, with the films edited for quality, and I'll wager an old stunted Hooper rating that your total audience will not only be bigger, but happier.

"Maybe it's just hardening of the arteries, but the time scoop leaves me cold these days. I've sinned and suffered on newspaper, wire services and radio, as all those media went through the time scoop adolescence. Remember the newspaper extra, how we panted, fought and conspired to tie up the phone in the neighboring farm house to get the first news to town about the murder of the rich old hermit. So we sold 642 extras before the opposition got on the street. So what? The public didn't care. Radio eliminated the newspaper extra and most editors were glad of it. The air-planes, jeeps and nerve ends I've worn out in the name of radio time scoops. I hate to contemplate.

"A day later nobody would remember who told him first, only what he was told, which is as it should be.

"We do recall a wise old editor who said once that time scoops had no meaning except to the staff. They were good for staff morale, he said. Well, maybe so. But they play hell with the staff ulcers. At the rate you're going, TV, you'll never know about ulcers. You'll start with a cardiac."

3 ON COMMIE CARPET HIT BACK AT AFTRA

Hollywood, June 1.

Three members of the American Federation of Radio & Television Artists, facing expulsion for refusal to answer questions before the House un-American Activities Committee, charged yesterday that AFTRA's board of directors is "going outside its sphere if it attempts to dictate the private behavior of its members."

Charge was made in a letter by the three—Libby Burke, Shimen Ruskin and Murray Wagner—to the entire AFTRA membership, asking for support. Trio faces a broad hearing June 8, and a union ruling that any member refusing to cooperate before the Congressional Committee is subject to expulsion.

"Although the House Committee cannot legally compel anyone to answer its questions," the three wrote, "the AFTRA ruling says we must do so before the board. It imposes punishment if we do not."

Letter, outlining the trio's stand on the Fifth Amendment, House Committee and economic purpose of unions, was a virtual request that AFTRA members demand their board of directors drop charges.

Newman's London Post

Yale Newman, formerly on the Voice of America staff, has been named to head ABC's London Bureau, replacing Frederick B. Oppen, who resigned to join Radio Free Europe.

Newman was formerly with Tex McCrary's "N. Y. Closeup" staff on WNET, N. Y., and also wrote scripts for "American Inventory" on NBC-TV. He's the brother of Joseph Newman, the N. Y. Herald Tribune London staffer and the paper's former correspondent in Moscow.

Omaha—Frank P. Fogarty, general manager of Meredith-WOW, Inc., was named vice president of Omaha Chamber of Commerce and will head executive committee.

Set Coverage Of Italian Elections

Americans of Italian descent in the New York and outlying areas will get on-the-spot coverage of the upcoming Italian elections throughout this week and the first part of next. WOV, N. Y. indie with studios in Rome, has set up shortwave facilities to bring election reports into N. Y. and will pipe them to WHAY, in New Britain, Conn. and WJNJ in Philadelphia. Also set to cover the elections via shortwave, but with a less intensive schedule, is WHOM, another N. Y. indie in the Italian field.

WOV's setup calls for Italian-language broadcasts by Girolamo Valenti, Rome newspaperman, on June 4, 5, 6, 8 and 9. Broadcasts on June 4-6 will be pre-election color, while the June 8 programs will bring preliminary returns. Final June 9 program will carry the final returns. Balloting starts Sunday, June 7, but station is off the air that day. WHOM is in the midst of negotiations with Radio Rome to air shortwave returns on June 7, when the election starts, and is awaiting word from Italy on the facilities setup.

As a background to the election coverage, WOV last week completed a series transcribed from Rome by Lucio Basco, consisting of interviews of candidates of all parties but the Communists. Series was distributed to WHAY and WJNJ also. And station has also been airing a series transcribed by N. Y. State Labor Commissioner Edward Corsi, who made a trip to Italy a couple of months ago.

KNUZ-TV Bows July 4

Houston, June 2.

Dave Morris, vicepres and general manager of KNUZ-TV, has announced that tentative date set for the debut of the outlet has been set for July 4.

It will be the city's third TV station, but second commercial outlet.

BARRY'S BAKER'S DOZEN SEMINAR

The 'Freelance' Production Chart

Survey by VARIETY this week showed that at least 13 TV drama and eight AM stanzas are now being scripted by freelancers. The programs, with their sponsor, agency and script prices, are as follows:

Television
 "Armstrong Circle Theatre," BBD&O, Armstrong Cork, \$600 to \$750.
 "Danger," Cecil & Presbrey, Amm-i-dent, \$750 for an original, \$450 for an adaptation, plus \$300 to the adaptor.
 "Fireside Theatre," Compton, P&G, \$750.
 "Foreign Intrigue," J. Walter Thompson, Ballantine Beer, \$600.
 "Hall of Fame," Foote, Cone & Belding, Hallmark, \$600 to \$750.
 "Kraft Television Theatre," JWT, Kraft Food Co., \$750.
 "Lux Video Theatre," JWT, Lever Bros., negotiated by author, about \$600.
 "Philco Playhouse," Hutchins, Philco, \$700 to \$1,200.
 "Schlitz Playhouse of Stars," Lennen & Mitchell, Schlitz Beer, negotiated with author, about \$600.
 "Studio One," McCann-Erickson, Westinghouse, originals \$750 to \$1,000, adaptation \$500, plus \$700 to adaptor.
 "Suspense," Cecil & Presbrey, Auto-Lite, originals \$750, adaptations \$300 plus \$450 to adaptor.
 "Tales of Tomorrow," Hirschon-Garfield and Anderson & Cairns, Kreisler and Marsland, negotiated with author, about \$500.
 "The Web," Geyer, Newell & Ganger, Embassy Cigaretts, originals \$600, adaptations \$200 plus \$400 to adaptor.
Radio
 "Family Theatre," Joseph Mansfield packager, L. A., \$150.
 "Grand Central Station," Foote, Cone & Belding, Prom Home Permanent, \$200.
 "High Adventure," Robert Munroe packager, local sponsors, \$325.
 "Philip Morris Playhouse," Biow, Philip Morris, \$350 to \$400.
 "Stars Over Hollywood," MCA, Carnation Milk, \$250.
 "Top Guy," Dancer-Fitzgerald-Sample and Tatham-Laird, Kix and American Chic, \$350.
 "Theatre of Today," BBD&O, Armstrong Cork, \$350 to \$450.
 "The Whistler," Barton A. Stebbins, Signal Oil Co., \$250.

SETS COLORADO CREATIVE SPREE

Taking a leaf from the many creative-writing summer seminars throughout the country, Charles C. 'Bud' Barry, NBC program-and-talent veepee, is planning to hold a one or two-week conference of his creative-producer group in August.

Site of the meet is tentatively set for the rarified ozone of Broadmoor, Colorado Springs.

Barry figures a general get-together of his producers, known as Barry's Baker's Dozen, will be an invaluable rubbing together of brainpower, and that August will be a good time to take stock of the many packages that the individual producers are dreaming up and working on this summer.

At the conference, Robert E. Sherwood, who's writing three original "plays for NBC-TV," is scheduled to address the group on creative writing and Tom Phipps will give the viewpoint of the professional telewriter. Adrian Samish will present the problems, and some solutions, of the daytime picture.

Such producers as Bob Welsh, Ed Beloin, Pete Barnum, Dee Engelbach, Sam Fuller, Joe Bigelow and George McGarrett, some of whom are working on as many as three new programs, will kick around their ideas in group discussion and present an informal progress report on their projects.

Other producers bringing along ideas and sharpened critical faculties are Goodman Ace, who's creating at least one program this summer as well as prepping for another season as chief scribe for the Milton Berle show; Max Liebman, Fred Coe and Robert Montgomery.

The many programs being created are part of Barry's plan to build up an inventory of ideas in the form of pilot films or kinescopes. "Programming in broad-casting," the NBC-TV veepee says, "has too long been in the nature of putting out a fire. We're changing that by longrange planning for the future."

His thinking has been turning to a type of operation exemplified by the pix industry, in which a film company often buys a property, works on it for many months, shoots the pic and then puts the product into a can for six months or more.

Out of the shakedown test at the Colorado conference, where the net's top producers will bat around their ideas, Barry expects that a couple of dozen programs, surviving the acid test of toplevel group discussion, will emerge.

Since the web's fall nighttime schedule is full, few of these programs will be seen this year, although they will constitute a valuable bank account of ready-to-show packages on which the network can draw anytime. Most will be placed in cans for airing only in the summer of 1954, or even in the 1954-55 season.

BARRY WOOD AS NBC-TV 'COLOR COORDINATOR'

Barry Wood, exec producer of the Kate Smith Show, has left the program for a new job, that of "color coordinator," reporting directly to Charles C. 'Bud' Barry, NBC-TV program veepee. Wood is reportedly working on some hush-hush color-television programming projects.

Sam Schiff, who has been with Ted Collins for 18 years, takes over as production executive of the "Kate Smith Hour."

Pickford TV Bowout

Greensboro, N. C., June 2. Mary Pickford has withdrawn her application for television Channel 12 at Winston-Salem. Her attorney said her application would be merged with that of Triangle Broadcasting Corp.

TV Freelance Scripters Enjoy New Envable Status as Webs, Agencies Dangle Top Fees, Term Contracts

TV's Top 10

Following are the latest TV Nielsen ratings for the two weeks ending May 9.

	Homes
I Love Lucy (CBS)	63.8
Colgate Comedy Hour (NBC)	55.2
Arthur Godfrey and Friends (CBS) (Liggett & Myers)	51.2
Dragnet (NBC)	50.9
Studio One (CBS)	48.2
Arthur Godfrey's Scouts (CBS)	47.8
Goodyear TV Playhouse (NBC)	47.7
Texaco Star Theatre (NBC)	46.4
Philco TV Playhouse (NBC)	46.3
Red Buttons (CBS)	46.3

1 Down, 1 to Go On 60-Min. Radio Sponsored Drama

U. S. Steel's cancellation of "Theatre Guild of the Air," one of the more lucrative sponsorship items on the Sunday radio agenda, virtually writes finis to the era of hour-long dramatic entries in AM.

Sole survivor on the commercial roster is the Monday night CBS "Lux Radio Theatre," and there have been intimations from the Lever Bros. camp that one more season will wind up its long career, at which time the client intends to expand its present half-hour "Lux Video Theatre" to a full hour.

Like practically all the other 60-minute radio dramatic vehicles that have passed into limbo, the "Theatre Guild" exit is TV-inspired, with U. S. Steel already down in the books for a \$40,000 video showcase next season, on an alternate-week basis.

New Pitt UHF Station To Lift TV Blackout - On Gleason, Others

Pittsburgh, June 2. Although signed as an ABC-TV affiliate, UHF station WENS here, which expects to begin telecasting by the end of July, has also made a working agreement with CBS-TV whereby several of the shows on that network which don't come through WDTV, so far Pittsburgh's only channel, will be carried.

That will give this city the Jackie Gleason program on CBS as well as several others a local outlet they don't now have because of conflicting programs on WDTV, which is DuMont owned-operated but also takes feeds from all the major webs.

The arrangement with CBS-TV will stay in effect at least until the two other VHF allocations are made in Pittsburgh since one of them is bound to become an affiliate of that network. This isn't likely to take place, however, until the end of 1954 or perhaps later.

ABC to Axe 'Playhouse,' Return AM 'Lum 'n' Abner'

ABC Radio is planning to axe "Piano Playhouse," which has been on the web for five years, in the fall. Reason given for the move is inability of stations to find local sponsors for the co-op feature, which aired Sundays at 12:30.

At the same time, web is mauling idea of bringing back "Lum 'n' Abner" in a quarter-hour cross-the-board ailer for local sponsorship, providing they're willing to come back on the air. Pair did a 13-week series this year, and station response has been such that the network is toying with idea of bringing them back and letting stations sell the show.

The major radio-TV drama programs, once whipped together by salaried writers on the staff of package houses, are today almost all scripted by freelance scribes.

What's more, experienced freelancers versed in the art of connecting an hour-long TV drama are becoming so sought-after, that web and agency script departments are increasingly jockeying in their attempts to sign up year-long contracts (at \$1,000 per script) with a stable of reliable.

As a result, most of the 60-minute agony-and-comedy stanzas are being turned out by a small clique of professionals, whose deluxe standing in TV is becoming almost equivalent to the legit status of the Maxwell Anderson-Robert E. Sherwood-Elmer Rice group in the Playwrights Co.

This "diamond-plated typewriter squad," as they are called in TV trade circles, includes such names as Thomas W. Phipps (signed by NBC-TV recently to script 12 hour-longers a year), David Swift, Robert Alan Arthur, David Shaw, Paddy Chayefsky, Sumner Locke Elliott, Horton Foote and William Kendall Clarke. Demand for the services of these gentry is so brisk that some trade doom-criers are already worried for fear video drama may become stultified in the hands of a restricted literary braintrust.

Yet for all the prestige accorded these video pros, a curious facet of the craft is that radio drama scribes, in ratio to the work involved, get equivalently higher rates than TV freelancers. Moreover, while radio freelancers automatically get rebroadcast rights for their scripts, the TV script buyers try to snatch off all world rights when bargaining with agents.

May Bolhower, exec secretary of the Radio Writers Guild, points out that "TV drama writers now get paid less for their scripts, compared to the full budget paid for the TV show, than do radio writers, compared to the full budget paid for the radio show. When you consider that a sponsor of a \$35,000 half-hour TV show may only pay \$500 for the drama script—far less than 10% of the budget—it's patently unfair to the writer."

Currently the 1,200-member RWG asks for a minimum of \$540 for an hour-long dramatic radio show, and \$325 for a half-hour AM drama. For TV, the guild requests (though contracts with the webs projected by the Authors League have yet to be finalized) \$800 minimum for an original and \$600 for adaptation for a freelancer's hour-long drama, and \$325 for an original and \$400 for an adaptation for a 30-minute drama.

NBC-TV 'Revue's' Client Problem

With the "Saturday Night Revue" set to preem on Saturday 6 p., the sponsor situation for the NBC-TV summer replacement for "Your Show of Shows" is in bad shape.

Net signed Bendix Home Appliance Sales Corp. for a 10-minute segment, then persuaded the 9:30 to 10 p. m. block of 10-minute "Shows" sponsor—Griffin, SOS and Benrus—to stay on through the summer. With Bendix already inked, this meant opening another half hour for a pie-slice operation, with the remaining half hour available in one piece to a sponsor.

Still, with only days before the Hoagy Carmichael opening, more than half the program is unsold, which may be one big reason the net is already talking with Max Liebman about producing a 1954 summer replacement for "Shows."

Smith, Kline & French to Launch Coinbox TV Surgery for Medicos

Smith, Kline & French Laboratories, a pioneer in telecasting medical functions, is negotiating with several of the "pay-as-you-go" video firms and the networks preparatory to launching a regular medical series which would be available only to doctors with coinbox receivers over network facilities. The Philadelphia drug firm is planning a demonstration in the fall, with the service to start as soon as FCC and technical clearances can be obtained.

Plan, announced Monday (1) at a press demonstration of a new CBS color TV screen which permits largescreen color reproduction of operations over a closed circuit, would have one of the networks send out a scrambled signal which could be received on doctors' sets equipped with an attachment provided by the Fee TV firms. The telecasts, showing operations, clinical demonstrations and other up-to-the-minute medical developments, would be restricted to doctors. They would be shown first in black and white, later in color after the FCC approves a compatible color system.

Press demonstration of the new color screen came the day before the opening of the American Medical Assn. convention in N. Y. Members of the Association will be able to view operations and clinical demonstrations over the screen.

(Continued on page 34)

All-Star Hoopla In WPTZ Sale Okay

Philadelphia, June 2. Sale of WPTZ, America's oldest television station, by the Philco Corp. to Westinghouse for \$8,500,000 was approved by the FCC (28) and the TV outlet officially became a member of the Westinghouse Radio Stations, Inc., as of yesterday (1).

WPTZ will be operated by Westinghouse, which now operates radio station KYW in this city, but both will be managed as separate entities, according to E. V. Higgins, president of the firm.

Rolland V. Tooke, assistant general manager of WPTZ since 1945, has been named general manager of the station, according to an announcement made yesterday (1).

(Continued on page 34)

CBS' 'Big Joe Small'

CBS Radio is auditioning this week a new package created by Henry Garson, producer-writer of the "Junior Miss" AM show.

Show is called "Big Joe Small," story of the home life of a police detective. If it's okayed, the program will originate on the West Coast.

Bill May Revive Major League Ban Of TV Ballcasts

Washington, June 2.

Possibility of restoring restrictions on televising major league baseball games before the present season ends developed last week. A Senate Interstate Commerce Subcommittee unanimously voted to recommend passage of the Johnson Bill to exempt professional baseball from the antitrust laws.

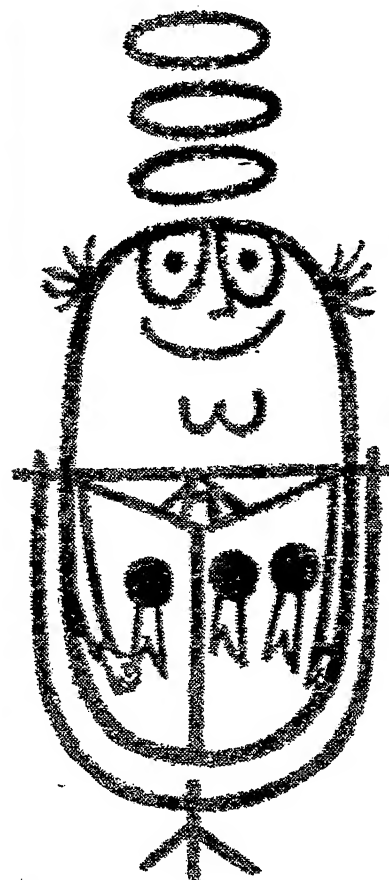
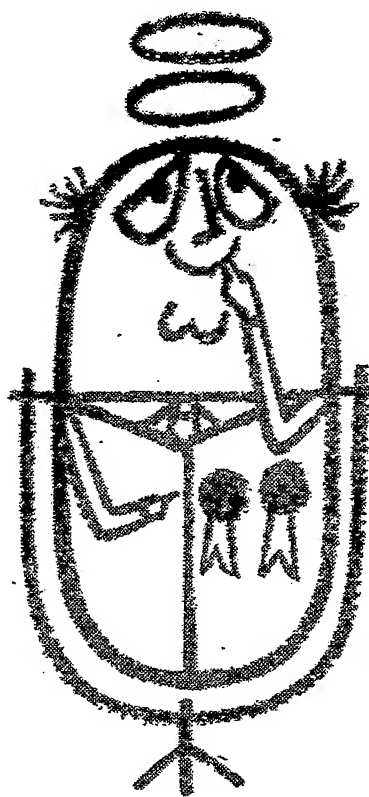
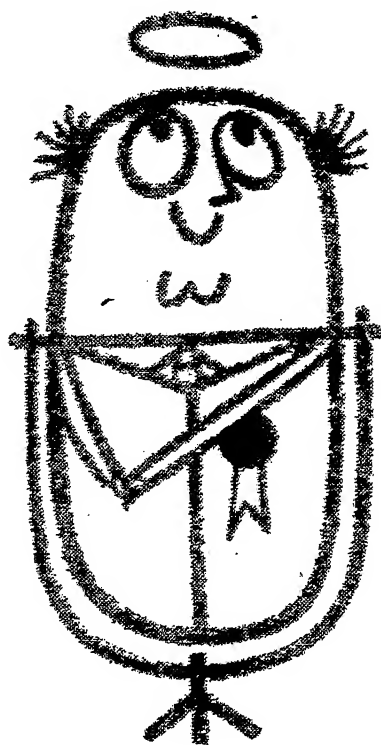
Sen. Edwin C. Johnson (D-Colo.), chairman of the subcommittee and author of the measure, expressed confidence the legislation will be taken up by the full committee "in the near future." The senator, who is non-salaried president of the Western League, believes there is a good chance the bill can be passed at this session of the Senate. If that happens, and the House follows suit, organized baseball will be free to reinstate a ban.

(Continued on page 38)

GERATOL'S 'JUVE JURY' TV BUY FOR SUMMER

Jeratol, a drugs product, has bought the NBC-TV Monday night slot of 9 to 9:30 p. m. ("Eye Witness" is in there now sponsorless), beginning July 6.

Program will be the Jack Barry package, "Juvenile Jury." It's strictly a summer deal, running 13 weeks. With "I Love Lucy" returning to that time period on CBS-TV in the fall, NBC-TV is still eager to talk over a time-cost-only deal with any advertiser willing to buck "Lucy."





**CBS Radio is reaching
15% bigger nighttime
audiences than a
year ago.** *(Apr. 19-25 adv. Nielsen-Ratings)*



**CBS Radio again has
all of the ten most
popular nighttime
programs and all of
the ten most popular
daytime programs.**



**CBS Radio has 25 of
the "Top 29 Shows"—the
first time any network
has had so many.**



**And advertisers are
investing 25% more on
CBS Radio than on any
other network.** *(Jan.-Apr. P.I.B.)*

THE CBS RADIO NETWORK

CLASS OF '53
With Associate Supreme Court Justice William O. Douglas, narrator; others
Producer: Irving Gittlin
Supervisor: Stuart Novins
60 Mins.; Fri., 9 p.m.
Sustaining
CBS, from New York (tape)

The tape recorder, that ingenious device whose potentialities radio is just beginning to exploit on a mature level, was used with immense human interest effect for this documentary last Friday (29). "Class of '53" is the third of CBS Radio's hour-long series, planned by its Public Affairs Director Stuart Novins, to tackle modern social problems. While the first "Bomb Target, USA," grappled with civil defense, and the second, "The Green Border," delved into the dilemma of Iron Curtain refugees, this one attempted to peer into the lives of teen-agers with a view to answering the question: "Is this a lost generation?"

Irving Gittlin, who edited taped interviews with youngsters from over 100 points across the U. S., is to be commended for his judicious sense of balance. He could have presented either a rosy or a sensational picture of modern youth, as several of the slick magazines have glibly attempted. Instead, he offered a pretty realistic cross-section, at times heart-breaking in its tragic overtones, at other times giggling in optimistic hope, but at all times revealed in a perfectly natural way.

Associate Supreme Court Justice William O. Douglas served as narrator in a restrained, literate fashion. He didn't know whether our present-day youth were a "beat generation" or zoot-suiters, or neurotic drug addicts, as the newspaper headlines suggest, but he was ready to listen. Along with him, the audience heard a group of kids singing hymns around a cafeteria table; a gang ruffian telling how he "bled like a pig" in alley brick wars; a girl unmarried mother telling from a Salvation Army cot how she got into her fix; a young cop-hater telling how his neighborhood was "for the birds"; and "who's got a chance when he ain't got no education?"; a young married couple solemnly discussing the problem of paying their domestic bills; the young son of a pastor being inducted into the army and telling his kid brother to be good while he was away; a sorority initiate singing "I am crazy! I am nuts!"; and a girl intelligently remarking that her generation was neither no better nor no worse than the last one "who went to the dogs in a horse and buggy, just as we do in a jalopy."

Justice Douglas wound up the absorbing hour by concluding that we cannot group any generation into one category, and our elders' criticism of today's youngsters is a boomerang, indicating that instead of talking about the new generation, we should be ready to listen to them talk out their torments.

WORLD MUSIC FESTIVALS
With James Fasset, narrator; Leopold Stokowski, Santa Cecilia Orch.
Producer: Fasset
90 Mins.; Sun., 2:30 p.m.
WILLYS-OVERLAND
CBS, transcribed in Europe
(Canada, Euell & Thurber)

For summer Sunday longhairs, CBS has conceived a transcribed tour of the music festivals that'll be taking place in Europe during the next couple of months. With James Fasset in the narrator's slot, dialers is assured of a slick and assured commentary to guide him through the musical presentations. Added fillip is Fasset's favorable background info of the around the festival.

Kickoff concert Sunday (31) came from Rome, with Leopold Stokowski conducting the Santa Cecilia Orch. The maestro led the symph through some exciting maneuvers in Bach's "Toccata and Fugue in D Minor," "Three Sardinian Dances" by Porino and Brahms' "Second Symphony."

Fasset's intermission briefing of the Teatro Argentina, where the concert was performed, and his lively description of the people and places of Rome were socko fillers.

Series is scheduled to run through Oct. 4 with Willys-Overland picking up the tab. It's a series any sponsor would be proud of.

Alex Buchan's Shift
Alex Buchan has resigned as station manager of WCCC here to accept a similar post with WEOL in Ellyria, O.
He is succeeded by Ralph Klein.

Radio Follow-Up

Julian T. Abeles, show biz attorney who journeyed to Tokyo on behalf of the American music business, film, broadcasting and recording interests, for whom he has evolved a better copyright treaty, gave a closeup on Japanese show biz that was arresting on Pegeen (Ed) Fitzgerald's WABC (N. Y.) early a.m. AMer. As a show biz personality in his own right, the Armed Forces Radio Network had him doing Tokyo-originated radio and television appearances, and it was in the course of this that Abeles was surprised to learn that American GIs are most curious about "what commercials" Groucho Marx, Bob Hope and Bing Crosby are on. This floored him until he was told by Cpl. Bill Adler (ex-NBC), one of his interviewers, that the Yanks hold these comedians in high favor—and in that order—and they "are just curious whether Chesterfield or who still sponsors" this or that artist.

Mrs. Fitzgerald, working solo while her husband-partner is hospitalized, the week before had Lord Donnell as a guest and he is engaged in making commercial spots especially for the British soldiers in the far-flung war theatres so that they, too, don't forget Brown, Schwegler, Hillman, Truman (Beer), Players, and the like. Abeles detailed how Japanese mothers, carrying their babies upside-down on their backs, attend films, their children propped over the backs of their seats, and the amazing part is nary a whimper out of the kids. The endless noises of teeming Tokyo; the incessant usage of canned music on street kiosks, advertising this or that commodity; the mammoth cabarets and strip-teases; the modest fees for the natives and the tabus against western world gawkers into the mysteries, were all part of the harrier's graphic closeup of the Japanese capital. Mrs. Fitzgerald skillfully extracted the show biz highlights, amidst the Mr. & Mrs. team's usual galaxy of commercials, but found it necessary to footnote a "continued next Friday," observing that Life should do a picture story on Abeles' findings of Tokyo, circa June, '53. VARIETY, incidentally, received calls that "Abeles should do a story" on his show biz closeups. The ailing (Lenox Hill hospital) male half of The Fitzgeralds phoned his wife, "From the listener's viewpoint this was such excellent radio that I (almost) regretted the commercials got in the way." Abel.

"Lux Radio Theatre," after 19 years on the air, has shattered precedent both by continuing its drama series through the summer and by breaking away from its tradition of presenting only hour-long radio adaptations of film scenarios. On the first of its "Lux Summer Theatre" shows last Monday (1), producer-director Norman Macdonnell wisely chose James Poe's adaptation of Maxwell Anderson's allegorical legit comedy, "High Tor." By virtue of its poetic fantasy, encouraging listeners to use their imagination, Anderson's play, which won the N.Y. Drama Critics Circle award on its Broadway run, was admirably suited to the aural medium.

The comedy, of course, is all about a man's craving to commune with his Dutch ancestors high in the Hudson, N.Y., mountaintops. The rich humor is supplied by the living wraiths of those ancestors who one night wreak havoc on the plans of two scoundrel promoters seeking to buy the mountains and two gunsels seeking to escape with a bank host of 25 grand. William Holden, gifted with a supple, sensitive radio voice, was fine as the botanizing dreamer and the supporting cast uniformly knew their business well in creating a bizarre juxtaposition between old and modern times. Anderson's comedy itself seems to have assumed more pertinence for today, rather than moldering with age, since it was first produced in 1936. Music directed by Rudy Schragar, veteran composer of the "Lux Radio Theatre" scores, contributed nicely to the mood.

Ken Carpenter and Frances Scully delivered the pitches for Surf, Chlorident and Lux with their customary slick authority. Commercials, in describing the soap beauty care of actresses, also inserted generous plugs for the films "Desert Song" and "Invaders From Mars," in which those femmes appear.

THE RAILROAD HOUR

With Gordon MacRae, Dorothy Wareskjeld, Isabel Jewell, Carmen Dragon Orch, Norman Luboff Chorus; Marvin Miller, announcer

Producer: Murray Bolen
Writers: Jerome Lawrence, Robert E. Lee
30 Mins.; Mon., 8 p.m.
ASSN. OF AMERICAN RAILROADS
NBC, from Hollywood
(Benton & Bowles)

"The Railroad Hour" ushered in its summer format this week. Scripting team of Lawrence & Lee have prepared 13 new musical comedies, first of which, a free adaptation of Sir James M. Barrie's "Quality Street," started the NBC series off on the right foot.

With Gordon MacRae and Dorothy Wareskjeld in the leads, the skimpy plot wasn't of import. The pair did solid musical jobs on a number of classical and public domain melodies, using the story of a soldier returning to claim his love more as a background to the music than anything else.

Carmen Dragon orch gave top-notch backing, and his arrangements were right in the comic opera groove. Norman Luboff chorus likewise added a feeling of richness to the numbers, which were culled from such various sources as "Oh, Dear, What Can the Matter Be?" and "Invitation to the Waltz." On the acting side, MacRae and Miss Wareskjeld were good and Isabel Jewell gave excellent support. Commercials were straight and to the point. And the entire production had a sense of freshness and directness that radio can use more of.

HOLLYWOOD SHOWCASE

With Robert Armstrong; Jimmy Wallington, announcer
15 Mins.; Mon., 10:15 p.m.
Sustaining
NBC, from Hollywood

This NBC summer series dishes out a pleasant 15 minutes of light musical fare that should find favor with the listening audience. Format allows for a maximum of tunes, either rendered by the Radio City Orch, conducted by Robert Armstrong, or by a guest vocalist. Latter spot was filled comfortably on preem show Monday (1) by Skip Farrell. A different singer is slated to be showcased on air each week.

Opener had Farrell piping two tunes in addition to orch's delivery of three numbers. Singer's output comprised "I Concentrate on You" and "I Don't Know Why, I Just Do." Instrumentals included "Why Shouldn't I?" and "Lullaby Broadway." Song intros were delivered briefly by Jimmy Wallington, who, besides handling the announcing chores, also hosts the proceedings.

THEATRELAND
Producer: Eddie Fraser
30 Mins.
BBC, from Glasgow

Tunes from click musical comedies are surefire material for safe radio stints. Eddie Fraser, Scotland light entertainment megger, followed this recipe in first of new series, which shaped up as easy-on-the-ear fodder dialers, particularly older types with memories stretching back to vintage-year musicals.

Tunes ranged from "Riff Song" (from "The Desert Song") and "Make Believe" from "Showboat." U.S. influence on musicals through the years was also touched on with Buddy Logan and Bette Phillips warbling "That Certain Feeling" from George Gershwin's "Tip Toes." Show was crisply directed by Eddie Fraser, and gabbing kept to essential minimum.

LOWELL'S EDUC'L TV BOSTON APPLICATION

Boston, June 2.
WGBH-FM here filed application Monday (1) with the FCC to operate Boston's educational TV station, Channel 2. Ralph Lowell, head of the Lowell Institute Co-operative Broadcasting Council and prez of WGBH-FM, said it would cost \$450,000 to set up the new station and \$200,000 to run it for the first year.

Funds to run the educational channel have been made available by four philanthropic groups: Fund for Adult Education, the independent corporation established by the Ford Foundation; the Twentieth Century Fund; the Filene Fund, and the Lincoln and Therese Filene Foundation.

A weekly schedule of 24 hours is projected by Lowell.

From the Production Centres

IN NEW YORK CITY . . .

Mutual won the Alfred P. Sloan Radio-Highway Safety Award and the National Safety Council's Public Interest Award for 1952 by making available for NSC its Cedric Foster, Gabriel Heatter and Bill Henry shows to the group for transcriptions and public service messages. . . WNYC starts a weekly half-hour series, "The Seven Lively Arts," with critic Gilbert Seldes, author of the tome of the same name, presiding. . . Robert Mandeville named v.p. and western sales manager of Everett-McKinney, station reps. . . Vincent Sorey's "Biggest Little Orchestra in the World," heard on John Gambiling's 7:15-7:55 a. m. show on WOR, will also be heard on Gambiling's earlier show, "Gambolers," airing from 6 to 7 . . . Danny Stiles, deejay at WCTC, New Brunswick, N. J., moves over to WVNJ June 13 with his own disk show.

Jo Lyons, CBS writer, off to an Italy vacation after attending the Coronation . . . Sylvia Davis subbing for Alice Yourman on "Young Widder Brown" . . . Added to new "Front Page Farrell" sequence are Elizabeth Morgan, Lawson Zerbe, Haskell Coffin, Mandel Kramer, John Stanley, Sylvia Leigh and Sarah Burton . . . Nine-year-old Lynn Loring, featured as Patti on P & G's TV soap opera, "Search for Tomorrow," has had her contract renewed by Biow Agency. She'll also play a role on CBS Radio's "Grand Central Station" June 6 . . . Joan Desberg, "Talent Scouts" secretary, engaged to Fred Elton, composer and accompanist for Robert Q. Lewis . . . CBS prez Frank Stanton back at desk after European vacation. Board chairman William S. Paley takes off next week.

Fred Morrow of tele press and Bill Warnecke or photo dept. elected professional-group representatives in CBS employe-management committee . . . June a big month for John Karol, CBS Radio net sales veepee. His daughter graduates from Oberlin and his son from prep school . . . Rosa Elio back from short vacation in the Virgin Islands . . . First performance outside Iron Curtain of Prokofiev's opera "War and Peace" skedded on "World Music Festivals," CBS Radio, on Sunday (6).

Lee Williams, ex-Chicago Foote, Cone & Belding veepee, now with account management group at Biow . . . Allan Stevenson, after directing "Hobson's Choice" for ELT, resumed AM work last week on "Official Detective" (Mutual) and run on Perry Mason . . . Millicent Brower, as the nurse, has joined cast of "Wendy Warren and the News" . . . Part of dedication ceremonies for Montana State U.'s \$700,000 School of Music building broadcast of CBS Radio last Sunday (31).

Thomas F. O'Neill, Mutual prexy, back from Coast after month-long stay . . . Gerard Willem van Loon doing a monthly program on the theatre on WHOM . . . Bill Kahand, WNEW program director, off for a BMI Clinic tour through the South . . . Kidder, Peabody, Co., brokerage house, adding to its local sponsorship with "The Key" question-and-answer program, on WOR . . . ABC has signed Vincent Lopez to do a weekly half-hour show on Wednesdays, called "City of Times Square" . . . Jean Gillespie set for cast of "Wendy Warren," June 3, 4 and 5, "Grand Central Station," June 6, "Gangbusters" June 13 and "ABC Playhouse" June 11. Latter is on ABC, others CBS . . . Mutual's softball team plays its first game of the season Friday (5), against Benjamin Moore Paint Co.

IN CHICAGO . . .

Jack McGuire has joined VARIETY as radio-TV staffer here . . . Ed Borroff joined ABC Central Division network radio sales staff . . . Joseph M. Seiferth appointed flack for Jaeger & Jensen ad agency . . . Bill O'Connor claims a new record with 286 quarter-hours of sponsored d.j. time per week . . . 115 people attended the clinic of the National Assn. of Radio Farm Directors . . . Emcee Jack Eigen to play host to former Chez Show stars when the show starts its third year on June 7 . . . Sportsbrise Joe Diehl appointed Sports Supervisor of WBBM Radio and TV News Department . . . Ex Kansas City d.j., now a platter chatter man for WGN . . . Nancy Lee Terry, formerly of Cleveland, to be the first member of the NBC announcing staff . . . Jim Hanlon, publicity chief of WGN to participate in B.M.I. Clinic Tour in Pittsburgh, Detroit and Columbus . . . Northwestern U. Radio Dept. producing a 13-week series of public service shows in cooperation with the American Osteopathic Assn. . . Arthur C. Nielsen, Jr., upped to exec v.p. at A. C. Nielsen Co. . . Don McNeill to appear at Bishop Shiel's CYO Benefit at the Chicago Stadium . . . Betty Ross of NBC staff on a cruise to Hawaii as a guest of the U. S. Navy . . . Ruth Moore, formerly radio-TV director of the Community Fund now on Girl Scouts' public relations staff

IN WASHINGTON . . .

TV station WNBW-NBC cited by National Safety Council for "exceptional service to safety" . . . Ruth Crane, WMAL-ABC femme topper, singled out for award by the General Federation of Women's Clubs of the Philippines for her "splendid work in promoting women's club activities" via her radio and TV shows . . . Claude Mahoney, director of "CBS Radio Farm News" chosen to represent class of '28 at DePauw U. (Ind.) reunion, even though he never made the graduation lists of the school . . . Ruth Hagy, producer of ABC's "Junior Press Conference" in town covering General Federation of Women's Clubs powwow in her role of woman's page editor for Philadelphia Bulletin . . . James Silman, Jr., upped from assistant TV director to summer replacement director at WTOP-CBS, and William Randolph promoted from floor director to assistant director . . . A sharp upswing in volume of national spot time sales on WRC-NBC reported by NBC v.p. and general manager Carleton Smith, with May sales topping all records since 1950 . . . Mutual news commentator H. R. Bankage celebrates his 20th year on the air June 15 . . . BBC's Jules Menken a recent visitor at Library of Congress for research purposes.

IN SAN FRANCISCO . . .

Jack Dempsey and Max Baer in a verbal slugfest on latter's KLX airshow . . . Anne Jeffreys and Bob Sterling radio-TV guested during Fairmont engagement . . . KCBS Bossman Arthur Hall Hayes elected president of the Association of Catholic Newsmen of S.F. James Connolly, KGO chief, elected to Board of Directors . . . KNEC changes: William E. McDaniel named sales manager, replacing Al Crapsey, who has been assigned other executive duties. News and publicity head John Thompson named station's program director. William Cottrane replaces Thompson . . . San Mateo's KEAR using new Ampex automatic station tape first displayed at recent NARTB convention in L.A. . . . Frank Funge, S. F. Examiner nite life columnist, shifted his judged the "Miss Oakland" and "Miss Castro Valley" contests . . . New KCBS faces: David Coates, engineer; Ronald Tighe, news writer

IN MINNEAPOLIS . . .

Don McGrane orch at Hotel Radisson Flame now broadcasts over CBS network Thursdays 10:30-11 p. m. (CST) . . . Cedric Adams, Twin Cities' top TV and radio personality and newspaper columnist, celebrated 51st birthday on a plane en route to the Coronation in London for his newspaper, the Star, and radio station, WCCO . . . Minnesota dairy farmers setting aside one penny from every pound

(Continued on page 36)

THE STRAWHATTERS
With Johnny Olson, Johnny Reed
Orch.
Producer: Roger Gerry
Director: Frank Bunetta
60 Mins.; Wed., 8:30 p.m.
DuMont, from Palisades Amusement Park, N. J.

DuMont has crossed the Hudson River to Palisades Park, N. J., to get an on-the-spot flavor to its new summer series, "The Strawhatters." Web could just have well stayed in its Madison Ave. home for all the diversity the camera gets out of the Jersey playland. It's stuck in a ballroom for the major portion of the show and only drifts outside for a brief sequence at the pool and some highboard hi-jinks, serious and comedic. The pool sequence was moderately entertaining but hardly worth the trip.

Bulk of the hour is of the amateur show genre. An endless array of mediocrity seemed to get in front of the camera on its preem show Wednesday (27) and despite enthusiastic encouragement from emcee Johnny Olson the amateurs' efforts were lulling and generally embarrassing. Show's scouts had better be more selective about its talent display if they want to keep an audience through the summer months.

Olsen acquitted himself in the breezy, overly amiable manner that seems to be a primer for tele-emcees. Tipoff that they're all cut from the same personality mold is that one of the amateurs called him "Warren," probably thinking he was on Warren Hull's show. It was innocent fluff but it strongly indicated that the tele-emcee, whether it be Olsen, Hull, Bert Parks or John Reed King is beginning to look and sound alike to the average viewer.

Frank Bunetta, who scored earlier this season with another DuMont locationer, "Dark of Night," is wasted in his directorial assignment here.

Gros.

THE JACK EIGEN SHOW
With Jack Eigen, John Weigel, announcer; guests
Producer-director: Grover J. Allen
50 Mins.; Mon., 11:10 p.m.
Participating
WBKB, Chicago

Here's another in the ever-increasing list of late evening interview and gossip sessions on TV, quite obviously patterned after the midnight radio formats. Except for the eye appeal of guests such as Mary Hartline, this Jack Eigen video entry is about par for his radio course.

On the interview side, Eigen attempted a provocative "debate" between Judge Harry Loviton and Leonard Sillman of "New Faces" on the loaded question of "Are performers being unpatriotic in establishing 18 months' foreign residence to take advantage of the tax exemption regulations?" No conclusion was reached because neither pro nor con was adequately presented.

However, Eigen's needling of Sillman (and later, of Eartha Kitt) could be interpreted as anything but an emphatic "Yes on the subject." Undoubtedly the impression was given the home viewer that show people—many, many of them—are tax dodgers. Not only is this untrue and unfairly stated, but to have this idea planted by Eigen is an incredible affront from someone whose very program depends upon show business personalities to put a sparkle of interest in his show. Much more questionable taste of this type will probably find the artists avoiding Eigen's stanzas.

Highlight of the 50 minutes was the fracas with Jack E. Leonard and Johnny Desmond, both currently at the Chez Paree. It was near-hilarious. Eigen chatted briefly with TV's Mary Hartline. "New Faces" Eartha Kitt, dancer Carol King, and as he called off the names of celebs at the tables, the camera panned around the nitty set. His gossip was mainly routine marriage and divorce stuff.

In making his switch from radio to video, Eigen brought along his first-person-singular approach, and his irritating clichés ("How about that?" was clocked at eight times in six minutes—and frequently thereafter). Also, for the TV audience, he should attempt to stop the distracting nervous mannerism of fidgeting with everything atop his desk.

This show is on ABC's 6:00 WBKB, yet the Chez Paree nitery (where Eigen originates his nightly radio program for WMAQ, and an NBC 6:00) got more plugs than his sponsors. Numbering among the latter are a retail jeweler, a clothing chain and a couple of headache remedies.

Don.

Tele Follow-Up Comment

For a diamond in the rough, Jackie Gleason has a number of well-polished assets. Several weeks ago, he scored decisively in the starring dramatic role of "The Laugh Maker" on "Studio One." Each week, he turns out a comic assortment of characterizations in his w.k. sketches.

Last Saturday (30), it was composer Gleason's moment, with the premiere of the comedian's musical tone poem, "Tawny," on the Jackie Gleason Show (earlier this year his "Lover's Rhapsody" was presented on the program). Whatever the music critics may say about the fine points of the composition, the presentation, running about 20 minutes, was an interesting and absorbing combination of music and accompanying modern dance choreographed by June Taylor.

Hit of the elaborate production, with 50 musicians and 76 dancers taking part, was the "Modern Blues" section with socko blues danced in graceful visual movement by an excellent all-Negro group of gazelles. The dance, spiced by some racy bits, told the story of a love triangle on a Harlem street.

Opening movement of the composition, "Theme," was conducted by Gleason in one of his most serious moods. He's evidently not fooling around when it comes to music. Third movement, "Period Waltz," was perhaps the least successful of the three June Taylor dances, being in 18th Century vein of powdered wigs but updated with leggy gals, with the fourth canto, "Formal Grand Finale," a visual stunner with superb lighting effects and camera work spotlighting a mass movement of rhythm. At last, Gleason brought out Miss Taylor and Ray Bloch, the maestro, for a well-deserved hand. It was a commendable out-of-the-mold presentation, and a patent hit.

Rest of the CBS-TV show was understandably curtailed, with Gleason in a "Loud Mouth" skit (with the script having more action than usual for a more solid short play, and Art Carney proving again he is one of the most talented character actors around) and a short "Joe the Bartender" monologue, which is about the best method to sneak over straight gags. Merv Griffin was the featured singer. Sounding uncomfortably like Jimmy Stewart, he did so-so with "Melancholy Serenade" and better with the faster-tempoed "Trolley Song."

In the commercials, Nescafe is emulating the Gleason format by presenting its pitch in sketch form, with good gag effect. Schick seems to be making a mistake in its message of sending U. S. soldiers in Korea electric razors, and Fran Allison, for Lilt, has too much script to read.

"Life In New York" made some good use of the headlines in last week's VARIETY—plus others which were contrived for this program—to tie together an otherwise makeshift view of backstage show business. The "inside the trade" atmosphere itself generated on this WNET-Life Magazine documentary Sunday (31) was genuinely intriguing. But the narrator used to integrate the show biz segments, Ben Grauer, veteran trouper that he is, was surprisingly off the beam. He was caught by the camera muttering to himself, fuffed several cues, and obviously hadn't familiarized himself with his lines.

In an attempt to depict Manhattan as the national headquarters of show biz, Producer Dick Krollick and Director Bill Harbach tried to piece together live interviews and films compiled by March of Time, the NBC Library and Ted Croner. It began with Grauer questioning comic Arnold Stang, who was reading his VARIETY in Sardi's Restaurant.

A closeup shot of the May 27 issue's banner headline, "Rookies 'Rescue' B'way Legit," was the jumping off point for showing films of a tyro actress wearily making the rounds of Broadway agents (only to be met by a rash of "No Casting" signs). It was followed by an interview with Ralph Meeker, who told how he hit the bigtime in "Picnic," but was worried by Equity statistics on the paucity of legit jobs. Grauer clinched this downbeat hit by repeating the hoary chestnut about the Fabulous Invalid always ailing but never dying.

A reference by Stang to VARIETY's TV-Film department headline, "\$30,000,000 in Vixen Production; 48 Series Set To Roll by Year's End," was made the excuse for reprising a scene from "For-

eign Intrigue" plus showing a behind-the-scenes view of Betty Field and Vicki Cummings rehearsing for that evening's live "Philo Playhouse." Sylvester L. (Pat) Weaver, NBC's board vice-chairman, displayed an informal charm and a melodious voice, as he told in an interview how excited he was about color TV looming on the horizon.

Easily the most absorbing segment was an interview with Max E. Youngstein, veepee of United Artists, following a reference to VARIETY's to-do over Hollywood's 3-D Jezebels. A bona-fide glimpse into the problems of picture promotion was given as Youngstein pointed to the ads contemplated and rejected for "Moulin Rouge," until the studio settled on the sexy one revealing a can-can dancer's leg flinging into the air. The vetoed ads may have been more valid in representing the tone of the picture, Youngstein said candidly, but he was interested not in validity, but in luring customers to the box. Viewers easily forgave him this mild "deception" after he showed them on the screen an excerpt from the really exciting can-can dance clipped from "Moulin Rouge."

There may well be a good TV show developed yet, using VARIETY as its structural format, but it'll have to be slicker than "Life In New York's" attempt.

Edward R. Murrow's "Report From London" on C-Day minus two this past Sunday (31) again accents the magic of TV's potency. While in actuality a vixen—we have yet to span the oceans with zooms and image orthicons—it was obviously a freshly filmed and fast own closeup of London in its feverish pre-June 2 expectancy of the great event. Murrow had Charles Mack and Bill McClure as his ace lensers in pre-Corona London, and with co-producer Fred W. Friendly, all combined into a skillful half-hour panorama of the British capital in its many facets, from the West End to the ghetto, from the Saville Club to the fishmonger, all in loyal anticipation of the crowning event.

Martin & Lewis did their blow-off "Colgate Comedy Hour" last Sunday (31) on NBC-TV. It was one of their worst.

The theory of relativity went much beyond Einstein's conception when the masterminds put Mrs. Jerry Lewis into a singing bit with her husband and then had her solo something called "My Daddy, My Hero, My Love." There was no reason why she rated a bigtime teleshow other than this trick of nepotism. The duo could be flirting with their rating, but perhaps the exit layout was deliberately timed, since the team is off for London bookings and the public will have forgotten the incident by next season.

The script was incredible and even the w.k. M&L antics couldn't get the show off the ground. The penny arcade sketch was full of trivia and visual clichés, excepting Lewis' live fingers in the digger machine bit. As for the plane doings with Martin as pilot and his pard as steward—and that very unfunny champagne fizzing finish—it would hardly rate an amateur night slotting.

About 10 minutes before the tape, the hour woke up via the high kinetic hoofing and challenges of the Four Step Bros., who were joined by the stars for a creditable bowout. Dick Stabile, or was at its peak for this segment. Martin handled a couple of tunes here and there. For some bizarre reason, Janet Leigh and Tony Curtis were introduced at the start and that was the last of the film couple. Trau.

Lee Wiley, a vet songstress who is ranked among the top stylists in jazz circles, lends an offbeat note to the otherwise pedestrian "TV Dinner Date," an across-the-board early evening show on WOR-TV. Miss Wiley, who debuts on video here, is an intine nitery performer who seemed to be slightly uneasy before the impersonal TV cameras on her kickoff show Monday (1). Her song projections, however, were excellent with the subtly turned phrasing and unusual vocal quality that has made her caviar for the cognoscenti and a stick-on on this show. She delivered several standards, including "I've Got a Crush On You" and "Manhattan."

Ziggy Lane, a regular on this series, handled a couple of numbers in okay style with Emerson Buckley's orch contributing some instrumentals in somewhat lack-

lustre fashion. Show also has a "mystery composer" contest, which is not integrated into the format and shapes up as another plug among the four or five made in behalf of United Cigar-Whelan Stores.

On the basis of his sleuthing last Tuesday night (26) on CBS-TV's "Suspense," Sherlock Holmes, the Conan Doyle gumshoe, is not ready to throw his deerstalker cap into the regular television ring.

The play, "The Adventure of the Black Baronet," adapted by Michael Dyne from a new post-Doyle series of stories written by Adrian Conan Doyle and John Dickson Carr, was the first "live" Holmes telecast as an experiment to determine the tele-ability of the w.k. character for a weekly series. It's a part of a Doyle revival, with a play due on Broadway in the fall.

Basil Rathbone, who'll do the play, stalked through "Baronet" as if he were Holmes, whom he had portrayed countless times in radio and pix. His performance was a knowing one, as was that of Martyn Green, the expert Savoyard, who—mustached and monocled—was in his first straight dramatic role as Dr. Watson. The two, on whose expressive faces director Bob Mulligan wisely ordered many closeups, gave their characterization a depth that overflowed the shallow script, which was marked by lack of action and too much talk.

With all the emphasis on Rathbone and Green, there was little attention for the others in the play. A houseguest of the Sir Richard Lovingtons is killed, and Rathbone deduces in jigtime that it was a blade hidden in a chalice (an accident) that was the cause and not the Lovingtons (Mary Howard and Anthony Dearden), who each wanted to take the rap to cover for one another.

The solution was a surprise, but then any solution would have been a surprise since the viewer could hardly have built up suspicion in the short introductory appearances of the possible suspects. As has been noted before, a half-hour tele play is hardly the vehicle for an old-fashioned whodunit, which requires a number of suspects and considerable strewing of red herrings. There's no time for such elaborateness in some 23 minutes of playing time. In "Baronet" more was bitten off than could be chewed.

Playing of Rathbone and Green was impeccable but regrettably wasted. Miss Howard and Dearden had little to do. Settings by John Ward, exterior and interior of a castle, weresuperb in the Martin Manulis production.

New York originations of "The Orchid Award," which bowed the week before from the Coast on ABC-TV, kicked off Sunday (31) with Bert Lytell hosting Rex Harrison and Lilli Palmer. Pair came up for their award for the 10 roles they play in Peter Ustinov's "Love of Four Colonels," and in the 13-minute period, managed to give a sampling of each role.

That "Orchid Award" will develop into a top tele property seems a certain bet, since format lends itself neatly to showcasing top stars in all fields of show business, and Viceroy Cigies seem willing to foot the bill for top names. Marguerite Piazza is on tap for next week, with Eddie Fisher set to follow the week after.

But Sunday's airing, for all the versatility of the Harrisons and the charm of Lytell, evaporated into a trailer for the play, with little in the way of solid entertainment in the quick vignettes. It would have been more satisfactory to have staged a scene from the play, and let the interviewing (which merely had the Harrisons outlining the plot of the play) ride on some of their other experiences and on their personal lives.

In diametrical contrast to the Rosemary Clooney-starred show the week before, this stanza had little in the way of production trimmings, but was nonetheless technically smooth. Lytell showed savvy and ease in his handling of the program which bodes well for future stanzas.

Ed Sullivan maintained his prestige even against the opposition of Martin & Lewis on his "Toast of the Town" on CBS-TV (31). With Tony Martin and Jose Greco to impart name value and with good supporting acts, Sullivan maintained a qualitative pace.

Martin, who has been a top singer for more than a decade, relied on an Al Jolson medley as

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OPERA VS. JAZZ
With Jan Peerce, Alan Dale; Nancy Kenyon, emcee
Producer: Fred Heider
Director: Charles Dublin
30 Mins.; Mon., 7:30 p.m.
Sustaining
ABC-TV, from N.Y.

"Opera Vs. Jazz" is a good program title and ABC-TV ought to come up with a show to fit. The current layout is strong on the operatic end, with Jan Peerce ably pitching for the longhairs, but where is the jazz? On the preem stanza recently, there wasn't a hot note around anywhere and the case for jazz was presumably expounded by crooner Alan Dale. Dale is an okay singer but his pop style is as far removed from the jazz genre as Peerce's classic piping.

Aside from the misleading title, this show is staged without bounce or even the suggestion of a musical controversy. On the kickoff, Dale came on first for a couple of ballads then Peerce followed some Italian arias, then Dale and Peerce once more against a stiffly formal background of drapes. As emcee Nancy Kenyon briefly introduced the singers by warbling a few notes of each tune and joined with Peerce and Dale in a finale trio on "I'm Falling In Love With Someone." The ABC Piano Quartet supplied a couple of polished instrumentals on one pop ballad, "Lover," and the popularized version of Tchaikovsky's Piano Concerto.

I'M NOT AFRAID
With Tommy Halloran, Lee Hauptman, Florence Savoie
Producer-director-writer: Herman Kroll

30 Mins.; Sat., 4:30 p.m.
Participating
WOR-TV, N. Y. (Film)

Though not particularly original in story content, effective use of the camera and a minimum of dialog lifted this half-hour film out of the routine meller class. Production offered as part of WOR-TV's Saturday afternoon "Action Theatre" (1:30 p.m.-5 p.m.) was subtitled "Into The Night." Initial portion of the yarn relied on the camera and a simple narration by moppet Tommy Halloran to set the scene. It wasn't until show's midway point that an exchange of dialog was utilized. Jack Shaindlin's musical score also helped to give program a suspenseful air.

The attempted poisoning of a rich widow by her newly acquired spouse provided the basis for story offered. Main character in the proceedings, however, was the woman's five-year-old son, around whom most of the action centered. Fact that husband planned to do away with both his wife and her son was obvious. Despite telegraphic plot, production managed to sustain interest. One or two sequences could have used further explanation.

Acting by Falloran, Lee Hauptman and Florence Savoie filled the bill. Film was written, produced, edited, lensed and directed by Herman Kroll.

TAKE A WORD
With Allan Edwards
Producer: Dick Firestone
Director: Hugh McPherson
5 Mins.; Mon.-Thru-Fri., 8:25 a.m.
WNET, New York

This is a five-minute local insert in NBC-TV's "Today," and as such it serves its purpose neatly. Allan Edwards sits at a desk with a dictionary and comments on the sources of various words and phrases, aided and abetted by some neat art work, including cartoons. To sustain day-to-day interest, he conducts a mail contest, giving a definition or situation calling for a specific word and asking what the word is.

Etymology can always be counted on to capture interest, especially in capsule doses like this. Choice of words and visible embellishments make this segment an okay one. Only possible complaint by the audience is that it may come a bit too early in the day.

GERALD W. JOHNSON
Director: Ed Sarrow
15 Mins.; Sun., 8:45 p.m.
ABC-TV, from Baltimore

Couple of months ago, when Drew Pearson was dropped at ABC Radio, he let loose a blast against the network, declaring that fewer liberal commentators were being allowed on the air. ABC's new and special events vicepres Tom Velozta denied the charge, and in substantiation, a network, in cooperation with WAAM-TV in Baltimore, is airing the liberal views of Gerald W. Johnson, author and commentator.

Choice of time, however, is unfortunate, in that Johnson isn't likely to get too many viewers, considering the fact that he's slotted opposite the windup of both NBC-

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A RESOLUTION

Unanimously adopted by The NBC Television Affiliates

PRINCETON, N. J. MAY 26, 1953

BE IT RESOLVED:

That we, the television affiliates of the National Broadcasting Company, who today at Princeton had the privilege of reviewing in detail with General Sarnoff the position of RCA and NBC in broadcasting and television hereby reaffirm our complete confidence in the National Broadcasting Company and heartily endorse its program as revealed to us by General Sarnoff.

This confidence is predicated upon the unquestionable leadership displayed by RCA and NBC in radio and television over the past years and the steadfast belief that General Sarnoff's position with respect to color television and various other current and future developments in the broadcasting field are fully as sound and unerring as previous decisions and predictions which he has made including his prophecy of the assured future of television, pronounced at Atlantic City in 1947.

The rapid approach of color television and RCA's tremendous strides in that area in our opinion more than justify our confidence in our future as NBC affiliates, and a careful analysis of the present and projected program and sales plans of NBC leaves us with the conviction that they cannot be successfully assailed by expedient competitive attack or propaganda.

In this confidence we adjourn our meeting with unanimous approval and endorsement of the R.C.A.-N.B.C. program as outlined to us today.



a service of Radio Corporation of America

Webbs Test Vistascope, Cost-Saving Lens Makes Photo Sets Look Real

A lens device which will make possible the effect of highly realistic settings, art work and even underwater scenes in television at an infinitesimal cost is currently being studied and tried by the major networks.

Called Vistascope, it's an intricate system of lenses that the camera shoots through onto the set. A slide containing a photograph or a piece of art work is inserted in the boxlike structure and supplies the setting effect.

By taking a photograph, cutting out that portion where the actor will stand, and inserting it into the Vistascope, tele producers can get those effects without tying up any cameras until the scene is ready to be shot.

DuMont has used the device most often, employing it for its "Mid-day Chapel." Not just pictures of the interiors of a Catholic and a Protestant church and a Jewish synagogue, and cut out a boxed area just above the pulpit. It mounted the stills on a slide and inserted them in the Vistascope. With the guest cleric standing in front of a simple draped background, net achieved all the intricate effects of his speaking from the most lavishly built church interiors.

Another instance of its use was on DuMont's "Stage a Number" where, in a blues song, web used a picture of a Harlem tenement front, cutting out the door. Singers in front of a black flat, appeared to be framed in the doorway, leaning against it. NBC and ABC have also leased the device, but not used it extensively up to this point.

French Invention
Vistascope is a French invention to which film producer Sol Lesser acquired rights. Paramount, which is using it for motion pictures, bought in, and Lesser and Paramount Vistascope, Inc. Century Lighting of N. Y. is sole sales agent for the east and California. Device rents out at \$6,500 per

year to the networks, with 26 weeks minimum lease.

Cameras using the device are not encumbered by it. They can move, pan and tilt to the limits of the mat and on live action; they are not tied up, since they can be wheeled right into the nose of the Vistascope; and they can dolly in and out with the Vistascope moving along with them. Only requirement is a studio space of 24x30 feet will do.

Underwater effects, according to Century president Edward F. Koch, can be achieved simply by placing a small tank of water into the system, even with fish in it.

WPTZ

Continued from page 37

Tucker succeeds E. R. Lovettman, who has decided to remain with Fisher Corp., former owners of the station.

One of the first moves of the Westinghouse management will be to apply for a power increase for WPTZ, the president revealed. The station will operate at the maximum power allowed by the Commission, but plans are now under way to increase power as soon as official permission is granted.

The transfer will be marked tonight, Tuesday, with a special program at 9 p.m., presented from the stage of the auditorium of the KTW-WPTZ Building, in honor of WPTZ entry into the WRS chain. Show headlines include Dave Garraway, Betty Furness, Wally Cox, the Hamilton Trio, Beverly Bivens, Tom Perkins and Clarence Fisher's 18-piece KYW orch. The special variety show will pay tribute to WPTZ's 21 years of telecasting. The proceedings will be attended by Mayor Joseph Sill Clark, jr., of Philadelphia; Orlin A. Price, president of Westinghouse Electric Corp., and William Balderston, president of Philco Corp.

Ames & Andy

Continued from page 25

11 new half hours is slated to run for 52 weeks.

Behind the unusual move of relinquishing network time to locals is the fact that CBS-TV Film Sales reportedly using persuasion amounting to pressure. Has sold the "Ames" series, a CBS property, to the web's o.k. stations in New York, Chicago and Los Angeles, thus swelling its report of \$300,000 in A & A sales announced during the recent NABTB convention in L.A. WTOP-TV in Washington, only 48% owned by CBS-TV, has not bought the A & A film series.

To placate somewhat the o.k.s., which are just finishing a network run of the Bixbe-canceled A&A films and now have them again to run locally, the network gave up some of its own time, the half hour at 8 p.m. Tuesday, which has been a loss anyway, to the locals.

It seems that in the network desire to spur A & A film sales, the o.k.s. were left holding the w.k. financial bag, being stuck with a predominantly oldhat series for a second run and given local time to sell that series against the Berle-Bishop Sheen opposition.

In alleviating two headaches—A & A sales and Berle-Bishop Sheen opposition—CBS-TV has managed to pass them on to its o.k.s., which can't take a powder.

S-K-F Coinbox TV

Continued from page 27

from the Roosevelt Hotel, where the CBS unit is set up.

Employing the CBS field sequential system, replete with a 36-inch rotating color drum, the unit is a large projector, which picks up a radio relay signal from the New York Hospital in Cornell Medical Center and throws it on a six-foot screen about 10 feet away. The unit, which is about the size of a small desk, is portable.

Press was shown a delicate eye operation in progress at the hospital at the time. Color was good

Inside Stuff—Television

ANTA's upcoming fall dramatic package, "ANTA Television Playhouse," is being handled by the William Morris office. Series of half-hour one-act plays will come from the catalogs of Samuel French and Walter Baker Co. of Boston, while following list of stars have agreed to appear in the series: Bobby Clarke, Hume Cronyn and Jessica Tandy, Judith Evelyn, Sir Cedric Hardwicke, Nina Foch, Rex Harrison and Lilli Palmer, Walter Hampden, Helen Hayes, Peter Lind Hayes and Mary Healy, Celeste Holm, Audrey Hepburn, Raymond Massey, Basil Rathbone, Peggy Wood and Josephine Hull. Richard Harney will produce, with Vinton Freedley associate producer. Team of rotating directors will be used.

ABC-TV programming department underwent an expansion this week with addition to the department of Stephen Riddleberger and Karl Gericke. Riddleberger, formerly in the network's radio and TV budget department, moves into the administrative management section of TV programming under James Stahle.

Gericke, former program manager of WSOU, South Orange, N. J., joins network in a programming-promotion capacity.

Somebody took his job too seriously at a DuMont rehearsal of "Plaintiffesman" last Sunday (31), and Peter Gray, star of the show, suffered minor burns and shock when hit in the face with a blast from a .32 caliber automatic.

Gray went on with the show, but that particular sequence was cut out.

In the closeups of the eye from the remote-controlled camera over the operating table, but somewhat fuzzy in the floor shots taken at a distance and showing the surgical staff at work. Closeups, showing the surgery on the eye, were in excellent focus and the colors, from the red blood vessels and open muscles to the dark green of the iris of the eye, held firmly. Overall distance effects tended to emphasize the reds somewhat, but were still fairly representative.

Introducing the new device, Dr. Peter Goldmark, engineering v.p. of CBS Laboratories, said the screen could be made as large as money would permit. He said improvements have been made in the color cameras used in the field sequential system and said the system itself is "back, and better than ever." Last-mentioned quote was clarified to refer to the new large-screen device. New screen, Goldmark said, enlarges the color image 27 times over color TV images now in use.

Denver—Ray Perkins goes into his eighth year this week as a disk jockey on KFEL, with three hours of air time daily on the station.

TV Show Brought House Down on Her. Asks 50G

Los Angeles, June 2

Spade Cooley's square dancers hoisted so enthusiastically in the Santa Monica Ballroom that Irene Moore filed suit in Superior Court for \$50,000.

Plaintiff declares that while a program was being televised the dancers knocked loose some TV equipment which fell on her. Defendants, in addition to Cooley are Paramount and Paramount TV Productions.

ABC-TV Ups John Dunn

John Dunn this week was named supervisor of the New York newsroom of ABC television network. He formerly was producer of the web's "All-Star News." Post is a new one, having formerly been under the general supervision of John Madigan, net's director of news and special events. Dunn will report to Madigan.

Mary Lang, formerly a newsroom editor, succeeds Dunn as producer-editor of "All-Star News."

TALK ABOUT IMPACT

Think this is impact?—wait 'til your sales pitch feels the impact of the dynamic WLW Stations. Wait 'til you've seen how your sales battling average jumps when you're on the WLW stations.

The secret? —

it's as simple as 1-2-3:



The WLW radio and television stations cover more than 1/10th of America. A lot of people who buy a lot of things.



The WLW Stations have the talent, the programs, the facilities to do a super selling job on your products—give you more for your money.



The WLW Stations have the only Client Service Department in broadcasting to give your advertising the plus of promotion and merchandising that insures sales success.

So, when you think of impact, think of the Crosley WLW Stations.

as your ad dollar is directed, so your sales message scores!

CROSLEY

broadcasting corporation

EXCLUSIVE SALES OFFICES: NEW YORK • CINCINNATI • DAYTON • COLUMBUS • CHICAGO • ATLANTA • HOLLYWOOD

NBC's Coronation Coverage topped All Networks

FIRST PICTURES

America saw photos of the Coronation ceremonies on NBC-TV nine minutes after they were taken in London . . . the greatest photo news beat in history. No other network telecast Coronation pictures until hours after the event.

FIRST FILMS

Actual motion pictures of the Coronation were televised at 4:14 p.m. on NBC . . . bringing the entire spectacle first to most Americans.

MOST COVERAGE

NBC-TV telecast more hours of Coronation Day than any other network . . . and was the first network to fly on-the-scene observers to report the event in person to American viewers on the same day.

LARGEST AUDIENCE

NBC's Coronation coverage reached more people than any other radio network. (5:15-7:45 a.m. Tuesday . . . only ratings available when we went to press.)

During the past year, NBC leadership in news and special events coverage has been written over and over. The political conventions, the presidential election, the inauguration . . . literally every important event was covered more completely and seen and heard by more people on NBC. Every week during the year the highest-rated news programs are on two networks: NBC Radio and NBC Television.



A service of Radio Corporation of America

Television Chatter

New York

Robert S. Wink, for past few years handling DuMont Labs account, named vice-president in charge of the Industrial Division at Dave Alber Hackery. . . . ABC-TV will telecast the sixth annual Congressional Baseball Game from Washington Friday (5) at 8:30 p.m. . . . Rodney Clipp, DuMont's chief engineer, elected president of the Technical Societies Council of N. Y. last week. . . . Nancy Craig named "TV Mother of the Year" by Cardinal McCloskey School and Home of White Plains. . . . Singer Lee Wiley steps into vocalist niche on WOR-TV's "TV Dinner Date," with Jean Martin exiting the show. . . . Bob Downing, who returns to DuMont's "Captain Video" for a three-week acting stint, celebrates his 25th year of thespian this week. He's also an author and stage manager in the legit field. . . . Singer Danny Saffian gueststars on NBC-TV's "Kate Smith Show" this week. . . . Edith Barlow linked to choreograph Eddie Albert's "Nothing But the Best," teeing off on NBC-TV July 7. . . . ABC-TV's Ruth Geri Hagy will conduct a mass media workshop at the Young Republicans national convention in Rapid City, S. D., June 11-13. . . . Jimmy Blaine replaces Bill Williams on ABC-TV's "Music From Meadowbrook," the Saturday evening remote. . . . WOR-TV's "History in the Making," with commentator Richard Tobin, moves from a 15-minute Saturday night slot to a cross-the-board status.

James Daly replaces Jerome Thor in the "Foreign Intrigue" telefilm series next fall. . . . Jerry Landay, ex-WNEW, replaces Elaine London, exiting for motherhood, as assistant producer of the "Tex and Jinx" AM show. . . . Doreen Lang signed to guest on "Mama" Friday (5). . . . J. H. Leamer of "Victory at Sea" crew now producer-director for Screen Gems. . . . Broderick Crawford starring in new Screen Gems telefilm series "Manhunt."

Karen Lindgren signed for "The Web" next Sunday (7). . . . John W. Loveton, telefilm producer of "Mr. and Mrs. North" and the new "Topper," off to his Coast office last week after N.Y. biz. . . . Paul Tripp author of two "Lamp Unto My Feet" scripts—one last Sunday (31) "Farewell Road," with Patricia Collinge, and other next Sunday (7) an adaptation of the Book of Job, with Tripp as the Biblical fighter. . . . Bill Collier directing "Your Hit Parade" until end of run in midsummer, replacing Clark Jones, who's working on the NBC-CBS tele Ford 50th anni show. New signers to Ford show, June 15, are Marian Anderson and Wally Cox. . . . Karen Chandler to guest star on Eddie Fisher NBC-TV Coke show June 24 and 26. . . . WHEN, Syracuse, KTNT-TV, Tacoma, and KCTV, Kansas City, joined TV Hooperatings subscribers. . . . Peter Gray had lead in "Plainclothesman" on DuMont last Sunday (31).

Hollywood

Video thespies Bill Bishop and Lyn Osborn to Baja, Calif., on vacation. . . . Dick FLOWMAN joined KTLA Hackery, replacing Bob Reagan, inducted into Army. . . . Mercedes McCambridge skydiving here from N. Y. . . . Sam Benson subs for vacationing Dick Haynes

on KLAC-TV. . . . Mike Devery new exec producer of "Space Patrol," Dick Darley, director, tipped to producer berth also, production assistant. . . . Bela Kovacs hired to associate producer of ABC-TV show. . . . Screen Writers Guild prez Dick Breen scribbling special material for upcoming Cerebral Palsy telethon on KECA-TV June 5-6. . . . Jaka Wehrlein named controller for KNBH.

Chicago

Herbie Mintz now being handled by Jack Russell. . . . Kay Ashton-Sterres to debut new show via WBBK on June 12. . . . NBC controller Jaka Wehrlein to KNBH. . . . Ernie Simon to conduct car-tune interviews in front of Tribune Tower for WGN-TV. . . . R. Martin Perkins, of WNBQ's "Zoo Parade" has opened a new zoo at Marvel Cave, Branson, Mo. . . . Commentator Alex Dreier to join the Bob and Kay Show for a daily headline reporting stint. . . . Danny O'Neil back in focus after an emergency appendectomy. . . . Baton waver Jimmy Featherstone now on the Jack Russell staff.

FCC Okays June 9 Test Of Siatron Fee-TV But Bars WOR-TV Sked Upset

Washington, June 2. Siatron Radio & TV Corp. may conduct closed-circuit demonstrations of its Subscriber-Vision system of pay-as-you-see TV, but may not put scrambled pictures on the air during regular commercial broadcast hours, FCC has informed WOR-TV, New York, which is co-operating with Siatron in testing the system.

The Subscription-Vision system, which employs a perforated card to unscramble the images, will begin a series of demonstrations next Tuesday (9) in the Belmont-Plaza Hotel, N. Y., to show kinds of programs suitable for fee-TV. While advising WOR-TV that official sanction is not required for the closed-circuit tests, FCC warned that "nothing shall be done that will create the impression in the minds of the public that Commission approval has been, or will be, given such a system."

Commission further informed the station that its present authority to transmit scrambled signals during non-broadcast hours should be adequate to determine technical feasibility of the system.

Sarnoff

Continued from page 25

in a bid to acquire an o & o TV empire. Clincher came when, in reminding the affiliates that the spoils of the compatible color TV system belonged to NBC, Sarnoff read a letter from CBS board chairman William S. Paley ordering RCA color equipment for Columbia. That, many agreed, literally wrapped it up.

Sarnoff left no doubt that the

future leadership of NBC, regardless of who is president in name, would be vested in him personally; that he, no one else, would assume full responsibility for what happens in the future. He said he was not interested in what went before, admitted that the network made mistakes, and that money would be no object in building for the future. Sarnoff said Frank White would return as prexy, conching the remarks in a manner that suggested that White himself would determine whether his health would permit him to continue. No other immediate administrative changes were contemplated.

In essence, too, Sarnoff was putting himself and the NBC brass on probation. Having made promises, it's recognized all too well that the network will have to deliver on those promises before the end of the year.

Automotives

Continued from page 24

network (NBC and CBS) Ford 50th anniversary tele show June 15.

All this warm weather car biz may be stimulated by automotive biz that experienced a payoff by staying through summers, such as the Lincoln-Mercury dealers with Ed Sullivan's "Toast of the Town," DeSoto and Plymouth with Groucho Marx's "You Bet Your Life," and Oldsmobile with the Douglas Edwards newscasts. But that's not the whole answer. The auto industry, with higher prices added to end of the postwar plunge of consumer buying, is entering a rough period of competition. The new models frankly need pushing. It has also been found that through tele more recent used cars (one and two years old) are being turned in for new ones, whereas formerly four and five-year-old cars were being used as trade-ins. This has spurred the used-car pitch of many dealers on TV.

Beyond summer, there was other car business in broadcasting settled last week. Oldsmobile, as it did last year, bought a 15-minute pre-football broadcast on NBC-TV, preceding its parent company General Motors' sponsorship of the 12 NCAA gridiron games. Another GM division was reported all set to buy a postgame 15-minute period. In addition, Willys Motors renewed its sponsorship of the New York Philharmonic for next season over CBS Radio.

Car advertising in broadcasting, traders feel, will continue on the upbeat since the motor companies are merely entering the fight-to-sell period.

In Detroit, car men are said to be talking of radio as a good summer buy (with increase in car-set listening) and of the tele impact of Groucho Marx and Ed Sullivan. Latter is also lauded for his personalized selling off the air (via "live" appearances locally), a method that will be increasingly in demand, with perhaps even Milton Berle (Buick sponsored) hitting the road next season.

Hudnut

Continued from page 25

zied like a goliwog's, as a result of giving herself "one of those so-called, short-cut, non-neutralizer home permanents."

Toni Kitties Up to FTC

Toni, whose national advertising, including seven radio and TV shows, runs to \$12,000,000 this year, felt its hair rise on end in outrage. The Chicago company, which produces the neutralized Toni home kit as well as the non-neutralized Prom, filed a legal action with the Federal Trade Commission. It contended Hudnut's attack was "disparaging and untrue."

But by that time, P&G, spending well over \$8,000,000 on radio and TV to ballyhoo its neutralized Lilt home permanent, also got into the act. Its pitch boasted that Lilt "gives a far better wave than any no-neutralizer product. . . . At best, those No-Neutralizer waves are only semi-permanent. . . . last only a short-time."

P&G has stopped blasting the opposit, since it came out with its own non-neutralizer Pert. (A non-neutralizer home permanent employs the air to set a wave, rather than the chemical fixative needed in a neutralizer home kit.) Helena Rubinstein, using spot TV heavily, exploited the ad vendettas by coming out with Three Way,

From the Production Centres

Continued from page 30

of butterfat and four cents from every hundred-weight of milk sold during May and June to help defray costs of sponsored Bob DeHaven WCCO Saturday morning record show. . . . Ralston Purina Co. inked to sponsor KSTP-TV "County Road" Tuesday and Thursday noon show aimed at rural dialers. Show garnered over 500 columns of publicity in outlying areas during its first five weeks on air. . . . University, college and public school representatives making renewed drive for statewide educational TV which recent legislature turned down. . . . Wife of Lou Gelfand, St. Paul Pioneer Press-Dispatch sports writer, won \$350 "Dr. Christian" radio script and appeared on CBS nationwide broadcast.

IN PITTSBURGH . . .

Bill Cullen flying in from New York to m.c. the Variety Club telethon Friday (5). . . . Newscaster Beckley Smith renominated for a place on the Mt. Lebanon School Board. . . . Carl Ide pinch-hitting for vacationing Dave Murray on Fort Pitt Brewing Co.'s "The World Tonight" on WDTV. . . . Dorothy Daniel so far is the only paid employee of local education channel 13, which hopes to start building in a few months. She's the wife of Royal Daniel, m.c. of Sun-Telegraph. . . . Jan Andree's platter shows on WPIT are in the early evening so he's gone to work in the daytime as manager of the Ajax Employment Agency in McKeesport. . . . Jimmy Murray, manager of KQV, was reelected treasurer of the Pennsylvania Association of Broadcasters, and Boyd Siegle, of WJPA in Washington, Pa., won a place on the board. . . . Bruce Hoffman has replaced Betty Friedman in the Harry Kodinsky agency.

Jim Hughes just started his 26th year in the WIAS program department. . . . Leo Carillo and Duncan Renaldo, the "Cisco Kid" team on TV, have been signed to headline the annual Police Circus at Forbes Field the end of next month. . . . Shirley Gray, traffic manager of WDTV, got an engagement ring from Miles Sherman, who works for Federal Rice Drugs. . . . Burt Harris, former Channel 2 director-producer, will be production supervisor of the Stark-Layton summer replacement package, "Ladies Choice," out of Hollywood.

IN CLEVELAND . . .

Dorothy Fuldheim, WEWS commentator, was made an honorary member of the AFL Fire Fighters Union for her work in presenting to the public firemen's problems and difficulties on wages and working conditions. . . . Cuyahoga County Bar Assn. will put legal experts on TV to answer legal questions submitted by the public. . . . Joe Mayer has moved from WEOL to announcer-disk at WDOE where he'll do a "Mayer of the Afternoon" show. His brother, Bill, does a "Mayer of the Morning" on WGAR. . . . Ted Sliwa has been named assistant sales manager, WTAM. . . . "The Ohio Story" celebrated its 1000th program under sponsorship of Ohio Bell Telephone Co. with WGAR carrying current series. . . . Chuck Bang is doing the WNBK pickup at the Painesville harness races Wednesday 10:30 p. m. for Gold Bond Beer. . . . Mort Fleischmann has left New York to work on the Johnny Andrews show over WTAM-WNBK. . . . Bob Smith, WGAR flack, headed for, and Florence Roth, WJW flack, back from New York City. . . . Al Henderson, formerly with WTAM-WNBK, named public relations director for Case Tech.

IN PHILADELPHIA . . .

Donald W. Thornburgh, president and general manager of the WCAU stations, received award from Fourth Naval District (28) in recognition of WCAU's service to the Naval Reserve and contributions to national defense. . . . Dr. Robert K. Alsop, consulting psychologist, has started Mon-Wed-Fri. program on WKDN, Camden, N. J., on child care and parent guidance. . . . Bob Menefee, WIP announcer, has been elected president of the Philadelphia Chapter, American Federation of TV and Radio Artists, and will represent this area at the July convention in Los Angeles. . . . Ruth Geri Hagy's "Junior Press Conference" has moved its Sunday time spot an hour forward on WFIL-TV and the ABC-TV net, to the 1 to 1:30 p. m. slot. . . . John D. Schener, Jr., executive assistant to the general manager of the WFIL stations, has been named chairman of radio and TV for the 1953 Humanitarian Award Dinner of the Deborah Sanitarium. . . . Tom Moorehead's "Sports Corner," weekly five-minute news and analysis segment following WFIL-TV's boxing telecast from New York (Men. 10 p. m.) is sponsored by Adams Clothes. Agency for account is Ralph A. Hart.

Topmiller Upped

Cincinnati, June 2.

Advancement of Charles H. Topmiller from station manager to executive vicepres of WCKY became effective Monday (1).

He joined the L. B. Wilson station in 1930 as transmitter engineer, became chief engineer three years later and was made manager in 1947 after overseas service with the Office of War Information.

FIRST in the Heart of the Rapidly Growing Mountain West

The area served by KDYL-TV has a current effective buying income of \$1,088,171,000. Coverage in 4 states!

KDYL-TV
CHANNEL 4 • NBC AFFILIATE

Salt Lake City, Utah

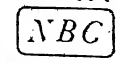
NEW
big sales prospect

WLEV-TV

Bethlehem • Allentown • Easton

Pre-planned coverage reaches the homes—the people—in this rich market. Write for information.

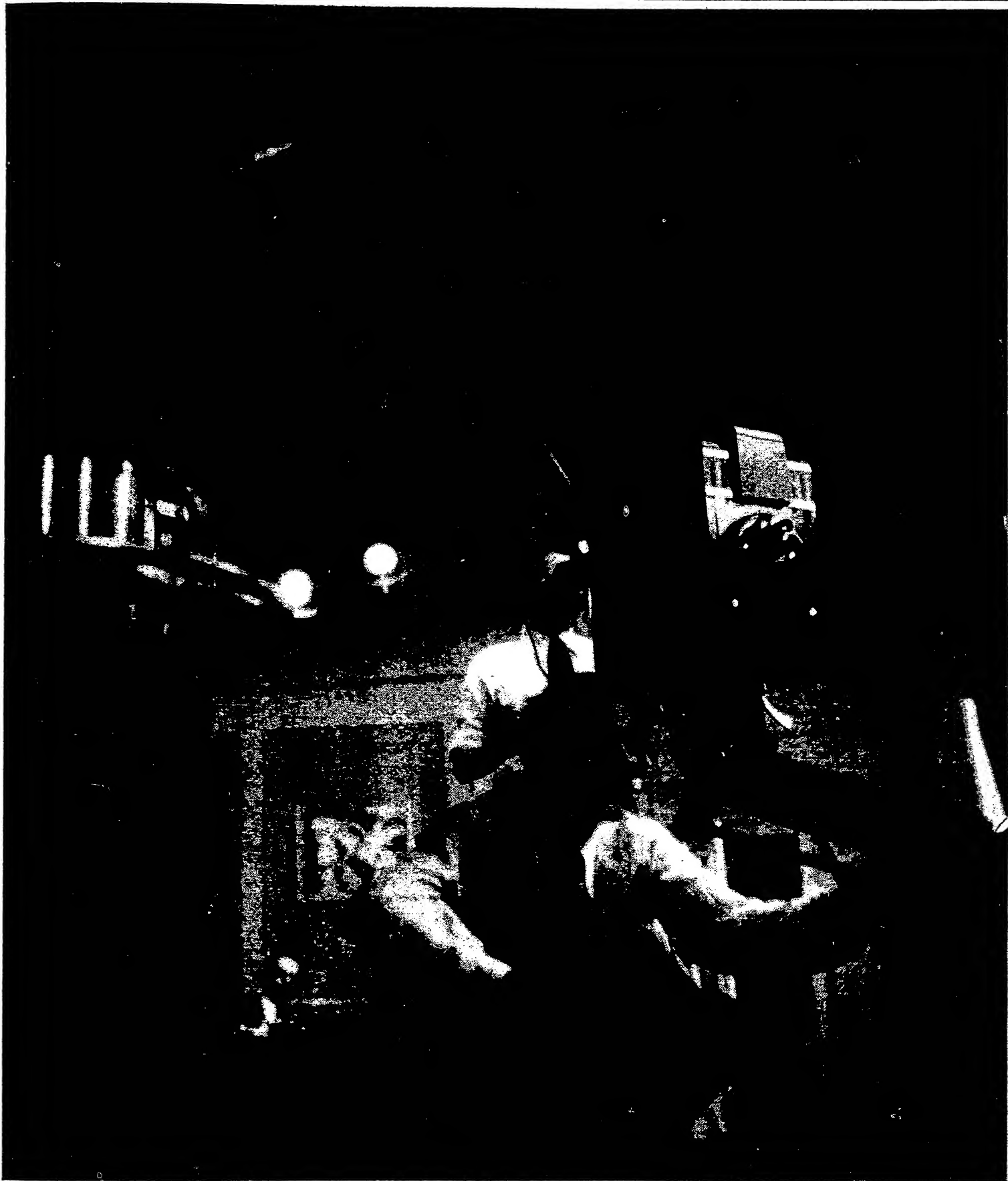
Station Store



Sales Representative

MEEKER TV, Incorporated

New York • Chicago • Los Angeles • San Francisco



THIS IS YOUR CUE!

For in the nation's second TV market, WBBM-TV is already packing your customers in. Today, WBBM-TV attracts one of every three viewers in Chicago's average audience, all week long... a share larger than the next two stations' combined! *And it's only the beginning.* WBBM-TV, Chicago's Showmanship Television Station, is creating one of the nation's great TV show places... with new faces, new talent, strongest possible programs. To assure yourself the kind of performance that makes sense—and sales—discuss availabilities with WBBM-TV or CBS TELEVISION SPOT SALES. You're on next, on...

WBBM-TV

Channel 4, CBS Television's Key Station in Chicago

Tele Followup Comment

Continued from page 31

his major piece. For one who has reached Martin's stature, it seems basically poor policy to rely on material too readily identified with anyone else. Jolson medleyists abound and although Martin has enough style to get by on his own, his material had a too familiar ring. Martin has the tunes and the ability and he should leave these overlong tributes to the lesser performers.

Grecu, who wound up at the Waldorf-Astoria Empire Room, exhibited Ravel's "Bolero," choreographed by the late La Argentinita, and made this segment a vivid combo of music, hoofing and costuming. Grecu is one of the top flamencoists of the day and he walked off a winner.

In a curious way, the St. Thomas Military Academy drill team did quite a lot of flamenco on its own. Their short, mincing steps produced the effect of the Castilian folk art. This drill team represents a lot of discipline and application. They did quite well for themselves.

Myron Cohen told a few stories effectively. His dialect yarns, a staple in cafes, are similarly yock-producing in this medium. He has a good demeanor both in his straight gab and laugh lines.

Making their first appearance on this show, Ross & La Pierre scored with Ross' impressions of instruments and songs. In the windup, Walter Slezak, Henry Danell and Will Kluver charmed their way with a scene from "My Three Angels," current Broadway legster. Jose.

Unusual, timely and forceful drama was presented by "Danger" on CBS-TV last Tuesday (27).

An original by Jeremy Daniel, "Subpoena" was a first-rate writing job detailing the dilemma of an average citizen called to testify against a longtime gangster before a crime commission, with prison for failure to do so and hoodlum threat of death if he does.

Moral problem was underscored by the fact that the citizen's testimony concerned a boyhood incident which would pin a perjury rap on the hood, who had escaped punishment for other more violent misdeeds.

Eddie Albert played the citizen convincingly, reacting normally by first wanting to run away, then trying to shift his individual responsibility to law-enforcement agencies, and finally realizing—after the only other witness is "accidentally" killed—that to fight evil is everyman's responsibility.

Suspense was maintained throughout the play as Albert, as a dentist, struggled to escape his inescapable decision. Shock effect was achieved when he gasses a pistol-pickin' man in the dentist's chair and runs out into the arms of the gunman after him. The unknown gassed gunbiter was an off-duty cop with a toothache who recovered in time to put the quietus on the heavy.

Drama had the pace of a chase, with swift and economical use of

the cameras made by director Sidney Lumet. Hilary Parks, as a nurse and the dentist's fiancée, was attractive and more than adequate in a slim supporting role. Bob Simon did a standout job as the menacing gunman, and Martin Kingsley was fine in the semi-comedy part of the cop. In a brief appearance, Bruce Gordon acted the role of a district attorney more convincingly than a combination of Thomas E. Dewey and Rudolph Halley. Overall production by Charles W. Russell was excellent. Horn.

Marking the final production of the season for "Broadway TV Theatre" on WOR-TV, N. Y., last week, producer Warren Wade made a certain speech summarizing the aims and accomplishments of the 60 Broadway legsters the program has furnished thus far. He pointed out that it had been his aim to recreate some of the plays that were standards in the days of the stock and repertory companies, and said he didn't mind the critics' remarking that some of them "creaked with age."

About it to be a little perverse about the whole thing, he presented as the final production of the season "The Witching Hour," an Augustus Thomas play of 1937 vintage, which not only creaked, but groaned under the weight of the years.

"Witching Hour" is a polygot of themes, built around such diverse subjects as mental telepathy, politics, murder, heredity, hypnotism and, of course, love. Principals are a reformed gambler, his old flame, her son who's in love with his niece, a Supreme Court Justice (who was in love with the flame's mother) and a conniving district attorney. As for the plot, it's even more complicated. Sufficient to remark that everything comes out all right.

In the face of all this, it's not very surprising that Robert St. Aubrey's adaptation and staging were confusing, and that an ordinarily able cast headed by Ian Keith couldn't make any sense out of it. Keith did his best in a part difficult to believe, while Lawrence Fletcher was okay as the d.s. Sarah Burton was perhaps the most believable as the g.f. and Wright King handled the role of the son nicely. Wade, who occasionally steps into a role, was okay as the justice.

Wade has done a fine job with the "TV Theatre," reviving some plays that deserved renewed attention. But "Witching Hour" was not one of them. Chan.

Since it's never been suggested that the soap-opera type of melodrama could not be elevated to hour-long stature on television, no one can blame the "Philco TV Playhouse" last Sunday (31) over NBC-TV for trying its hand at such emotional matters. And because producer Fred Coe and director Gordon Duff are skilled craftsmen with a flair for making something

out of very little, "Before I Wake," Sunday's featured attraction, didn't come off too badly.

Considering, however, that scripter Summer Locke Elliott was penning a vehicle for an experienced and gifted actress as Betty Field, he was wasting both his and her talents on what was decidedly a slice of mediocrity. There were the usual wists, and even a certain amount of suspense, but at no time did the show reach true proportions, nor did it elicit any great emotional response.

Elliott concerned himself with a love-blind young girl who, after the accidental death of the man she thinks is getting a divorce to marry her, is caught in a web of mis-understanding. In a very contrived ending, her faith appears restored when she's told by the widow that her man had indeed deceived her, but had been planning to go through with the divorce in order to be free to marry again.

If this sounds like pretty thin stuff, the stream of dialog didn't obscure this basic weakness. Miss Field suffered mental anguish without becoming maudlin about it and on the whole came through with a fine performance. Vicki Cummings as her socialite friend etched a convincing portrait, and Muriel Williams sounded right as the estranged wife. Performance of Cynthia Latham in a bit part created an unexpected bright spot.

If "Before I Wake" was meant for what it looked—just a good tear-jerker—Duff and Elliott did an okay job. If, however, their aspirations were higher, and the show was to primarily convey the pain of a woman who thinks herself deceived by a dead man, the quality needed just wasn't there. Hift.

Tele Reviews

Continued from page 31

TV's "Colgate Comedy Hour" and CBS-TV's "Toast of the Town." Also unfortunate, but something that can't be helped, is the fact that Johnson's speaking voice is not very articulate, and the querulous tremors of age sometimes squeak in.

These are the minuses. But there are plusses, in what he has to say. For all the lack of vocal vigor, Johnson's comments are of the old school of forthrightness and directness. Speaking against the current policies of the Eisenhower administration, he prefaced his summary of the week's happenings by remarking that the events would help the country along the road to another war. And just as directly, he went to the crux of the perplexing administration problems. For all the disadvantages and the need of concentration, the program makes rewarding listening, both for the sympathetic liberal and the conservative who wants to get his blood up. Chan.

RENFREW OF ROYAL MOUNTED 30 Mins.; Sun., 3:00 p.m. Sustaining WCBSTV, N. Y. (film)

Old "Renfrew of the Royal Mounted" films have been edited to fill this 30-minute slot over WCBSTV. Program, geared primarily for juve audiences, is a minor league entry. Show will probably have a tough time keeping the kids in on a sunny Sunday. However, it might suffice on a rainy day. Initial story was a trite yarn concerning a ray capable of incapacitating aircraft in flight.

Airer started off with a rousing song delivered by a troop of mounties on horseback. However, action then switched to a lab where an obviously mad inventor was working on the anti-aircraft ray, which when finished was to be turned over to an enemy power. Adding the quack was a scientist who had been duped into working on the invention on the premise that it was a secret U.S. Government weapon. Show's title character got into the act via his investigation of a plane crash caused by the ray.

Characters and dialog were all stereotyped, while, cutting of the original film left some gaps in the continuity. Jess.

Moore's Producer Status

David Moore, with CBS Radio's public affairs dept. since June, 1951, has been upped to status of producer.

He has worked as tape reporter and editor on such programs as "Nation's Nightmare" and "The People Act," and recently produced the documentary, "The Green Border." He's now assigned to production planning on the net's Feature Project documentary series.

Inside Stuff—Radio

Station WMGM, N. Y., and Hutton's Restaurant, West 51st St. (N. Y.) eatery, regard the \$105,000 suit against them by vaude mentalist Ralph Slater as smacking something of publicity. Midnight "jabber-jockey" Henry Morgan, who originates from Hutton's over the indie station, was not named co-defendant although published reports have it that both engaged in a mike hassle. In actuality, Slater walked off the Morgan mike podium, following a frank crack by Morgan that "conditions never seem to be right" when he invites mentalists to do their hypnotic stuff. Slater allegedly came back to the eatery after hours but there were no fistfights as has become an impression.

The idea bandied about the radio networks a few months back on producing low-budgeted musical shows featuring w.k. disk stars is just about abandoned. Concept was that the webs could eliminate all the cost of a large orchestra, special arrangements, rehearsals and the use of a large studio simply by having the singer introduce her own records, without specifically pointing up the fact that they were disks. It was felt that impression could be given this was a live show. Where the project didn't work out too well, however, was that after a short time, there were no records left to spin. A 15-minute cross-the-board musical show, for example, uses at least 15 records a week, and after a month, there are few artists who have many of their own disks left to play.

James M. Gaines, General Teleradio Inc. veepee, is the new prexy of the Radio and Television Executives Society. Other officers are first veepee George T. Shupert, vee-general manager of United Artists TV Corp.; second veepee Robert J. Burton, BMI vee; secretary Claude Barrere, biz consultant, and treasurer Joseph A. McDonald, who is also NBC treasurer.

New board of governors includes G. W. (Johnny) Johnstone, NAM radio-tele director; Elliot M. Sanger, exec. vee and general manager of WQXR; Reggie Scheubel, co-owner of Wyatt & Schuebel, Inc.; Marvin Kirsch, vee and biz manager of Radio-TV Daily; Lester Gottlieb, CBS Radio program vee; Chris J. Witting, director-general manager of DuMont net; Bruce Robertson, senior associate editor of Broadcasting-Television Magazine; Don McClure, TV producer; Eugene Katz, prez of the Katz agency, and Robert W. Sarnoff, NBC vee.

Zenith Radio Corp. will use AM radio to pitch FM sets at the consumer, via six hours weekly of symphonic music on WQXR, N. Y. Times station. Programs will be sponsored on both AM and FM, but while the AM commercials will pitch Zenith clock-radios, with the stress on the virtues of FM, the FM spiels will be institutional, plugging static-free reception of the FM sets.

Six hours to be sponsored consist of "Symphonic Matinee," at 3 p. m., Mondays, Wednesdays and Fridays, and "Midday Symphony," 1 p. m. on Tuesdays, Thursdays and Saturdays. Contract, placed direct, runs for 13 weeks.

WOV, N. Y. indie specializing in Italian and Negro fields, has set up a Community Service Division, under the direction of Hazel Sharper, former city sales manager of Avon products. Miss Sharper, also a former newspaperwoman, has set as her first project a series of touring beauty clinics and fashion shows for neighborhood presentation to aid fund-raising activities of local civic and church groups. Shows, to be called "Glamorama," will utilize products of the station's sponsors, thereby tying in both public service and merchandising. New operation has also set into motion a central clearing office for announcements on the station by local church and civic groups.

TV Ballcasts

Continued from page 27

on broadcasts it dropped in 1951, when the Department of Justice threatened antitrust action. Congress is planning on a midsummer adjournment.

The subcommittee, composed of Johnson, Sen. John W. Bricker (R.-O.), and Sen. Andrew F. Schoepel (R.-Kans.), recently heard testimony from the baseball industry that the minor leagues are doomed, unless major league broadcasts in minor league territory are curbed. Baseball's big brass, from Commissioner Ford Frick down, agreed that if the minors fold, organized baseball is through.

Little in the way of opposition testimony was presented before the subcommittee. The National Assn. of Radio and TV Broadcasters submitted a letter, but did not appear at the hearings. Only witness against the bill was Gordon McLendon, former head of the defunct Liberty Network, who was forced to stop his re-created baseball broadcasts when the majors withdrew radio rights.

Possibility of passage of the bill this session may depend on how long Congress takes to wind up its work. If the Senate votes the measure, and there is time for the House to consider the legislation, chances of enactment will be enhanced. Much depends on whether the House Interstate Commerce Committee will hold hearings on the bill. If it does, the broadcasting industry and, possibly, the tele-

vision manufacturing industry, may throw strength against it. However, there is strong popular sentiment for the bill from minor league towns, which could result in House passage.

San Angelo, Tex.—Westex Television Corp., owners of KTXL-TV here, announced that the station would go on the air with test patterns July 7. It received its construction permit last November, and has just gotten in a five kw DuMont transmitter.



Eileen BARTON

LATEST CORAL RELEASE
"POT LUCK"
"A PRETTY GIRL MILKING
HER COW"
Dir.: MCA

HOUSE FOR SALE

Huntington, L. I., North Shore
Eighty Minutes from Times Square
Forty from La Guardia

EVERYTHING FOR HOLLYWOOD TASTE

Privacy, shorefront, best and "mildest" swimming on L.I.
Seven large bedrooms, "count 'em", five baths, five fireplaces,
low taxes, unique garden. Fifty thousand sq. squares.

CALL TOM EVERITT NOW — HUNTINGTON 4-0420

WTTV

BLOOMINGTON

Serving a 2 BILLION \$ MARKET

34% of the PEOPLE

34% of the FAMILIES

accounting for

35% of the SALES

in ALL INDIANA

WTTV—affiliated with all nets—maintains its own micro wave relay system between Cincinnati and Bloomington to bring LIVE network shows to viewers. WTTV is owned and operated by Sorkes Tarzian and

Represented Nationally by

ROBERT MEEKER ASSOCIATES, Inc.

New York, Chicago, Los Angeles, San Francisco

HCL (High Cost of Liz)

Continued from page 1

sources said it was actually 4:17. And CBS, the loser in the entire deal by sticking to its originally-scheduled jet-flown films, came on at 4:22 p.m., roughly seven minutes late.

While CBS and NBC, preceding televising of the films, focused their cameras on Logan Airport in Boston, awaiting the arrival of their jets, ABC had a pickup of ceremonies in front of the legislature in Ottawa, a ceremony nearly as colorful as the Coronation itself.

Among the claims and counter-claims came one from NBC officials, in Boston, to the effect that while NBC was carrying the program on 63 stations, ABC was feed-

ing only one. ABC, in N. Y., promptly advised that program was being carried on 13 stations. Another issue was the actual time of broadcast; still another the question of who picked up whose feed.

NBC-TV, taking its last minute lead from CBS, got on the air with the BBC films, while CBS-TV cameras at Logan Airport still were shooting the landing of the P-51 Thunderbird, the CBS-TV shuttle plane from Goose Bay.

Before the switch to CBC coverage, the race looked like a wire finish between CBS' Joe DeBona flying the Thunderbird, and NBC-TV's Stanley Reaver, flying the Paul Mantz plane, after NBC's secret weapon, an Electric Canberra two-engine jet, flying directly from Black Bush Airport, 34 miles from London, was forced to return to England because of a foul fuel line. The jet left England at 6:24 a.m. EDT, and was to have arrived in Boston at 1 p.m. This would have given NBC a clear beat.

With the secret weapon, revealed by NBC-TV six hours before its takeoff, out of the way, the flying horse race began at Goose Bay, where DeBona and Reaver picked up the BBC film prints, which had been jetted across the Atlantic for pool distribution on an RAF Canberra jet bomber which left London at 8:36 a.m. EDT and arrived in Goose Bay at 1:45 p.m.

But with Reaver taking off from Goose Bay at 2:33 four minutes after DeBona, something had to be done, and Charles C. (Bud) Barry, NBC program veep, and William McAndrew, NBC manager of news and public affairs, did it at 3 p.m., while arranging the CBC pickup.

So while CBS won the plane race and NBC took the television honors between the two, it was ABC which sat in the catbird seat. On radio, too, ABC pulled a unique stunt. While all other nets used the official BBC pickup of the Abbey ceremonies, ABC had Ted Malone sitting by a monitor of the BBC-TV telecast and describing the scene from the monitor.

Proceedings started on the radio

BBC-TV's Top Coverage

London, June 2.

Television's marathon Coronation coverage today (Tues.) neared perfection with a 2½-hour Westminster Abbey ceremony featuring intimate close-ups of Queen Elizabeth and every detail of the rites. Hailed as a technical triumph, transmission was received on theatre screens throughout the country with unanimous reports of first-rate definition.

The BBC-TV service opened immediately prior to the Queen's departure from Buckingham Palace to the Abbey, and included extensive procession coverage. Return journey from the Abbey was covered in minute detail, spotlighting every aspect of the spectacle. Heavy rain throughout the day failed to dampen public enthusiasm, despite the fact that large numbers took up positions 36 hours ahead of schedule, and the entire route was packed overnight with campers.

Brit. Get Tint Feed

Group of 200 British hospitalized children and members of the press got their first glance at color TV yesterday (Tues.) when Paramount's Chromatic Television Labs together with Pye, Ltd., broadcast the Coronation ceremony via the Lawrence chromatic tube system to the London hospital.

Par prez Barney Balaban told the film company's annual stockholder meeting in N. Y. yesterday that the colorcasts, the first in Britain, proved successful. Balaban also said the Par theatre television process was being viewed by capacity audiences in London's Plaza Theatre.

nets at 5:15 in the morning, continuing through most of the morning and resuming from time to time, with the Queen's address highlighted in the afternoon coverage. On tele, NBC started "Today" at 5:30 a.m., while CBS-TV began 15 minutes earlier. Both nets used the radio shortwave facilities with stills, facsimiles, film clips and drawings.

Nets' \$25,000,000

Continued from page 1

ABC announced a record-smashing \$4,700,000 in new time billings for the week ending May 22, with finalizing of deals with five major advertisers for the fall, in the first real burst of sales activity for the web since the February merger with United Paramount Theatres. And DuMont announced record sales of \$6,000,000 for the month of May, a new high for the network and especially important when viewed in light of the fact that the entire gross for the net in 1952 barely exceeded the \$10,000,000 mark.

Interesting to note, in the case of ABC, that the figure represents time charges only, since none of the programs sold is a network property. DuPont is moving over its own package, "Cavalcade of America," from NBC for weekly exposure in the fall; "Smilin' Ed McConnell and His Gang," for Brown Shoe Co. is a vidpix series in which McConnell himself owns an interest; "Pride of the Family," the Paul Hartman starrer which Armour and Bristol-Myers will alternately sponsor, was produced by Revue Productions, the MCA subsid, and will be syndicated outside ABC markets by MCA-TV, Ltd., and the Pepsi-Cola-sponsored dramatic show slated for Friday nights will also be an outside film package.

ABC's 'More to Come'

With properties like Danny Thomas, Ray Bolger, George Jessel, Joel Grey and Will Mastin, not to mention the Hal Roach-produced vidpix and the network's "Album" properties, yet to be sold, gross figures will be far higher for the net when production and talent charges figure in.

On the DuMont front, most of the billings came via Westinghouse's deal for sponsorship of the professional football games, plus deals with individual clubs for additional telecasts to be sponsored by Atlantic Refining and Miller Brewing. But also giving the network an additional lift was the entry of Hazel Bishop and Toni into the summertime tele picture

with "Your Big Moment," replacing Bishop Fulton J. Sheen for the summer, International Shoe Co.'s buy of "Tom Corbett, Space Cadet" for an August start, and the switch over from ABC of Charles Antell's "What's Your Bid?"

Another factor in the increased billing on the part of the two smaller networks has been their ability to provide greater clearances. DuMont reports a jump of 76% for its average network clearances for commercial shows over a year ago, while ABC in the past few months has been moving up fast with clearances on top shows. One factor has been an increase in affiliates since lifting of the freeze—ABC has 113 and DuMont 116 affiliates. Naturally, figures are misleading in that so many can't be cleared for a show nor are there advertisers willing to order that many markets. But at the same time, the nets have found themselves able to deliver a greater number of markets, and, in cases where sponsors have started shows in a limited number of markets, they've been able to expand their station lineup without any trouble.

'Big Top' Aerialist Hurt

Philadelphia, June 2.

Mrs. Nina Karpowa, aerialist with WCAU-TV's "Big Top" production, was injured during a rehearsal (29) in a 25-foot fall from a trapeze in Camden's Convention Hall.

The trapeze artist, who was rehearsing for a Memorial Day telecast of the circus program, struck a wire in her downward plunge and broke the fall. She was taken to Cooper Hospital, Camden.

Cleveland—Oldsmobile Dealers of Greater Cleveland have picked up the Monday-Wednesday-Friday weather pitch, WNBK, 6:40 p.m. with Glenn Rowell doing the reporting, assisted by puppeteer Cy Kelly. Fuller-Smith-Ross is the agency.

THE GREATEST PRE-SOLD AUDIENCE
IN TV HISTORY IS WAITING FOR HIM

MICKEY SPILLANE

The "HOTTEST" Guy in America Today!

Pre-selling . . . 7 books written. Over 23,000,000 copies sold!

Pre-selling . . . Daily comic strip in over 200 papers!

Pre-selling . . . "I, the Jury," his first feature motion picture due for national build-up and release in July!

Pre-selling . . . Nine page feature article in LIFE. Lead stories in other top national magazines!

Pre-selling . . . The Mickey Spillane radio show "THAT HAMMER GUY" snags top rating on over 400 Mutual stations coast-to-coast Tuesday nights at 8!

AND NOW . . . FOR YOUR TV SPONSORSHIP

Thrilling, action-packed ½ hour episodes available for Television.
IT'S A CHARLES B. MOSS AND RICHARD LEWIS PRODUCTION!

PREMIERE THURSDAY
JUNE 4th, 9 P.M.

Lilli Palmer and
Rex Harrison in
"THEATRE FOR TWO"

ABC RADIO PLAYHOUSE

America's Favorite Dramatic Couple in a different great play each week. Only two people and a narrator in each . . . but those two people are Lilli and Rex! Available now for sponsorship! IT'S A CHARLES B. MOSS AND RICHARD LEWIS PRODUCTION!

NOW ON THE AIR
ON ABC-TV!

"Quick as a Flash!"
Starring BUD COLLYER

A great radio panel show . . . even greater on TV! Sponsored on alternate Thursdays at 10:30 P.M. by THE THOR CORP. through Henri Hurst & McDonald. Carried over 30 stations of the ABC Television Network. Available to YOU for sponsorship on alternate week basis. IT'S A CHARLES B. MOSS AND RICHARD LEWIS PRODUCTION!

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IT'S A MOSS and LEWIS PRODUCTION

218 West 49th Street, New York 19, N. Y.

Circle 6-8600

Cisco Kid Rides Supermarket Circuit; \$1,500 Plus % Ain't Just Groceries

Hollywood, June 2. Supermarket showmanship has created a vast new entertainment circuit for Duncan Renaldo, the "Cisco Kid" of telefilms. Between actual lensing of the vidpix, he's been touring the country, playing an over-growing circuit of stores, industrial promotion affairs and rodeos. This year, he'll devote at least three months to steady touring—at a minimum of \$1,500 plus expenses and a percentage for each day.

Since launching the personal appearance kick on a moderate basis in Detroit three years ago, Renaldo has played to some 2,000,000 persons. The figure does not include attendance at rodeos and fairs where he appears with Leo Carrillo, who plays Pancho in the Ziv TV series. Renaldo works the commercial circuit alone.

The treks have convinced Renaldo that it is no longer the hand that rocks the cradle that rules the roost. It's the kids themselves who dominate family habits—and their addition to television favorites obviously determines parental activities.

At the Washington Home Show, for example, 95,000 persons turned out, the vast bulk of them drawn to Renaldo's stand where he chatted with the kids, gave autographs, passed out pictures and gave a brief lecture on the danger of guns. He took the kids on a tour of the exhibits, pausing to demonstrate a stove and wound up making flapjacks by the hundreds.

The smallest crowd he has played to, in touring the country for openings of new supermarkets, or to provide a name attraction to boost merchandising events, was 65,000 people. During the course of the trek, he has passed out 1,250,000 Cisco Kid photographs—free in accordance with his decision not to force parents to spend money to satisfy junior's hero worship.

Thus far, Renaldo has played only the nearly 100 markets in which the vidpix are seen.

"The impact has been tremendous," he declares, "but with it is a sense of responsibility. I realize now how television penetrates the family circle—and how careful we have to be to do nothing in our series that will offend."

Baltimore—WBAL-TV has signed cowboy crooner, "Texas Jim" Robertson, to handle its schedule of western shows. In addition Robertson will have his own show, "Sagebrush Corral."



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 P.M., EDT
Mgt.: William Morris Agency

'Recital' TV Pix Back

"TV Recital Hall," the filmed series of concert soloists, will be the summer replacement for the "Hall of Fame" program (Sundays at 5 to 5:30 p.m.), when the latter and its sponsor, Hallmark Cards, take a hiatus after the show of June 28.

"Recital," beginning July 5, rides the NBC-TV airwaves as a sustainer.

Borscht Belt For Testing of Vidpix

Long a tryout circuit for new vaudeville acts, New York state's "Borscht Belt" will now be used as a testing ground for new vidpix series. United Television Programs, vidpix distributor, has come up with the idea of previewing some of its fall series in the heart of the Catskills, and will kick off its showings weekend of June 13 at the Evans Hotel, in Loch Sheldrake, N. Y.

UTP will screen the Roland Reed-produced science-fictioner, "Rocky Jones, Space Ranger," and will distribute "reaction cards" to the kiddies viewing the show. Also set for showings, for the more adult audience, are the newly-acquired "Signal Circle Theatre" and "Enchanted Music" series. There's a possibility that the new Henry Morgan vidpix series will also be shown.

Distrib feels it can get a fair sampling of public opinion for the shows from the tests. At the same time, hotel has gone for the idea from both an entertainment and prestige point of view. Most of the fans show motion pictures anyway, at a rental. Here they can get them free and at the same time use the "never seen before" tag to build up prestige for the inn.

TOP GOLFERS INTO 15-MIN. TELEPIX SERIES

New series of 15-minute weekly telefilms, "Play Golf With the Champions," featuring nation's top golf pros, has been produced by Sportsvision Inc. Consolidated Television Sales will distribute.

Films, available in black or white, bring together 20 outstanding golfers for the first time, with the club swingers having participating financial interest.

Pros appearing will be Julius Boros, Dr. Cary Middlecoff, Lloyd Mangrum, Sam Snead, Jim Turnesa, Earl Stewart, Jr.; Johnny Palmer, Al Bessellink, Jim Ferrier, Jack Burke, Jr.; Tommy Bolt, Ted Kroll, Dave Douglas, Tony Holguin, E. J. (Dutch) Harrison, Lew Worsam and Jimmy Clark.

Each player will exhibit his golfing specialty, with each installment also featuring a golf lesson through cartoons. Don Schwab directs.

PAR TV WRAPS UP 'MAYFAIR MYSTERY'

Paramount Television Productions, N. Y., is scouting around for a U. S. film star of the stature of Douglas Fairbanks, Jr., to narrate intros for its series of 13 half-hour drama vidpix, "Mayfair Mystery House," now being completed at the Elstree Studios in London.

Eleven of the whodunits are already in the can, except for the narrations. They're being produced for Paramount by the Hollywood producers, Edward J. and Harry Lee Dunniger, with British actors, scripted by such Hollywood scenario writers as novelist Paul Tibbitt, and lensed by Alfred Hitchcock's film cameraman, Jack Cox.

Meantime, Paramount reports good biz in its syndicated vidpix. The one-hour "Wrestling From Hollywood" series has been sold in 30 markets; the five-times-a-week 15-minute "Time For Beany" in 25 markets; "Blinking Johnson's 'Hollywood Reel'" a 15-minute, in five markets.

'Space Cadet' Financing As Entry in Telepix Thrown on Open Market

Rockhill Productions, Inc., packager of radio-tele shows, is offering 149,000 shares of common stock at \$2 a share through the investment banking firm of Mortimer B. Burnside & Co., Inc., to finance the telefilming of its property, "Tom Corbett, Space Cadet."

Show, now off the air, is scheduled to return to DuMont Aug. 29 under the sponsorship of the International Shoe Co. Firm has bought alternate Saturday morning airing of the show (on 34 stations), and has options on a 52-week-a-year basis. Net is negotiating for another alternate-Saturday sponsor.

Move to film the program is to cash in on residuals. Property now commands some \$10,000 a month from subsidiary rights, with 39 firms putting out 100 "Space Cadet" items, from clothing to toys.

Fox Asks 14G, Claims 'Lucy' Contract Breached

Los Angeles, June 2. Fred Fox filed suit for a minimum of \$14,900 against CBS and Desilu Productions, charging breach of contract in connection with the "I Love Lucy" series. He also asks an additional \$200 for each film of the series produced until the case is settled.

Plaintiff declares he was hired orally in August, 1951, as film operations manager for the series but has not been permitted to work since, October of that year. He claims the agreement called for \$200 for each show as long as the series was on film. To date he has collected only \$700.

UTP's Italy-Made Vidpix

United Television Programs has acquired sales rights to a series of 26 half-hour dramas being filmed in Italy under the title of "Signal Circle Theatre." Series, produced by Andre Lualto, uses American actors in the leads and Britons in supporting roles. Lualto has four in the can and is currently shooting 22 more.

UTP also is marketing the General Film Productions' stock library of five full reels, and is selling the library outright to stations under the title of "Five Foot Film Shelf."

Weill's Vidpix Prowl

Julius Weill, proxy of Explorer and Specialty TV Films, will be back in New York this Friday (5) after a vidpix search in London, Rome, Madrid and Paris. His local office reports he'll have a batch of feature films to add to the 18 TV features currently being peddled by Explorer.

Meanwhile, Specialty's series of 26 half-hour Martin & Osa Johnson vidfilms, "The Big Game Hunt,"

TV (Notably Vidpix) Taking Up Film Studio Slack In Directional Jobs

Hollywood, June 2. Television has taken up a great deal of the gap in directorial employment created by the ebb in motion picture production, as a result of a tremendous upsurge in TV the past six months, a survey of top talent agencies discloses. Predictions were made by the agents that the picture will be even brighter in the future for directors in telefilm.

Pin-pointing the prominence being achieved by directors is the linking of Robert Florey to direct the Loretta Young telepix series, and for which he will receive a participation. Florey has also been signed to direct "White Collar Girl," ABC-TV pilot starring Laraine Day, and produced by Hal Roach Jr., and will do this one before beginning his exclusive term with the Young series. Both deals were set by the William Morris agency.

Morris agency has about 20 directors available for TV, and just about every one of them is working. Newest of the agency's motion picture directors making the transition to teevee is Leslie Kardos, who last megged "Small Town Girl" for Metro, and is now entering the video picture.

Morris office spokesman, affirming that there is a definite upsurge in the directorial employment in TV, said the agency policy laid down a few years ago to emphasize TV is paying off handsomely now. "Our directors can't keep up with the demands of television," the agency rep commented. He also reported some directors draw re-run coin above the re-run payments provided for in the Screen Directors Guild pact.

At MCA, too, the directors are

Ivy League Vidpix Grid Series Set

Leslie Winik, prez of Winik TV Productions, N. Y., disclosed this week his firm has finalized arrangements to turn out a series of half-hour vidpix of the Ivy League football games next fall. Each vidfilm will be shown the Sunday after the game. Every film will contain edited down plays of the game, plus about seven minutes of comment by sportscaster Marty Glickman interviewing a coach.

Meantime, Winik reports that his 26 15-minute telepix, "Famous Fights From Madison Square Garden," are currently sold in 21 markets. This series contains selected shots culled over the last four years from his "Madison Square Garden" package, which was sold in 34 markets by the end of May. Winik made the move as result of the popularity of the "Greatest Fights of the Century" show.

Showcase TV Packages As Legit One-Acters

Hollywood, June 2. The oldest of the showbiz media will be used as a showcase next week when television packager Jay Ingram presents a program at the Ben Bard Playhouse. Bard will handle physical production while Ingram, who scripted, will direct a trio of one-act plays.

Plays are actually teevee packages which Ingram wants to showcase for telepix scouts. He's set Marilyn Nash, Harry Sturdy, Ann Morris, Max Palmer, William McLean, Lillian Powell and Rhodes Reason to appear in the shorties, "Dreams in Hock," "Comic Strip Artist" and "Window to the Sky."

Cincinnati—George Bryant, disk jockey, has moved from WSAI to WKRC, where Warren Thomas has replaced Stuart Grey, announcer, who resigned. Jim Alt, former WKRC-TV newscaster, is new announcer on WSAI.

extremely active in TV, with the 25 available for video all busy on assignments. MCA, like the Morris office, has found in some instances producers will offer participation deals for directors, and also states the emphasis on directors appears to have gained a new momentum within the past six months. Agency finds TV has a penchant for younger directors, likes to give them a trial and often finds they prove to have real talent on the small-screen medium.

Heavy Roster

Some of the top directorial assignments in TV are: Lewis Allen, "Ford Theatre," "Ethel Barrymore" series, "Favorite Story," Marc Daniels, Joan Davis show; Roy Kelline, Schlitz Playhouse of Stars and Ellery Queen pilot; Gerald Mayer, Barrymore series, now helming series of 26 vidpix in Israel; Arthur Lubin, "World Premiere;" Arnold Laven, Barrymore series; Sheldon Leonard, "Your Jeweler's Showcase" and "Damon Runyon" pilot; Frank McDonald, "Man Against Crime;" Abbe Berlin, "Life of Riley;" Lew Landers, Ford, "Favorite Story," "Cisco Kid," "Terry and the Pirates;" Eddie Cahn, "Jeweler's Showcase;" Herbert Leeds, "Favorite Story," "Cisco Kid;" William Thiele, "Cavalcade of America;" Harvey Foster, "Crown Theatre;" Ralph Murphy, various vidpix for Sovereign Productions; Les Goodwins, "My Hero" and Ben Blue pilot; Ralph Levy, Burns and Allen show; Jack Benny; William Asher, "I Love Lucy;" George Cahan, "My Friend Irma;" Rod Amateau and Chris Nyby, "Private Secretary;" Bob Finkel, Dennis Day show; Dick Irving, Bob Walker and Len Martinson, Revue Productions series; James Nielson, Ford; Seymour Berns, "Meet Millie;" Frank Wisbar, "Firebrand Theatre;" Sam Newfeld, "Ramar of the Jungle;" George Archibald, Derwin Abbe, "Hopalong Cassidy;" William Beaudine Sr., "Wild Bill Hickok;" Al Lewis, "Our Miss Brooks;" Robert Florey, "Four Star Playhouse;" Eric C. Kenton, Sidney Salkow, Holly Morse, "Big Town;" Ted Post, Bill Kern, Schlitz; Hal Yates, "My Little Margie;" Ozzie Nelson, "Adventures of Ozzie and Harriet;" Eddie Davis, Paul Landres, "Cisco Kid," "Favorite Story."

FOR SALE WESTPORT - HOME

Sacrifice because of health. Outstanding small estate. Magnificent gardens. Sound view. One or two servants enough. Huge playroom, perfect for entertaining. Large closets and picture windows. Fine tennis court. Secluded yet accessible. Owner built. Immediate occupancy. Asking \$48,000 including 2 acres. 30 acres available. Brokers protected. Westport 2-4900 or JU 6-4650.

APARTMENTS FOR RENT

Conn.: newly decorated, furnished. Seaboard, Bell Island. Vacation or year round. 55 min. commutation. Call MU 7-7258, or weekends. Newalk 8-6319.

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IN THE Upper Midwest...

Nine out of the top ten multi-weekly shows are on Channel 5 where over 1,250,000 people view KSTP-TV regularly.

100,000 WATTS

REPRESENTED
BY
EDWARD PEIRY
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KSTP-TV

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MINNEAPOLIS • ST. PAUL

BETTER BUY RUICK
(MELVILLE, that is!)

YANKS' NIFTY NIPPON DEAL

Gabler Gets Decca's Top Pop Spot In A&R Reshuffle; Coral Ups Thiele

Decca Records carried through the anticipated reshuffle of its artists & repertoire department last week with the naming of Milt Gabler as pop a&r chief, replacing Jimmy Hilliard, who resigned from that spot after an 18-month tour of duty. It's understood Hilliard exited voluntarily as a&r head and possibly will continue with the company in some other capacity to be decided upon when prexy Milton R. Rackmil returns from his European trip.

Gabler moves over to Decca from the subsid company, Coral, where he had been a&r chief since the beginning of last year. Bob Thiele, Gabler's assistant at Coral, has been upped to the top Coral a&r post. Thiele, founder of Signature Records, joined Coral last year after the latter company bought out Signature's catalog.

Gabler originally joined the Decca label some 12 years ago as an a&r assistant and as a jazz expert. Gabler had organized one of the first jazz record outlets in New York back in 1927 with his founding of the Commodore Record shop. A few years later, he organized the Commodore label for release of hot jazz sides. Thiele, incidentally, was among the first disk independents in the field with his Signature label in 1940.

Working with Gabler in the new Decca setup will be Paul Cohen, head of the folk and western operation, and Leonard Joy, who has been in charge of the company's religious series. Si Rady will continue to direct Decca's longhair catalog which he launched a couple of years ago.

Hilliard, who joined the company in 1948, was Coral's first a&r chief and moved over to Decca when Morty Palitz exited the a&r spot early in 1952.

Kassner Settles Suits Vs. Jack Robbins For 9½%; Joins Stasny Firm

The multiple suits and counter-suits between Jack Robbins, head of J. J. Robbins & Sons, and his ex-partner Ed Kassner were settled out of court last week via an arbitration decision of Federal Judge Irving Kurtz. Kassner, who claimed a 50% interest in the Robbins publishing operation, was awarded \$9,500 and was released from a personal note of \$4,500 which he made at the Chase National Bank in behalf of the Robbins firm when he was associated with it as executive vice-prexy.

Settlement of the Kassner claims now clears the way for a reorganization of Robbins' publishing company under the bankruptcy statute music pub had listed liabilities of \$345,000 against assets of \$47,082. Most of the liabilities are debts to another Robbins firm, Consolidated Music, with the remainder mostly due to printers. It's expected that the creditors will agree to Robbins' proposal to pay off 100% over a period of 36 months to all creditors except songwriters, who would get their royalties in 18 months.

Kassner will get his \$9,500 with a part cash payment and the rest to be paid off in one year. Kassner, formerly a British publisher and now a U.S. resident, has now tied up with Stasny Music as part owner in addition to operating his personally owned firms. Kassner also recently split with his British partner, Sidney Brun, and now wholly owns several British publishing companies.

Robbins, meantime, has moved out of his suite in the Brill Bldg. to offices on West 47th St. Robbins plans to concentrate on his song and instruction book catalog, as well as the "Gentlemen Prefer Blondes" legit score which he owns. In his move to reorganize Robbins asserted that this phase of his operation was profitable as against the losses incurred in exploiting pop songs.

RCA to Ditto Brahms In Toscy Sympy Package

As a followup to its recent limited edition of Beethoven's nine symphonies batoned by Arturo Toscanini, RCA Victor will similarly package the four Brahms symphonies with Toscanini in one deluxe album of long-play platters.

Diskey execs have not set the price as yet. Release is set for the end of this year. The Beethoven edition of 5,000 copies was a sellout at \$50 per.

Indie Stations Balk At RCA Distrib's \$50 Fee For Disks

Current move by RCA Victor distrib to collect a \$50 annual charge for longhair disks given to radio stations is meeting stiff resistance from numerous indie outlets which are demanding the platters cuff or not at all. Victor distrib inaugurated the \$50 fee to cover a small part of the handling and service costs involved in the coverage of radio stations with their Red Seal catalog.

Under the Victor program stations would get a minimum of 100 Red Seal long-play platters each year for the \$50. The retail value of the 100 disks totals some \$500. In addition, the distrib would furnish scripts for the programming of hourly shows six days a week.

Numerous broadcasters, however, are up in arms against this deal. One station exec said the disk companies were getting "the good end" of the radio tieup via the free time accorded to the longhair selections. He asserted that he would be happy to pay the retail price of the disks if the distrib would agree to pay the station for the time used to play and promote the RCA label. The cost of this free time, he said, has only been the cost of the few pressings given to the station in the past.

The hassle over the longhair disks does not in any way involve pop tunes. The practice of sending radio stations copies of pop releases to station librarians and disk jockeys has been long established and no company is planning to stop it.

The cuff release of longhair platters, however, is a different problem since many stations do not program this type of music. The cost of servicing all stations with classical platters would be prohibitive and Victor distrib was aiming at the relatively few outlets which do not use longhair music and were willing to pay a nominal charge for the stocking of their libraries.

ARMSTRONG HEADS 10G COAST JAZZ CAVALCADE

Los Angeles, June 2. Talent budget of around \$10,000 has been set by promoter Leon Heflin for his ninth annual "Cavalcade of Jazz" at Wrigley Field Sunday (7). Louis Armstrong heads the list, but Heflin now is scouting a replacement for Nat "King" Cole, who was slated to appear but now bedded following an ulcer attack.

Heflin has also lined up Earl Bostic, Ray Brown, Floyd Price, Don Tosti and Shorty Rogers. Park is scaled to a \$240 top. Last year's bash grossed \$19,000.

Satchmo gets the biggest share of the talent coin, drawing a flat \$2,500. He'll double over from the 54 Ballroom.

ABELES SETS UP SOLID COIN BASE

The arrangement effected by Julian T. Abeles in Japan, on behalf of Harry Fox, trustee of the Music Publishers Protective Assn., for the licensing of phonograph recordings and the collection of fees for his principal, is a complete innovation from all previous foreign agreements. It provides the publishers, for the first time, with a complete checking and auditing system, which has been repeatedly advocated by both publishers and writers as the only assurance of proper returns.

The most appealing feature of this unique service is that the overall cost is substantially less than under the prevailing licensing method which does not provide the checking and auditing features. This was effected by Abeles under an agreement with the Japanese Society of Rights of Authors & Composers. This society, Abeles ascertained, was the only agency officially licensed by the Japanese government to represent foreign musical interests. It is a non-profit organization operated under the direct supervision and control of the Japanese government. Its board of directors comprises only Japanese officials and leading business and financial figures. Its manager is the former Tokyo University head professor of accounting and economics. It has heretofore functioned for the protection and licensing of all rights to the musical works of its author and composer - members (publishers not being eligible for membership) and for the licensing of performing rights on behalf of foreign societies.

Abeles induced JSRAC to amend its by-laws to enable it to license recordings and collect fees for Fox's principals. This is the first time that a performing rights society has exercised such a function. Being a government agency, Fox's principals are assured of prompt conversion and payment in U. S. currency, government approval of which is otherwise difficult to obtain.

Numerous checkers are employed by the Society to make daily checks throughout Japan of all phonograph records being manufactured, distributed and offered for sale, and a thorough monthly audit is made of the books and records of all local mechanical companies. For this service (Continued on page 48)

Sammy Kaye Readies Musical Warfare Plan Vs. Soviet Nix of Jazz

Sparked by the recent report from Dr. James B. Conant, U. S. High Commissioner in Germany, that the Communist east German regime was taking drastic measures to remove the "poison" of western dance music, Sammy Kaye is prepping "an organization of handleaders to flood the Commissioner's office with platters to be beamed into the Soviet zone. Kaye dispatched a letter to Dr. Conant this week offering his services to beat the Commie edict.

According to Dr. Conant's report the Soviet authorities were also suppressing such western type music as boogie-woogie, hop and Dixieland. A Soviet ordinance also forbade amateur bands to play at public or private gatherings.

Another in Kaye's musical warfare plans submitted to Dr. Conant was the pledge of a steady stream of pop sheet music to be dropped behind the Iron Curtain. Kaye also expressed his doubts to Dr. Conant that the Soviet zone officials would succeed in exercising thought control over professional tooters because "musicians are the same the world over."

Mace Birch has joined Louis Jordan and his Tympany Five as personal manager.

Battle Lines Drawn for Jukebox Licensing Hearings Opening Friday

Gleason No Gag on Wax; Sells 200,000 Sets

Tele comic Jackie Gleason's initial disk effort, "Music for Lovers Only," currently is pacing Capitol Records pop album sellers. Album, which was released about four months ago, has passed the 100,000 sales mark as the leading pop album seller in several key spots around the country. Gleason's followup album, "Lovers' Rhapsody," also is moving at a neat sales clip.

Cap is now prepping a third album, as yet untitled, for early fall release. Meantime, diskery is feting press and disk jockeys at Toots Shor's tonight (Wed.) to preem Gleason's single release, "The President's Lady," thematic from the 20th-Fox film.

Cap also is prepping an album of Gleason's original ballet composition, "Tawny." The ballet was premed on his CBS-TV show Saturday (30) to critical plaudits.

Ballroom Ops Ink Licensing Deal With BMI

Ending a longstanding dispute, Broadcast Music, Inc., finally wrapped up a licensing pact with the National Ballroom Operators' Assn. in Des Moines last week. New deal follows the pattern set by the American Society of Composers, Authors & Publishers in fixing the licensing fees on a percentage of the gross receipts.

The new contract takes effect July 1 and will run for three years. Before the pact, BMI was engaged in a running fight with numerous ballrooms which, it was charged, had instructed handleaders not to play BMI tunes so as to avoid the payment of license fees. The present deal gives the ballrooms protection against infringement suits involving the BMI catalog.

BMI prexy Carl Haverlin stated that operators, who now are licensed to BMI, have the right to keep their existing agreement or switch to the new formula. The old BMI formula fixed the license fees on a percentage of the music payrolls rather than the gross receipts.

AFM TO SMOKE OUT REEFER MEMBERS

Hollywood, June 2. The American Federation of Musicians is cracking down on members using narcotics, and Local 47 here is considering expulsion of timesters found guilty on dope charges. A Local 47 exec said the union was "very perturbed" about the problem. Referring to arrest here last week of five members of the Hal McIntyre orch on dope charges, he said union will wait to see what the verdict is. If the musicians are found guilty, the union may oust them.

AFM prez. James C. Petrillo heads the drive to crack down on members using dope, but the various locals are no less concerned about the problem. Frequency of such cases, and increase noted recently, have worried union chiefs considerably, with result they have decided on most drastic measures possible to curb the practice.

Fred Warling's Pennsylvanians will play a two-hour concert for delegates attending the Edison Electric Institute convention, appearing in the Atlantic City boardwalk Warner Theatre tonight (Wed.)

Washington, June 2. The opening shots in the fight to amend the Copyright Act will be fired this Friday (5) when hearings on two bills to permit the licensing of jukeboxes are set to begin in the Senate Judiciary Committee. Hearings will be held jointly on two bills introduced by Senators Pat McCarran and Everett Dirksen, both aimed at withdrawing the exemption to jukebox ops.

Reps of the music publishers, songwriters and the licensing societies are again expected to put up a strong battle on behalf of the proposed amendments. John Schuman, for the Songwriters Protective Assn., and Sidney Wattenburg, for the Music Publishers Protective Assn., will handle the legal aspects while it's expected that prominent writers, including Oscar Hammerstein, 2d, will also testify if necessary.

The jukebox ops, on the other hand, are prepping a last ditch battle against the bills. Reps of the juke ops may ask for a month's adjournment of the hearings to ready their briefs. It's understood that the juke ops have been attempting to collect a big war chest to fight such a Congressional eventuality.

The differences between the Dirksen and McCarran bills is small although the music publishers would prefer the Dirksen version. The latter simply proposes an outright repeal of the jukebox exemption from the copyright law while McCarran's bill would still retain the exemption for locations owning their own coin machines.

The American Society of Composers, Authors & Publishers is strongly in favor of the amendments since they see a vast new source of licensing revenue. Estimates of new revenue coin have ranged upwards from \$5,000,000 although nobody is certain how a licensing program for juke ops could be administered.

Crack Down on Export Of Modern Soviet Music; U.S. Pubs Hit Ukase

A wing of the State Dept., the Information Media Service Guarantee Branch, is cracking down on the export of modern Russian music by U. S. publishers to certain foreign countries. The IMSGB has been providing several soft currency countries, notably Israel, with dollars in order to permit them to buy American books, music, mags, etc.

In its notice to a couple of U. S. publishers and distributors, the Government execs singled out the works of Prokofiev, Shostakovich and Khatchaturian as examples of the type of music banned from export under the IMSGB program. In its directive, the Government division said it was aiming at blocking Communist propaganda from reaching countries assisted financially by the U. S.

Some U. S. publishers are protesting the ukase as a form of musical censorship. They claim that since the banned works are instrumentals, there is no ground for barring the modern Russian compositions as propaganda vehicles. It's pointed out that during the last World War there was no attempt to stop the performance of works of Richard Strauss, an honorary Nazi culture bureau head.

Another argument of the U. S. publishers is that no coin goes to Russia through export of these Russian works since there is no reciprocal copyright agreement with the Soviet government. Some U. S. publishers acquired the U. S. rights to the Russian works by outright purchases several years ago with full approval of the State Department.

Jocks, Jukes and Disks

By HERN SCHOFENFELD

Les Paul-Mary Ford: "Vaya Con Dios" (Capitol). This is another cliche coupling for the Paul-Ford tandem. In "Vaya Con Dios" team has a charming melodic style utilizing the multiple tracking technique for strong effect. There's lyric sentiment should help win it plenty of plays on all levels. "Johnny" is a livelier item which Miss Ford delivers with a brisk flavor.

Lita Roza: "Return To Paradise" (Capitol). "Tell Me We'll Meet Again" (London). "Return To Paradise" from the pic with the same name is another topflight number by the "High Noon" clanging team of Damiiri Tzoula & Ned Washington. It gets a superlative rendition by British songstress Lita Roza, a consistently fine stylist who gets her best chance to crack the U. S. best-seller lists. Percy Faith has a rich two-part instrumental of this tune for Columbia, but it's too long for the pop market. On the London flip, Miss Roza delivers a familiar type of ballad.

Johnny Long Orch: "I Wanna Know" (Capitol). "Tell The Moon Turns Green" (Capitol). In line with the current rhythm & blues kick by dance bands, Johnny Long turns up with a clever, rocking tune in "I

straight pop tune style and has turned up with a conventional item with somewhat trite lyrics. Guy Mitchell, however, belts it for maximum impact and could lift it to mid-level levels. Flip is a folk-styled number with a good lyric and one of Mitch Miller's trademarked backgrounds, complete with horns.

Rosemary Clooney: "When I See You" (Capitol). Rosemary Clooney can do little with this coupling of average numbers. "When I See You" is a noticeably slow-moving ballad with better chances than "Happened" a light rhythm number with a fair lyric that just happened to be written by Miss Clooney's brother, Nicky Clooney.

Gary Gibson: "Unless You're Really Mine" (Capitol). "M-G-M." Gary Gibson charms out consistently good sides and the comes up with another neat cutting in "Really Mine." It's a snappy item turned in a pleasing arrangement for juke spins. Flip is a change-of-pace slow ballad with a good, though slightly clichéd lyric.

Harry Winterhalter Orch: "The Terry Theme" (Capitol). "Symphony of a Sleepy Night" (Winter). The theme



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
33rd Consecutive Week Aragon Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

flavor and he handles the lyrics with a mature romantic quality, somewhat reminiscent of Elio Finca.

The Four Lads: "Down by the River Side" (Capitol). "Take Me Back" (Columbia). "River Side" is a colorful rhythm tune which gets a smooth, catching ride by this vocal combo. It could be a sleeper. "Take Me Back" is an okay ballad entry with fair chances.

Hamish Mennies: "Fly Home Little Blue Bird" (Decca). Hamish Mennies continues to impress as a potent entry in the male vocal sweepstakes. He has an effective rhythm & blues approach to "Blue Bird" and a charming old-fashioned technique on "Alibis." Both sides rate attention.

Platter Pointers

Two first-rate jazz albums under the Brunswick label are found in Tony Scott's "Music After Midnight" set in the cool vein and by Yank Lawson and Will Bradley in the swinging big band groove. Paul Lavalle's "Band of America" has a rousing set of band classics for Victor in "Sunday Band Concert." Igor Gorn's fine pipes are showcased in a repertoire of longhair and standard ballads by Allied Records in a "Your Request" album. Dick Haymes has a lovely ballad side in "Gone With the Wind" (Decca). Steve Lawrence impresses nicely on "To the Birds" for King. David Street shows promising pipes on "Why Should I Cry for Your Kisses" on the indie Keynote label. Paul Weston has waxed another first-rate version of "The Call of the Far-Away Hills" (Columbia). Solid jazz sounds by Roy Eldridge's combo on "Dale's Wail" (Mercury). Bobby Milano registers with a powerful voice on "Lost Without You" (Hollywood) but he overuses his power. Callie McGuire has a promising side in "Train in the Night" (Allied).

Stanley Stone named national sales manager for the indie label, Derby Records, headquartered in N. Y.

Longhair Disk Reviews

Beethoven: Sonatas No. 26 in E Flat, No. 29 in B Flat (RCA Victor, \$3.45). Pianist Solomon in two fine readings. The B Flat ("Hammerklavier") is forceful and vigorous with all the beauties of the long slow movement also brought out. The graceful, soft E Flat ("Les Adieux") offers vivid contrast.

Schubert: Trio No. 2 in E Flat (Columbia, \$3.45). Schubert's lovely four-movement trio in a fine lyrical performance by violinist Adolf Busch, cellist Herman Busch and pianist Rudolf Serkin. Disk is further noteworthy, being issued in memory of Adolf Busch, who died a year ago.

Mahler: Symphony No. 1 (Vox, \$3.95). Good, schmaltzy reading of a romantic, melodic and diffuse score, by the Vienna Pro Musica Symphony, under forceful Jascha Horenstein.

Virtuosi di Roma (Decca, \$3.85). First-rate string ensemble in some choice, unfamiliar early Italian music: a lively Rossini sonata transcribed, a charming Cambrini concerto for piano and strings, a gentle

reflective recitative by Bonporti, and lovely anonymous concerto for oboe and strings. Benito Fasano is the gifted conductor.

Puccini: La Boheme (Columbia, \$3.45). The w.k. opera score played in orchestral form by Andre Kostelanetz and his orch. for an interesting novelty, tuneful, lush and appealing.

Weber: Overtures (Decca, \$2.50). "Euryanthe" and the lesser-known "Prozisa" and "Aby Hassen" overtures in vivid readings by the Bamberg Symphony under Ferdinand Leitner.

Gypsy Music (Westminster, \$3.95). Authentic gypsy songs, varied in origin and mood, most of them unfamiliar to U. S. audiences, played with great style and flourish by Antal Kocze and his Viennese ensemble. Sharply-contrasted music from Hungary, Transylvania, Roumania and Austria is melodic, tingling and lush. Kocze's schmaltzy violin tone predominates. Occasionally, the going is a little heavy and creamy, but otherwise it's an intriguing album. Bron.

Best Bets

LES PAUL-MARY FORD	VAYA CON DIOS
Capitol	Johnny
LITA ROZA	RETURN TO PARADISE
London	Tell Me We'll Meet Again
JOHNNY LONG ORCH.	I WANNA KNOW
Coral	Tell The Moon Turns Green

Wanna Know: a juke natural. Reverse is mediocre material.

The Silver Stripes: "The Moon Is Blue" (Return To Paradise) (Winter). The theme to the United Artists pic, "The Moon Is Blue," has a light, bouncing flavor that sets it slightly apart from the current cycle of lush film theme music. This new Victor house string orchestra rides in with a bright finish. The workover of "Paradise" should cap the instrumental plays on this tune with its simple, direct projection of the melody.

Johanne Ray: "With These Hands" (Satisfied) (Columbia). After a poor start in the U. S., a couple of years ago, "With These Hands" turned up as a British best-seller and is now due for another push here. Johanne Ray's slice of this fine ballad is handled in restrained style with an effective recitation midway. Flip is another one of those unimpaired revivalist numbers which Ray has been waxing recently.

Lawrence Welk: "The La-De-Da Song" (Bubbling Over) (Coral). An old German folk song is hooked up for solid comedy results. Lawrence Welk's bounce beat and infectious choral treatment could send this one for a big ride. Bottom deck is undistinguished.

Guy Mitchell: "Look At That Girl" (Hammah Lee) (Columbia). Bob Merrill, composer of most of Guy Mitchell's hits, switches to a

from Charles Chaplin's "Limelight" is getting a pile of wax versions and it's a tossup as to which version of this beautiful tune will come out on top. Hugo Winterhalter's slice for Victor is still another brilliant interpretation with a couple of original flourishes in the arrangement which, however, retains the simple melodic line. Victor Young's cut for Decca and Jackie Gleason's version for Capitol are more straightforward and will also garner some of the sims. On the Victor flip, Winterhalter's orch and chorus join on a solid melody, but it's dimmed in comparison to "Terry's Theme From Limelight."

Felicia Sanders: "I Never Saw the Show" (How Did He Look) (Columbia). Felicia Sanders, the voice on Percy Faith's "The Song From Moulin Rouge," is one of the best stylists among the new femme vocalists and she can handle any type of song. "Show" is a class ballad but too much of a special material flavor for the pop market. "Look" is a similarly styled item in the smart genre designed more for nitty floors than juke spins.

Sander Szabo: "Take Me in Your Arms" (It's All in the Game) (Hammerlock). These sides by Sander Szabo, the wrestler, are no gags. He is a legit vocalist and impresses with a good baritone on this standards. His slight accent gives these sides a Continental

VARIETY 10 Best Sellers on Coin-Machines

1. SONG FROM MOULIN ROUGE (4)
2. I'M WALKING BEHIND YOU (2)
3. PRETEND (14)
4. DOGGIE IN THE WINDOW (17)
5. RUBY (3)
6. SEVEN LONELY DAYS (5)
7. APRIL IN PORTUGAL (4)
8. YOUR CHEATIN' HEART (5)
9. SAY YOU'RE MINE AGAIN (4)
10. I BELIEVE (7)

APRIL IN PORTUGAL
TELL ME YOU'RE MINE
ANNA
SAY SI SI
I'D RATHER DIE YOUNG
YOUR CHEATIN' HEART
ANNA
CAN'T I
APRIL IN PORTUGAL
TERRY'S THEME FROM LIMELIGHT
TILL I WALTZ AGAIN WITH YOU
DON'T LET THE STARS GET IN YOUR EYES
HALF A PHOTOGRAPH
DOWNHEARTED

Second Group

Percy Faith Columbia
Eddie Fisher Victor
Nat (King) Cole Capitol
Patti Page Mercury
Richard Hayman Mercury
Georgia Gibbs Mercury
Les Baxter Capitol
Joan James M-G-M
Perry Como Victor
Frankie Laine Columbia

Freddy Martin Victor
Gaylords Mercury
Sylvana Mangano M-G-M
Mills Bros. Decca
Hilltoppers Dot
Frankie Laine Columbia
Ray Bloch Coral
Nat (King) Cole Capitol
Richard Hayman Mercury
Frank Chacksfield London
Teresa Brewer Coral
Perry Como Victor
Kay Starr Capitol
Eddie Fisher Victor

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of May 22-23, 1953
(Listed Alphabetically)

A Blues Serenade	Mills
A Fool Such As I	Robbins-M
All By Myself	Berlin
April In Portugal	Chappell
Belle Of The Ball	Mills
Big Mamou	Peer
Blue Gardenia—"Blue Gardenia"	Harms
Breeze	Leeds
Doggie In The Window	Santly-J
Haven't Got A Worrry	Famous
I Believe	Cromwell
I'M Sittin' On Top Of The World	Feist
I'm Walking Behind You	Leeds
Just Another Poika	Frank
Kaw-Liga	Millene
My One And Only Heart	Roncom
Nearness Of You	Famous
No Help Wanted	Acuff-R
Pretend	Brandom
Ramona	Lion
Return To Paradise—"Return To Paradise"	Remick
Ruby—"Ruby Gentry"	Miller
Say Si Si	Marks
Say You're Mine Again	Blue River
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Song From Moulin Rouge—"Moulin Rouge"	Broadcast
Till I Waltz Again With You	Village
Wedding Day	BUC
Your Cheatin' Heart	Acuff-R

Second Group

A Little Love	Lion
A Scrap Of Paper	Village
Broken Wings	Shapiro-B
Call Of The Faraway Hills—"Shane"	Famous
Caravan	American
Ces Magnifique—"Can-Can"	Chappell
Dancin' With Someone	Valando
I Am In Love—"Can-Can"	Chappell
Is It Any Wonder	Midway
Lady Of Spain	Fox
Little Red Monkey	Miller
Mexican Joe	American
My Flaming Heart	Robbins
Now That I'm In Love	Burke-Van H
Pale Moon	Forster
Red Canary	Shapiro-B
Send My Baby Back To Me	Morris
Tell Me You're Mine	Capri
Tell Us Where The Good Times Are	Oxford
There's Music In You—"Main St. To Broadway"	Chappell
Wild Horses	Simon

Top 10 Songs On TV

(Listed Alphabetically)

Doggie In The Window	Santly-J
I'm Sittin' On Top Of The World	Feist
I'm Walking Behind You	Leeds
My Lady Loves To Dance	United
Pretend	Brandom
Ruby	Miller
Side By Side	Shapiro-B
Song From Moulin Rouge	Broadcast
When The Red Red Robin Comes Bob Bob Bobbin	Bourne
Your Cheatin' Heart	Acuff-R

Five Top Standards

(More In Case Of Ties)

Love Is Sweeping The Country	New World
Ragtime Cowboy Joe	Robbins-A-F
You And The Night And The Music	Harms
You're The Cream In My Coffee	DeSylva-B
You're The Top	Harms

† Filmusical. • Legit musical.

Hub Symph's 1st Nat'l Tour Sock With 169G Take

Boston, June 2.

The Boston Symphony Orchestra has returned from its first trans-continental tour, a triumphant 8,100-mile trek across country and back that included 29 concerts in 26 cities, and that grossed \$169,000, or an average of \$5,830 a concert. Tour opened April 21 in Detroit and ended May 22 in Burlington, Vt.

Management, according to manager George E. Judd, budgeted \$200,000 for the trip, for payroll, transportation, etc., with anticipation of a \$30,000 deficit, and the tour came within \$1,000 of the estimate. Prestigiously, and from a practical standpoint, by way of expected hyped future sales on BSO disks, the orch gained greatly by the trip.

Biz was okay everywhere, with exception of Texas. Three Chi concerts, though well attended, were reportedly hard to sell. In Los Angeles, however, on May 4, at the huge Shrine Auditorium, orch drew 6,000 people at a \$6.50 top, for a whopping \$18,400 gross (as much as some legiters take in a week). The BSO reportedly got 65% of the net, the Southern California Symphony Assn. (its local sponsor) the other 35%. In Frisco, in two concerts May 7 and 9, at the 3,250-seater Opera House, at \$5 top, the symph drew \$24,200 for the two dates. In Salt Lake City, May 11, at a \$4 top, there were 3,500 people at the 4,500-seater Tabernacle, for a \$6,000 take.

Orch reportedly was in at Salt Lake on a \$5,000 guarantee, plus 60% of take over expenses. Orch was sold at straight fee of \$6,000 in most places (as in Montreal), with a few others at \$5,500 or \$5,000. Otherwise, it was guarantee against percentage. In several spots the BSO was presented by local symphony associations.

M-G-M, ATLANTIC ADD EP LINES

As part of its summer sales push, M-G-M Records has hopped on the 45 rpm extended play bandwagon. Diskery's EP operation will be kicked off early next month with 18 releases. First issue in the EP lineup will be the soundtrack album of the 20th-Fox film musical, "Gentlemen Prefer Blondes," starring Marilyn Monroe and Jane Russell. All other releases on the kickoff schedule will be single EP platters featuring the label's top artists. The EP singles will be peddled for \$1.47 while the "Blondes" two-disk album will retail for \$2.94.

Other big guns in the summer push are the soundtrack album of the Metro pic, "Bandwagon," starring Fred Astaire and an album of dramatic highlights from the same studio's production of Julius Caesar starring Marlon Brando, James Mason, John Gielgud, Deborah Kerr and Greer Garson.

Also joining the EP parade is the indie Atlantic label. Plans for Atlantic's EP entry have already been completed and it's expected that the initial releases will be out within a month. Addition of EP platters to the Atlantic line is part of the label's catalog buildup.

Mrs. FDR Narrator With Tokyo Symph on 'Peter'

Tokyo, June 2.

Mrs. Franklin D. Roosevelt narrated Prokofiev's orchestral fairy tale, "Peter and the Wolf," as guest with the Tokyo Symphony Orchestra, at a concert in Tokyo's Hibya Hall Saturday (30). Some 2,500 Japanese high school students were in the audience, at the regularly-scheduled concert of the Young Peoples Symphony Concerts Assn.

Mrs. Roosevelt arrived in Japan May 22. She attended the penultimate concert in Marian Anderson's current Japan tour that night. While in Japan for five weeks, Mrs. Roosevelt will deliver lectures under auspices of Japan Commission for Intellectual Exchange.

Ralph S. Peer, publishing exec. in New York from the Coast for a couple of weeks.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three-ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Last Week Week	ARTIST AND LABEL	TUNE
1	1 PERCY FAITH (Columbia)	Song from Moulin Rouge
2	3 RICHARD HAYMAN (Mercury)	Swedish Rhapsody
3	8 EDDIE FISHER (Victor)	Ruby
4	2 LES BAXTER (Capitol)	April in Portugal
5	4 FRANKIE LAINE (Columbia)	I'm Walking Behind You
6	7 PERRY COMO (Victor)	April in Portugal
7	6 NAT (KING) COLE (Capitol)	Ruby
8	5 PATTI PAGE (Mercury)	I Believe
9	10 RED BUTTONS (Columbia)	Your Cheatin' Heart
10	9 GEORGIA GIBBS (Mercury)	Say You're Mine Again
		My One & Only Heart
		Pretend
		Can't I
		Doggie in the Window
		Strange Things Happening
		Ho-Ho Song
		Seven Lonely Days

TUNES

(*ASCAP. †BMI)

POSITIONS This Last Week Week	TUNE	PUBLISHER
1	1 SONG FROM MOULIN ROUGE	Broadcast
2	3 I BELIEVE	Cromwell
3	7 I'M WALKING BEHIND YOU	Leeds
4	4 RUBY	Miller
5	2 APRIL IN PORTUGAL	Chappell
6	5 DOGGIE IN THE WINDOW	Santly-Joy
7	6 PRETEND	Brandom
8	8 SAY YOU'RE MINE AGAIN	Meridian
9	10 YOUR CHEATIN' HEART	Acuff-R
10	9 SEVEN LONELY DAYS	Jefferson

WAX CLICK SPARKS 'ANNA' PIC BOOKINGS

Dislick impact now has extended into the pic booking field. Italian Films Export, distributors of the Sylvania Mangano starrer, "Anna," from which M-G-M Records culled the soundtrack platter of the same name, credits the disk's popularity to the 2,900 bookings gotten for the pic in the past four-and-one-half months. IFE figures that "Bitter Rice," a previous Sylvania Mangano starrer, received an equal number of bookings in two-and-one-half years on the U. S. market.

The highriding disk also has been responsible for hefty sheet copy sales. Howie Richmond, U. S. publisher of the song, has shipped out 35,000 piano solos, which peddle for 60c and are non-returnable. In addition to the M-G-M soundtrack release, there are nine other wax versions on the market.

Sholes Adds Artists To Victor Folk Roster

Steve Sholes, head of RCA Victor's folk and western operation, inked a flock of artists during his recent swing around the country visiting distribbers. Among the new pactees are the Davis Sisters, a Detroit radio duo, and T. Tommy, a Shreveport singer and disk jockey.

Sholes has tagged Joyce Moore, a Nashville radio songstress, and the Bill Landford Quintet, a vocal combo,

New Vox-Pops Series Bows With Feyer-Paris'

Vox Productions is coming out with a new series of low-priced records, in its 10-inch LP Vox-Pops, to sell at \$3.15. Series tees off with pianist George Feyer in French popular songs, titled "Echoes of Paris."

Series is in addition to the Vox 10-inch set at \$4, featuring Edith Piaf, Maurice Chevalier, Jacqueline Francois and others.

Best British Sheet Sellers

(Week ending May 23)
London, May 26.

In Golden Coach Box & Cox
I'm Walking Behind... Maurice
Pretend... Leeds
I Believe... Cinephonic
Windsor Waltz... Reine
Black Eyed Susie... Cinephonic
Downhearted... New World
Doggie in Window... Connelly
Oh Happy Day... Chappell
Hold Me, Thrill Me... Mills
Little Red Monkey... Robbins
Wonderful-Copenhagen Morris

Second 12

Celebration Rag... Wood
Moulin Rouge... Connelly
LimeLight... Bourne
Till I Waltz Again... F.D. & H.
Broken Wings... Fields
I Talk to Trees... Chappell
Red Feathers... Dash
Wild Horses... Morris
Coronation Rag... Magna
Because You're Mine... Robbins
I Will Never Change... Yale
Waltz for Queen... F.D. & H.

JOHNNY JOHNSTON JOINS BBS LABEL

Johnny Johnston has been inked to a longterm pact by the indie BBS label. The stage and screen crooner has had a regular disk deal since he ankled Capitol Records about four years ago. His last disk deal was on the original cast album of "A Tree Grows in Brooklyn" for Columbia Records in 1951.

Johnston's initial BBS coupling, out this week, are "Please Come Back to Me" and "Beyond the Next Hill." Lyric to "Please Come Back to Me" was written by Milton Berle.

Rouge' Back to France Via U.S. Dislick Route

"Song From Moulin Rouge" has completed the circle. Tune, which was written by French composer Georges Auric for the Jose Ferrer pic and published in the U. S. by Broadcast Music, Inc., was picked up this week by Paris publisher Rolf Marbot, for publication in France.

Marbot, who sails for France today (Wed.), will begin a drive on the tune as soon as he gets back at his desk. The pic is skedded to open in Paris early September. Other tunes picked up by Marbot during his stay here were "Big Mamou" from Peer, International and "Piel Canela" from E. B. Marks.

Clicks Cushion Disk Sales Dip; Copies Slumping

The music business is tailing off into its annual summer slowdown as sales of both sheet music and disks in May are falling sharply below last month. As usual, the slowdown is being felt most sharply by the publishers who report that only the top handful of hits are now selling copies while lesser numbers are getting a complete sluff. Even the clicks are now moving at a disappointing pace with sales of 450,000 copies looming as the peak mark.

The disk biz is also slowing down but not as sharply due to the unusual number of solid disks now on the market. Such numbers as "The Song From Moulin Rouge" and "I Believe" are moving fast for Columbia while Victor has Eddie Fisher's "I'm Walking Behind You" and Perry Como's "Say You're Mine Again." Mercury is riding with Richard Hayman's "Ruby" and Patti Page's "Doggie in the Window." Capitol has Les Baxter's "April in Portugal." Decca has the Mills Bros. "Say Si Si" and M-G-M Sylvania Mangano's "Anna."

Biggest flurry in the disk field is currently being stirred by "Terry's Theme From Limelight" with the London Records etching by Frank Chacksfield orch getting the initial edge. Other diskeries, however, are rushing their versions to the market to cash in on the smash reaction to the tune.

The disk activity, however, is also limited to the top hits with sales across-the-board slumping as compared with April's turnover. The disk business, however, is still way ahead of last year with Victor, as an example, reporting an overall gain of 49% during the first three weeks of May as compared with 1952. One of the big factors in this gain has been the plus sales stemming from the 45 rpm extended play disks.

PAR MUSIC TAKES 'PRETEND' TO COURT

With failure of efforts to reach an out-of-court settlement, Paramount Music filed suit in N. Y. Federal Court last week, charging that the current click, "Pretend," is an infringement of the "Cocktails For Two" copyright. Named as defendants are Brandom Music, "Pretend" publishers; Lew Douglas, Cliff Parman and Frank Lavere, the writers; and Decca, Columbia, Mercury, Coral, Capitol and RCA Victor, all of which disked the tune.

"Cocktails" was written in 1934 by Arthur Johnston and Sam Coslow. Early this year, Paramount Music execs notified Brandom Music that it regarded "Pretend" as a plagiarism of its copyright. Paramount in asking for an injunction, an accounting of the profits on "Pretend" and of all copies of the latter tune by the defendants.

Who Hit Whom in Onyx Row? Court to Decide

The controversial imbroglio between Cab Calloway and singer Harvey Grant at the Onyx Club, N.Y., nitery, two weeks ago, is heading for the courts as a result of a N. Y. Magistrate's Court summons served upon Calloway by Grant last week. Grant has charged Calloway with assault and is asking \$50,000.

Grant claims that Calloway, who is starring in "Porgy and Bess" at the Ziegfeld Theatre, N.Y., created the row at the Onyx May 22 while Grant was singing by talking loudly and attempting to grab the microphone. In the melee, Grant charged Calloway punched him, causing stitches to be taken over his eye and aggravating an old brain injury. Calloway denies hitting Grant, asserting that he left the club after Grant threw a microphone onto his table.

Decca's 17 1/2c Divvy

The board of Decca Records declared a regularly quarterly dividend of 17 1/2c at a meeting last week.

Mejion will be paid June 29 to stockholders of record June 4.

Top Record Talent and Times

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Clites and jockeys will vary week to week to present a comprehensive picture of all sectors of the country reg-matly.

АВЕР. + ВМЛ.
10.40.1717

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* ASCAP, † BMI.

Pts. Pos. No. wk. in top this wk. in top	Artist	Label	Song
1 1 11	Percy Faith.....	Columbia	"Song from Moulin Rouge."
2 4 9	Richard Hayman.....	Mercury	"Ruby"
3 3 10	Ira Baxter.....	Capitol	"April in Portugal"
4 5 5	Eddie Fisher.....	Victor	"I'm Walking Behind You"
5 2 14	Frankie Laine.....	Columbia	"I Believe"
6 17 4	Mills Bros.....	Decca	"Say Sil Sil"
7 6 7	Perry Como.....	Victor	"Say You're Mine Again"
8 9 17	Joel James.....	M-G-M	"Your Cheatin' Heart"
9 7 17	Nat (King) Cole.....	Capitol	"Pretend"
10 27 6	Perry Como.....	Victor	"My One and Only Heart"
11 8 14	Georgia Gibbs.....	Mercury	"Seven Lonely Days"
12 10 18	Fatti Pare.....	Mercury	"Doggie in the Window"
13 14 7	Sylvia Mangano.....	M-G-M	"Anna"
14 30 13	Jane Froman.....	Capitol	"I Believe"
15 35 10	Bob Manning.....	Capitol	"The Nearness of You"
16 15 6	Manoelan.....	London	"Song from Moulin Rouge"
17 30 3	Kay Starr.....	Capitol	"Half a Photograph"
18 34 3	Jon James.....	M-G-M	"Is It Any Wonder"
19 50 2	Hilltoppers.....	Dot	"I'd Rather Die Young"
20 18 3	Frank Sinatra.....	Capitol	"I'm Walking Behind You"
21 22 2	Victor Young.....	Decca	"Ruby"
22A .. 1	Frank Chacksfield.....	London	"Lime-light Theme"
22B 28 3	Four Aces.....	Decca	"Organ Grinders' Swing"
22C 42 5	Norman Brooks.....	Zodiac	"Shouldn't Have Kissed Me,"
25 45 3	Four Aces.....	Decca	"Honey in the Horn"
26 12 8	Pete Hanley.....	Okeh	"Big Manon"
27A 20 2	Norman Brooks.....	Zodiac	"Somebody Wonderful"
27B .. 9	Johnnie Ray.....	Columbia	"Somebody Stole My Gal"
27C .. 3	Frank Sinatra.....	Capitol	"Lean Baby"
30 .. 4	Dolores Gray.....	Decca	"Big Manon"
31 .. 1	Nat (King) Cole.....	Capitol	"I Am in Love"
32A .. 1	Ray Anthony.....	Capitol	"Thunderbird"
32B .. 1	Gordon MacRae.....	Capitol	"C'est Magnifique"
32C .. 7	Freddy Martin.....	Victor	"April in Portugal"
33A 15 5	Vic Damone.....	Mercury	"April in Portugal"
35B .. 1	Red Foley.....	Decca	"I Believe"
37A 20 13	Ralph Marterie.....	Mercury	"Caravan"
37B .. 1	Frankie Laine.....	Columbia	"I Let Her Go"
37C 35 5	Richard Hayman.....	Mercury	"April in Portugal"
37D .. 1	Home & Jethro.....	Victor	"Hound Dog in the Window"
37E .. 1	Eartha Kitt.....	Victor	"Unka Dara"
42 .. 2	Don Cornell.....	Coral	"Many Are the Times"
43A 24 4	Julius La Rosa.....	Cadence	"My Lady Loves to Dance"
43B 42 11	Paul Ford.....	Capitol	"Sitting on Top of World"
45A 19 5	Red Buttons.....	Columbia	"Ho-Ho Song"
45B .. 1	Les Brown.....	Coral	"Ruby"
45C .. 1	Judy Garland.....	Columbia	"Without a Memory"
46 .. 1	Bill Haley.....	Essex	"Crazy Man, Crazy"
47 35 18	Kay Starr.....	Capitol	"Side by Side"
48 .. 2	Fatti Pare.....	Mercury	"Ooh What You Do To Me"
51 .. 2	Tommy Edwards.....	M-G-M	"Take Chains From My Heart"

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The BEST recording of the big new smash hit!

Hugo

WINTERHALTER

and his Orchestra

The Terry Theme from

LIMELIGHT

c/w

Symphony Of A Starry Night

20 47-5326

RCA VICTOR
FIRST IN RECORDED MUSIC



TMKS. ® Maroon Registrados

Perrin Sues Dreyfus To Compel Accounting Of Ivy Firm's Operation

Precedential action to compel a publisher to account for the way he has been operating a firm was brought in N. Y. Supreme Court last week by Jack Perrin against Max Dreyfus, Chappell Music top-per. Action stems from the hassle between Perrin and Dreyfus over the disposition of Ivy Music, a Chappell subsid, in which they share 50-50 ownership.

Perrin also is asking damages for the alleged arbitrary manner in which Dreyfus handled Ivy as well as an accounting of monies spent and received on Ivy copyrights.

Clash between Perrin and Dreyfus broke out last fall when Dreyfus wanted to deactivate the firm while Perrin wanted to continue active operation. Perrin steadily has turned down offers from Dreyfus to buy up his share. Dreyfus acquired 50% interest in Ivy about three years ago when he bought out Henry Russell, who formed the firm with Perrin. Originally a Coast outfit, Ivy was moved to New York by Dreyfus and Perrin also was brought east to act as firm's general manager under a two-year deal. Perrin's pact ex-

pired last fall and negotiations for a new contract were stalemated because of their differences.

Perrin also claims that despite the fact that he's also a partner in Ivy, he's never been given an accounting of the firm's income by Dreyfus. Ivy's big copyright is "Halls of Ivy." Perrin now is associated with Valhalla Music.

Attorneys for Perrin are Morris Eisenstein and Fred G. Maritt.

Weather Dampens Salt Lake Dance Bow

Salt Lake City, June 2.

Summer dance season, traditionally kicked off on Memorial Day, was a slow opener this year, with close to wicker weather putting a damper on everything. Sallair, oldest fun spot locally, located on the Great Salt Lake, had the Harold Geerstein orch. Lagoon, a swim, dine and dance location, opened with the Stewart Grow orch.

Hotel Utah Starlight Gardens, topper for class, brought in Charlie Wright from the Broadmoor in Colorado Springs. Advance was only fair. Wright was a solid draw here last year. Sallair has Hal McIntyre scheduled for a two-nighter tonight (2) and tomorrow.



"SLEEPER OF THE WEEK" **▲ HALF A PHOTOGRAPH** (Vesta) (exclusive BMI) — Kay Starr (Cap.) rates a Variety "BEST BET" for this sentimental ballad that is "headed for lots of spinning action." Cash Box grades it "top drawer song material." . . . **SLEEPER OF THE WEEK.**

"CAN MOVE UP" **▲ MORE THAN I** (Sheldon) — Bobby Wayne (Mer.) can move to the top of the ladder with this release, reports Cash Box. All the ingredients are there . . . **SLEEPER OF THE WEEK.**

"BEST BUY" **▲ THERE'S NOTHING AS SWEET AS MY BABY** (Acuff-Rose) — One of "THIS WEEK'S BEST BUYS," says BMI Board reporting on the new Minky Carson-Guy Mitchell (Col.) disk. Cash Box terms the Hank Williams ditty a "SLEEPER OF THE WEEK."

"BEST, BEST BUY, BEST" **▲ MATILDA, MATILDA** (Duchess) — Variety rates this Calypso-type platter by Harry Belafonte (Vic.) a "BEST BET" while Billboard picks it a "NEW RECORD TO WATCH." Disk will have competition from the Richard Haynes (Mer.) version, done in more conventional style.

BEST SELLER **▲ MEXICAN JOE** (American) — Jim Reeves' (Abbott) disk is already No. 1 on Billboard's "Folk Best Sellers." Ditty is moving into the pop bracket with The Fontane Sisters' (Vic.) version and six other covers.

CASH BOX PICK **▲ NO MORE** (Rex) (exclusive BMI) — Vera Lynn (Lon.) appears to have another stellar hit as Cash Box hypes it a "BEST BET." Variety reports: "stimulating wax . . . buoyant biscuit."

"POTENT NOVELTY" **▲ I'M A-LIKE-YOU** (Pizzia Pie) (Duchess) — "Potent novelty," says Cash Box of the Holidays' (Kings) disk. "Catchy, lively and humorous delivery," make it a B+ platter.

UNUSUAL "SLEEPER" **▲ ROSEBUD** (Sunbeam) — Karen Chandler (Coral) waxes "a most unusual tune that has possibilities," reports Billboard. The Latin-styled "vivid interpretation" earns "SLEEPER OF THE WEEK" honors from Cash Box.

SUREFIRE "BEST BET" **▲ LAUGH TO KEEP FROM CRYING** (Kahl) (exclusive BMI) — Billy Eckstine (MGM) takes top "BEST BET" laurels from Variety for "projecting warm emotion of the ballad with impact . . . surefire fodder for all levels."

"BULLSEYE" **▲ HOW'S THE WORLD TREATING YOU** (Tannen) — Eddy Arnold (Vic.) — Cash Box "BULLSEYE" and Billboard "C & W BEST BUY."

R & B **▲ MEND YOUR WAYS** (Raleigh)

"BEST BUY" **▲ WILD, WILD YOUNG MEN** (Progressive) — Ruth Brown (Atlantic) — R & B "AWARD OF THE WEEK" from Cash Box and "BEST BUY" in Billboard.



BROADCAST MUSIC, INC.

Disk Companies' Best Sellers

CAPITOL	ARTIST
1. HALF A PHOTOGRAPH	Kay Starr
2. APRIL IN PORTUGAL	Les Baxter
3. PRETEND	Nat (King) Cole
4. MY FLAMING HEART	Nat (King) Cole
5. RUBY	Les Baxter

COLUMBIA	ARTIST
1. SONG FROM MOULIN ROUGE	Percy Faith
2. I BELIEVE	Frankie Laine
3. STRANGE THINGS ARE HAPPENING	Red Buttons
4. TELL WHERE GOOD TIMES	G. Mitchell-M. Carson
5. LET'S WALK THAT-AWAY	D. Day-J. Ray

CORAL	ARTIST
1. INTO EACH LIFE	T. Brewer-L. Brown
2. FRONESI	Eydie Gorme
3. I WANNA KNOW	Johany Long
4. TELL WHERE GOOD TIMES	McGuire Sisters-A. Lund
5. TOO LATE NOW	3 Dons & Ginny

DECCA	ARTIST
1. ORGAN GRINDER'S SWING	Four Aces
2. RUBY	Victor Young
3. SAY SI SI	Mills Bros.
4. JUST ANOTHER POLKA	Guy Lombardo
5. BLUE WILLOWS	Guy Lombardo

LONDON	ARTIST
1. TERRY'S THEME FROM LIMELIGHT	Frank Chacksfield
2. SONG FROM MOULIN ROUGE	Mantovani
3. LA MER	Ted Heath
4. CORONATION RAG	Winifred Atwell
5. IN A GOLDEN COACH	Billy Cotton

MERCURY	ARTIST
1. RUBY	Richard Hayman
2. DOGGIE IN THE WINDOW	Patti Page
3. CARAVAN	Ralph Marterie
4. SEVEN LONELY DAYS	Georgia Gibbs
5. APRIL IN PORTUGAL	Vic Damone

M-G-M	ARTIST
1. ANNA	Silvana Mangano
2. YOUR CHEATIN' HEART	Joni James
3. KAW-LIGA	Hank Williams
4. IS IT ANY WONDER	Joni James
5. IN THE MOOD	Elliott Bros.

RCA VICTOR	ARTIST
1. I'M WALKING BEHIND YOU	Eddie Fisher
2. MY ONE AND ONLY HEART	Perry Como
3. YOU, YOU, YOU	Ames Bros.
4. USKA DARA	Eartha Kitt
5. BOUND DOG IN THE WINDOW	Homer & Jethro

Green-Previn to Guest With Boston Pops Orch

Boston, June 2.

Johnny Green, Metro music director, and his associate, Andre Previn, are teaming up here as guests with the Boston Pops Orchestra for its Gershwin Night.

Gala June 7 at Symphony Hall Green will conduct that evening, with Previn appearing as piano soloist in the Concerto in F. The duo combined on the same work at the Hollywood Bowl last year. Green, who will be here for the 25th reunion of his Harvard class, will also be guest conductor for part of the Pops program June 8, which will be Harvard Night.

M-G-M ENTERS PHONO EQUIPMENT MARKET

Joining Columbia, RCA Victor and Decca, M-G-M Records is moving into the record player manufacturing field. Pact between the diskery and an undisclosed manufacturer will be inked this week.

The portable player, which will be out on the market in a few months, will be distributed exclusively by M-G-M distributors around the country. New York sidehar to the distribution setup is that Sanford Electric, M-G-M's N. Y. rep, also distributes the Webster Chicago record player.

The M-G-M unit will be equipped with an eight-inch speaker and a dual-styled head with sapphire needles. It will be peddled for about \$50.

Schneider to Coast

Leonard W. Schneider, Decca Records exec vice-presy, heads for Hollywood tomorrow (Thurs.) to o.o. the company's recording and sales operation on the Coast. He'll be gone about two weeks.

Margaret Hartigan, onetime with RCA Victor, handling promotion for Bartok Records.

OH, NO!

As you have read in Variety, Billboard, Cash Box, Radio & TV Daily, Dorothy Kilgallen, John Crosby, Newsweek, Time and UP dispatches, there actually is a thing now called the

HORRIBLE RECORD COMPANY

Its first two sides—"Fish," and "There's a New Sound"—were done with tenor tube and collage accompaniment and were recorded by a secret process in the Holland Tunnel. The firm's slogan, "If It's Really a Horrible Record, It's Bound to Be a Hit," has turned out to be accurate, for the records are selling like records. IT IS TRUE that "There's a New Sound" is the first 3-D record, but IT IS NOT TRUE that you must wear Polaroid earmuffs to appreciate it! Whoever started that rumor is a sneak, for "New Sound" can drive you out of your skull with no artificial aids. Prepare for the stampede now by ordering large numbers of Horrible Records from Cosmat Distributing Corp., 315 West 47th St., N.Y.C. Florence Foster Jenkins, write or wire. Also, can use talking frog for next 2 sides, must evacuate flowerfully. Cheaters, grifters and ventrilo acts, save stamps.

MA Sings:
... and 33, 45, 78, 90, 100, 120, 150, 180, 200, 250, 300, 350, 400, 450, 500, 550, 600, 650, 700, 750, 800, 850, 900, 950, 1000, 1100, 1200, 1300, 1400, 1500, 1600, 1700, 1800, 1900, 2000, 2100, 2200, 2300, 2400, 2500, 2600, 2700, 2800, 2900, 3000, 3100, 3200, 3300, 3400, 3500, 3600, 3700, 3800, 3900, 4000, 4100, 4200, 4300, 4400, 4500, 4600, 4700, 4800, 4900, 5000, 5100, 5200, 5300, 5400, 5500, 5600, 5700, 5800, 5900, 6000, 6100, 6200, 6300, 6400, 6500, 6600, 6700, 6800, 6900, 7000, 7100, 7200, 7300, 7400, 7500, 7600, 7700, 7800, 7900, 8000, 8100, 8200, 8300, 8400, 8500, 8600, 8700, 8800, 8900, 9000, 9100, 9200, 9300, 9400, 9500, 9600, 9700, 9800, 9900, 10000, 10100, 10200, 10300, 10400, 10500, 10600, 10700, 10800, 10900, 11000, 11100, 11200, 11300, 11400, 11500, 11600, 11700, 11800, 11900, 12000, 12100, 12200, 12300, 12400, 12500, 12600, 12700, 12800, 12900, 13000, 13100, 13200, 13300, 13400, 13500, 13600, 13700, 13800, 13900, 14000, 14100, 14200, 14300, 14400, 14500, 14600, 14700, 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100500, 100600, 100700, 100800, 100900, 101000,

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.	Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Indianapolis—(Pearson's)	Seattle—(Sherman & Clay)	Los Angeles—(Dondis)	Cleveland—(Record Mart)	Detroit—(Grinnell Bros.)	TOTAL POINTS
1	PERCY FAITH (Columbia) "Song from Moulin Rouge".....	1	2	1	2	1	2	1	1	1	1	2	5	112
2	FRANKIE LAINE (Columbia) "I Believe".....	3	..	3	9	9	..	3	6	5	2	6	9	55
3	RICHARD HAYMAN (Mercury) "Ruby".....	2	6	2	4	..	..	..	2	..	4	8	..	49
4	LES BAXTER (Capitol) "April in Portugal".....	7	..	..	..	2	10	2	9	2	..	7	2	47
5	EDDIE FISHER (Victor) "I'm Walking Behind You".....	10	5	..	..	8	1	..	4	6	9	1	..	44
6	PERRY COMO (Victor) "Say You're Mine Again".....	6	4	5	10	4	..	8	..	7	..	4	..	40
7	PATTI PAGE (Mercury) "Doggie in the Window".....	4	..	7	..	3	..	..	..	4	5	..	..	32
8	RED BUTTONS (Columbia) "Strange Things Happening".....	5	..	..	..	..	5	..	..	..	..	5	3	26
9	NAT (KING) COLE (Capitol) "Pretend".....	..	..	..	..	..	..	5	..	9	3	..	7	20
10	FRANK CHACKSFIELD (London) "Limelight Theme".....	..	3	..	1	..	..	..	..	..	..	..	..	18
11A	SYLVANA MANGANO (M-G-M) "Anna".....	8	..	3	..	..	..	..	10	8	..	..	..	15
11B	LES BAXTER (Capitol) "Ruby".....	..	..	..	..	..	..	4	..	3	..	..	..	15
11C	FOUR ACES (Decca) "Organ Grinder's Swing".....	..	..	..	6	..	..	..	..	..	..	..	1	15
14A	FREDDY MARTIN (Victor) "April in Portugal".....	..	..	..	5	..	..	..	..	6	..	..	..	11
14B	HAMISH MENZIES (Decca) "Less Than Tomorrow".....	..	..	..	..	..	..	..	..	..	3	8	11	..
16A	NAT (KING) COLE (Capitol) "Can't I".....	..	..	..	..	..	..	9	..	..	..	4	9	..
16B	RED BUTTONS (Columbia) "Ho-Ho Song".....	..	..	..	6	..	..	7	..	..	..	..	9	..
18A	DOLORES GRAY (Decca) "Big Mamou".....	..	..	..	8	..	..	..	..	..	..	6	8	..
18B	RALPH MAYERIE (Mercury) "Caravan".....	..	..	..	..	7	..	7	..	7	..	..	8	..
20	JONI JAMES (M-G-M) "Almost Always".....	9	..	10	7	..	..	..	..	..	..	..	7	..

FIVE TOP ALBUMS

1	2	3	4	5
HANS CHRISTIAN ANDERSEN BANNY KAYE Decca DL 5433 A 919 9-364	WONDERFUL TOWN Broadway Cast Decca DL 9010 DA 937 9-391	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H-352	VICTOR HERBERT SUITE Mantovani London LL 147	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331

Kaye Pulls \$4,400

Asbury Park, N. J., June 2. Sammy Kaye racked up a socko \$4,400 gross in a one-niter at Convention Hall here Saturday night (30).

Laine's 'I Believe' Leads Brit. Coronation Week

The disks that the British public are spinning on their gramophones in Coronation Week are headed by two American platters, Frankie Laine's "I Believe" (at the top of the bestselling pop records for the past six weeks), and Nat (King) Cole's "Pretend," which remains at second.

Eddie Fisher's "Downhearted" has dropped from third to fourth spot. In its place, "Terry's Theme From Limelight" played by Britisher Frank Chacksfield's orch has jumped up from the 10th spot in last week's list.

Groaner in Groove

Hollywood, June 2. Bing Crosby has etched an eight-sided album of lowdown vocalizing for Decca, backed only by a three-piece combo. Tunes are all oldies, none of which the Groaner has ever etched before.

Album will feature the style of music with which Crosby was associated when a member of the Paul Whiteman Rhythm Boys. Backing him on the disks are Nick Fatool, drums; Dick Whitaker, bass; and Buddy Cole, piano.

Sousa Scores to Congress

Washington, June 2. Nearly 50 scores in manuscript of the works of John Philip Sousa have been presented to the Library of Congress this past week by members of the bandleader-composer's family.

Among the items are two versions of "The Washington Post" march and scores composed from 1881 to shortly before his death in 1932.

D.C. Tooters Protest Service Band Cuffs

Washington, June 2.

Following a recent blast by AFM proxy James C. Petrillo that Armed Services bands were being widely used in the D. C. area for affairs which should hire commercial music, Local 161 of the musicians union hit out last week in the same direction. Paul Schwarz, president of the D. C. local, protested use of a Marine Corps band at memorial services of the D. C. Bar Association on Thursday (28), and also the scheduled participation of an Air Force Band string quartet at graduation exercises of the National University Law School on June 5.

A few years ago, the union protested long and angrily against what it charged was unfair use of the Armed Services bands. There was a promise of cooperation from the services and the protests ended. This is the first time in the last three or four years that such complaints have been made.

BBC Tribute To Miller

London, June 2.

The British Broadcasting Corp. is airing a special tribute to the late Glenn Miller on June 8 in their "Close Up" series. Longhair conductor Sir Adrian Boult, who met Miller when the trombonist-bandleader brought his band to London in 1944, is taking part in the program.

A similar tribute to the late Fats Waller has already been aired by the BBC. It took the form of a half-hour of personal reminiscences by Waller's friend, publisher Joe Brannelly, of Peter Maurice Music, Co.



SPARKLING NEW DANCE RECORDS

By 3 of the Nation's Favorite Bands

TOO MANY TIMES

and

RING MY FINGER

Played by

Russ Morgan

and His Orchestra—
"Music in the Morgan Manner"

28698 (78 RPM)

9-28696 (45 RPM)



OFF THE WALL and PALE MOON

Played by

Jerry Gray

and His Orchestra

28718 (78 RPM)

9-28718 (45 RPM)



GRANADA

and

THE BREEZE

Played by

Owen Bradley

and His Orchestra

28732 (78 RPM)

9-28732 (45 RPM)



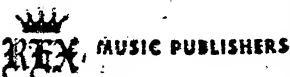
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For Every Program

JUNE NIGHT

LED FEST, INC.



America's Fastest
Selling Records

On the Upbeat

New York

Milt Herth Trio inked for an additional 12 weeks at the Park Sheraton Hotel, N. Y. . . . Danny Riccardo, former vocalist with the Elliot Lawrence orch, currently soloing at the Show Spot, N. Y. . . . George Shearing into the Rossonian Lounge, Denver, June 22 . . . Alan Dean opens at Moe's Main Street, Cleveland, June 16 . . . Joni James heads out on a string of one-piters after winding a two week stand at Ciro's, Los Angeles, tomorrow (Thurs.) . . . Sy Sugar orch pencilled in for a summer-long engagement at the Morningside Hotel, Hurleyville, N. Y.

Hollywood

Louis Armstrong and Gene Krupa set for featured spots in UT's "The Glenn Miller Story" and studio also is dickering for Jack Teagarden and Red Nichols . . . Buddy De Franco opens the new Clef tomorrow night (3) for two weeks . . . Harry Ranch orch repositioned for an indefinite stand at the Circus Gardens . . . Darryl Harpa into the Wilton, Lond Beach, starting June 26. Hostelry has also booked the Icerama revue, starting June 19 for a fortnight . . . Jack Smith opens at the Cave, Vancouver, June 8 for a fortnight, to be followed by Ada Leonard's all-girl band, which will be succeeded by Champ Butler . . . Ted Fio Rito opens at the Coconut Grove June 24, backstopping Peter Lind Hayes and Mary Healy.

London

Ralph Sharon, British pianist, who has been recording for Decca here, left last week for U.S., intending to settle and work there. . . . Bands playing the big Coronation Night Charity Ball at the Savoy Hotel are Ted Heath, Carroll Gibbons and Roberto Inglez. Affair is in aid of two charities. Frank

Sinatra will air with the BBC Show Band June 9. Sinatra, starts a nationwide tour on June 14, with Sunday concerts in the south. . . . The Carlton Rooms, Maida Vale, West London, which recently went over to a name-band one-nighter policy, dropped the policy so suddenly that, when Freddy Randall and his band turned up to play their date there last week, they found a "cancelled" notice pinned on the door. Hooliganism on the part of the patrons is stated to be the cause of the sudden closure.

Chicago

Jo Maize and Chordsmen open Clover Club in Portland on June 1 for two weeks . . . Lois White-Teddy Small duo now on an extended run at Hotel Elkhart, Elkhart, Ind. . . . Revel-a-lres in Clover Club, Peoria, Ill., on June 16 for two rounds . . . Riverboat Ramblers at Oasis in Muncie, Ind., on June 29, also for two.

Boston

Composer Johnny Green slated to conduct the Boston Pops orch in the all-Gershwin program at Symphony Hall June 7 with pianist Andre Previn soloing. Saxist Harold Miller steps into woodwind section for the Gershwin concert . . . Tony Bruno, Steuben's maestro, was awarded Doctor of Music degree by Staley College, last week . . . George Horwood's orch signed for series of Saturday night hops at Corinthian-Yacht Club throughout the summer . . . Sarah Vaughan into the Hi-Hat for week's engagement . . . Joe Smith's Trio into the Hotel Touraine's Sable Room for a month

Jesse Kaye, M-G-M Records exec on the Metro lot, is swinging the Coast this week, visiting diskery's distributors in Portland and Seattle.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

1	1	†Moulin Rouge (Broadcast).....	2	1	1	1	1	1	2	1	1	1	1	118	
2	2	*April in Portugal (Chappell)....	3	2	2	2	3	5	4	2	2	2	2	101	
3	3	*I Belfève (Cromwell).....	1	5	3	4	3	2	3	3	3	3	3	96	
4	6	*I'm Walking Behind You (Leeds)	4	4	7	6	5	6	2	7	7	4	6	63	
5	4	*Doggie in the Window (Santly-J.)	..	..	6	5	6	8	4	5	4	5	4	58
6	5	*Pretend (Brandom).....	6	..	5	..	4	4	..	1	7	4	7	53	
7	7	*Ruby (Miller).....	7	8	8	3	8	7	7	9	8	8	6	5	48
8	10	†Your Cheatin' Heart (Acuff-R)....	8	7	4	7	7	..	..	10	5	6	..	35
9	8	†Say You're Mine (Meridian)....	5	9	..	9	..	9	..	10	9	..	7	19	
10	9	*Seven Lonely Days (Jefferson)....	10	..	..	9	10	..	..	6	..	8	9	14
11A	4	*Just Another Polka (Frank).....	..	6	9	..	..	8	..	..	..	..	..	10
11B	12	*My One and Only Heart (Roncom)	10	3	10	..	..	..	..	..	..	..	..	10
13	..	†Anna (Hollis).....	9	..	8	..	..	..	..	..	..	..	..	5
14	11	†Till I Waltz Again (Village).....	..	..	..	..	..	..	..	9	..	10	..	3
15	13	*Side by Side (Shapiro-B).....	..	10	..	..	..	..	..	10	..	..	..	2

Yanks' Nifty Nippon Deal

Continued from page 41

ice JSRAC will receive 20% of the mechanical fees payable to Fox on behalf of the American publishers, after withholding taxes, if any. As the Japanese publishers do not receive any share of either mechanical or performing fees the American publishers will be assured of 80% of such fees.

Beaucoup Breakage

In other countries mechanical fees are customarily collected on behalf of the foreign publishers by BIEM (Bureau Internationale de l'Editions Mécaniques), Continental agency which charges from 20% to 25% of the gross. A foreign publisher will deduct another 10% for the translator and retain 50% of the balance, so that the American publishers ends up with only approximately 35%, without the direct supervision and control and the checking and auditing service now available through the Japanese society.

Abeles advises that this society has the only checking and auditing service in Japan and that he was informed such service has invariably increased mechanical returns from two to five times the amount normally accounted for, besides discouraging unlicensed recordings which are otherwise prevalent. One of the principle factors is to detect the switch of an American title and lyrics to Japanese, which only the society's specially trained Japanese checkers and auditors can detect and ferret out.

Big Commercial Pitch

Abeles found that phonograph records were the principal form of advertising and entertainment in Japan. They are played endlessly between commercial spiels over loudspeakers on the exteriors of practically every theatre, restaurant, nitery and place of business, and in wired street corner advertising poster pillars, throughout Japan. Likewise, in the Japanese homes records are played as almost the sole media of entertainment.

At Abeles' instance the society likewise engaged Thomas Blakemore, the only American attorney who ever passed the Japanese bar, and who is thoroughly experienced in this field of work, to prosecute all infringements of the works of Fox's principals and, if necessary, to enforce the collection of all back moneys accruing since 1945. Blakemore, who arrives in New

York the latter part of this week, will consult with Abeles and Fox and the attorneys for Fox's principals, in order to obtain first-hand the essential information and data for such purpose. It is estimated that the amount recoverable will run high up in six figures.

New Copyright Treaty

While Abeles was in Japan negotiations were being had between American and Japanese government officials for the formulation of a new copyright treaty. Jules Bassin, chief counsel to the American Embassy in the Far East, arranged luncheons and meetings for Abeles with the attaches of the Embassy and Japanese government officials. The purpose of these meetings was for Abeles to impress upon the Japanese the importance of a rigid copyright treaty for the mutual protection of interests, and to convince them of the inadvisability of permitting free translations and unlicensed performances of phonograph recordings for profit, as under the prior treaty.

D. C. Powwow

Abeles is going to Washington tomorrow (Thursday) with music biz attorneys Herman Finkelstein, John Schulman and Sidney Watenberg to meet with Arthur Fisher, the Register of Copyrights, and members of the State Department to request cooperation of Washington with the American Embassy in Japan for the complete pro-

tection of American music under the treaty to be finalized.

Last week Abeles addressed representatives of the Record Industry Association of America, Inc., at a luncheon given for him at the N. Y. Athletic Club. The subject of his address was the status of the phonograph record business in Japan and its various sidelights.



JO ANN TOLLEY

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Forgive Myself**

**You Can Live
With a Broken
Heart**

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K 11471

78 RPM
45 RPM

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JESSE GREER

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**COCOANUT GROVE
AMBASSADOR HOTEL, Los Angeles**

Direction: MCA

GEORGIA GIBBS' Exciting Vocal Version on MERCURY RECORDS!

THUNDER AND LIGHTNING

(Lightning and Thunder)

Folkways Music Publishers, Inc.—New York • Hollywood

Case of Hypnotist Morton Accents Paucity of N.Y. Houses for 'Big' Acts

Booking of the Great Morton, Australian hypnotist, for the Apollo Theatre, N. Y., points up the fact that there are very few New York theatres in which an act can now be booked. Because of restriction of policies at the Paramount and Roxy and due to the fact that the Palace isn't shelling out high salaries, a host of acts have no theatre showcases in New York. This situation for many categories of turns has never been so acute.

Morton has been touring Canada successfully. He works in the manner of a one-man concert doing about 45 minutes. There was some feeling that he would do well in a legit house, but Ralph Slater, stinting at the Bijou, spoiled that for him inasmuch as it would be extremely impolitic to have two hypnotists at the same time.

Consequently, Frank Taylor, of the Lew & Leslie Grade Agency, started shopping him around to various houses with the result that the Harlem flagship for week of June 12 was the only outlet.

Talent agencies of late have been complaining that it's virtually impossible to find a theatre for many of the names. The Roxy isn't playing any headliners because of the ice show. The Paramount's shows are pitched to youthful audiences, and besides, lack of room on the stage precludes the playing of many types of acts. Radio City Music Hall cannot handle headline acts, and the Palace stipends aren't attracting any headliners.

According to some agency men, the sole hope lies in the reopening of the Capitol Theatre with stage-shows. Leo Cohen, Loew booker, has stated he's willing to do so, but it would have to be on a spot basis and the topliner would have to have a healthy b.o. draw.

Brahma Bull Almost Kisses Jimmy Boyd at Ohio Rodeo; Tooters Act Up Ere That

Canton, O., June 2.

The Al-Tensor-produced rodeo topped by juve singer Jimmy Boyd, who hit bigtime takes with his waxing of "I Saw Mommy Kissing Santa Claus," hit some snags in its stand at the Memorial Auditorium here, the first cowboy show booked in.

First mishap occurred prior to the opening when it appeared that difficulties with the Canton local of the American Federation of Musicians would hold up the show because of a dispute on the number of men to be hired. Originally, C. W. Weeks, local's secretary, demanded a 12-piece band and Tantor thought he could get along with an organist only. A compromise in the form of an eight-piece band was reached. Second difficulty came during the intermission of the opening night last Friday (29) when local officials demanded payment for the men, as per agreement.

According to Tantor, the musicians demanded \$200 for the one show when the fee should have been \$125 for the single display or one-fifth of the \$625 total orch cost for the five-performance run.

The second snafu happened during the matinee of the following day when a Brahma bull went berserk and caused a panic among the nearly 1,000 spectators before it was brought under control. During the bull-session, the beast broke five seats; one of the clowns, Berle Reeder, sustained two fractured ribs; another, Jimmy Martin, suffered cuts about the face and several cowboys were bruised. On Saturday night, a steer got loose but was halted by wire fencing before reaching the stands. Police officials promptly ordered the rodeo promoter to keep that animal out of the arena.

It was claimed that Boyd was also chased by a bull, but ran to safety into a metal locker and locked the door after him. He went on shortly after the incident.

The first three showings brought in 2,600 attendance. Arena officials aren't anxious to book another rodeo.

Boyd is reportedly getting \$5,000 a week for a 15-week tour.

Ink Rosanne Richards For Europe and India

Rosanne Richards, acrobat from the Paris revue, "La Nouvelle Eve," has been booked for a series of dates in Europe, starting July 15 at the Casablanca Gardens in Barcelona. She follows into the Jak El Negro in Majorca and at the Via Rosa in Madrid; From Spain, she'll go on a six-month tour of India.

Miss Richards is staying in N. Y. on a short vacation and appeared on the CBS-TV "This Is Show Business" last Saturday (30).

Philly Uptown's Big Sepia Bills

Philadelphia, June 2.

Sam Stiefel, indie film house operator and former producer, has booked sepia shows for his Uptown Theatre, starting with Lionel Hampton orch June 15.

Other attractions signed by Stiefel include Joe Louis, Nicholas Bros., Hal (Cornbread) - Singer package, June 26; Pearl Bailey & Louis Bellson, July 17, and Billy Eckstine, July 29. Stiefel is also negotiating for Louis Jordan and the Mills Bros.

A former Stanley Warner key in north Philly, the 2,400-seat Uptown was built to handle vaude, but never played shows. Closing of Earle this spring left town without spot for big Negro name attractions and Stiefel believes Uptown, located at Broad St. subway stop, will all need.

Stiefel is veteran vaude impresario in North Philly section, and owned Carman Theatre (vaude-films) for years. Carman is now playing burley, in addition to films, under William Greenfield chain management, which took over when Stiefel lost house several years ago.

GOGI'S LARUE FLIVS; AGVA PAYING OFF

Gogi's Larue, N.Y., called it quits for the season Sunday (31) and dropped its floorshows. Spot had been running into successive sieges of bad business despite attempts at new talent and new formats. At time of the demise of the show policy, cafe had "What's New?", a unit which comprised Orson Bean, Hal Loman, Russ Emery, Diana Drake, Barbara Maye, Rain Winslow and Billy Hayes.

The cafe requested the American Guild of Variety Artists to pay off the cast out of the bond which it had posted with the union earlier in the season.

This season, the nitery started off its departure into new faves with Joanne Gilbert, who had been making a splash on the Coast and in Las Vegas. Another longshot, first U.S. appearance of Dany Dauberson, the French chanteuse, also failed to pay off.

Del Mar Sets Names For Coast Turf Meet

Del Mar, Cal., June 2.

In preparation for tourist invasion of county fair and Del Mar turf meeting, Joe Norman and O. A. Richards have booked some strong names for summer shows at Hotel Del Mar.

Roberta Linn, local TV fave, opened season over Memorial Day weekend. Donald Novis is set for Friday (5). Others lined up include Liberace, who appeared twice at Del Mar last summer; Johnnie Ray, Nat (King) Cole, and Frankie Laine. Les Parker's band has been signed for the season.

LUCY'S OFF-TO-KOREA

Singer Lucy Monroe planes out of Tokyo today (Wed.) for an entertainment tour of Korea, according to word received today at USO-Camp Shows headquarters.

Miss Monroe left the U. S. last week for her second voluntary tour this year under Camp Shows auspices.

Is That Where It Went!

The Palace Theatre, N. Y., provides an oddity in the current vaudeville pairings.

The marquee limns "Invaders from Mars" and directly underneath, "Eight Acts of Vaudeville."

N.Y. As Lookout For Las Vegas; Cafe-Agcy. Link

Ties between Las Vegas hotel owners and New York cafemans and talent agencies are becoming increasingly important. Evidence of the need for a contact in Manhattan to eye talent and keep a sharp lookout for availabilities is again reflected in the fact that backers of the projected Hotel Kismet in the desert country have contacted Latin Quarter operator Lou Walters and propositioned him to be booker for the inn. Walters still has the bid under consideration.

The majority of Vegas spots have a Gotham tie. The Sahara is booked by Riviera boniface Bill Miller; Thunderbird booker Hal Brandis is represented by the Baum-Newborn Agency; Desert Inn has the N. Y. office of Frank Sennes watching for buys. Jack Entratter, the Sands Hotel managing director, hasn't a N. Y. stand-in, but he makes frequent trips to scan agency lists.

The Last Frontier, currently negotiating with Chez Paree, Chicago, operators, if it changes ownership will similarly have a N. Y. link because the William Morris Agency does the bulk of the booking for the Chez.

A strong N. Y. setup is regarded as being even more important than a Coast lookout. Vegas is sufficiently close to Hollywood to be constantly loaded with agents who are in position to offer some of the top film names. Because of the Coast proximity, all the Vegas hotels get practically an equal chance to bid on bigwigs. The difference in getting top names, therefore, lies in New York. With a N. Y. contact ready to use personal influence and the added lure of other key bookings, it's figured that a Vegas spot has an added advantage.

MILLER NIXES N.J. BID FOR RIVIERA PROPERTY

Riviera operator Bill Miller has turned down an offer of \$1,500,000 in 4% New Jersey State bonds for his Ft. Lee nitery. Skeeter State wants to take over the site because construction of a contemplated highway will close off all entrances to the cafe and thus make the club valueless. Miller says road will run 750 feet off his property and as presently mapped out, Riviera land is needed for an entrance to the road.

Miller stated that sale of the Riviera to the state under those circumstances would be wasteful in both the amount of money involved and in tax return. He said that for a comparatively small sum the state could acquire land a considerable distance away and thus an important tax-paying property could be spared.

Miller said he is certain to finish out the Riviera season and already has set bills. Eddie Fisher, Marc Platt and Kathryn Lee are slated for either July or August, depending upon Fisher's availability. Robert Q. Lewis and Harry Belafonte will either precede or follow the Fisher layout.

Gallivanting MacRaes

Toronto, June 2.

After second week break-in at Casino here of new act incorporating his wife, first time two have appeared together onstage, the Gordon MacRaes (Sheila Stephens) will fly to the Coast to pick up their three children and then open at El Rancho, Las Vegas, for two weeks commencing June 10.

After a western swing, MacRae goes into "High Button Shoes" (WB).

AGVA Gab in Hub Next Week Faces Problem of Boosting Welfare Revenue

'Holiday on Ice' to Play Month in Asbury Park

"Holiday on Ice" will wind up the season at the Convention Hall, Asbury Park, N. J., starting July 2 until Aug. 3. This summer booking will be utilized to rehearse the new show, which is slated to open Aug. 20 in Sioux City, Ia.

Layout will stay there for one week and then open at the Canadian National Exhibition Aug. 29.

Hillbillies May Take Richmond

Richmond, Va., June 2.

Plans to make Richmond a hillbilly centre have resulted in formation of Old Dominion Shows, Inc., to serve as a booking agency for country-style talent east of the Mississippi, according to Barron Howard, business manager of station WRVA. Station also operates the WRVA Theatre, local legit house which serves as showcase for the station-sponsored "Old Dominion Bard Dance" on Saturday nights.

New corporation was formed to secure name talent for "Barn" and to book the same acts into theatres during the week.

C. T. Lucy, general manager of WRVA, is president; Howard will be business manager, and Jack Stone, manager of the WRVA Theatre, is a director of the corporation. New acts are to be auditioned and booked by Mason Bliss, head of the House of Bliss Celebrity Bureau and manager of the Bliss Repertory Theatre.

HILDY CANCELS LEGIT TOUR FOR STRAWHATS

Bad booking timing cost Anna Sosenko and her Triumph Productions around \$20,000 for the abortive two weeks with the Hildegarde-headed "Concert Variety" roadshow which played Montreal and Buffalo the past two weeks. Miss Sosenko has cancelled Toronto, concluding that the Coronation excitement and Memorial Day season in general were not propitious.

She plans taking a tabloid version of the show on a strawhat tour. Miss Hildegarde in previous summers, has done a one-woman concert in the silo circuit (and to boot b.o.) but her manager, Miss Sosenko, thinks that an embellished revue would not be in order.

The past touring show, besides Miss Hildegarde, included Dorothy Sarnoff, Paul Hartman, Tommy Wonder and Margaret Banks and Don Delair.

Show was caught between AGVA and Equity regulations on the four-wall deal which, coupled with the bad seasonal timing (the theatres were dark and were reopened for the occasion), was not a sound economic try.

Weather Wallops A.C. Over Decoration Day

Atlantic City, June 2.

Rain and exceptionally cool weather ruined the Memorial Day weekend here. With the weatherman painting a bright picture for the weekend as late as early Friday night, local business got set for a big killing as the weekend previous, with bright sunshine, had pulled a huge crowd.

As a result the piers, nightclubs, theatres, restaurants, etc., took a bad beating. Steel Pier had brought in Gloria DeHaven for vaudeville and Tex Beneke for its Marine Ballroom plus the water sports featured each summer and the many other attractions.

Rooney's 7½C, Mont'l

Hollywood, June 2.

Mickey Rooney has been signed for a week's stand at the Seville Theatre, Montreal. Filmster is getting a \$7,500 guarantee against 50% of the gross.

Other dates are being lined up by the William Morris Agency.

The Convention of American Guild of Variety Artists starting next week at the Bradford Hotel, Boston, will be faced with a major problem of making its welfare program pay off. Union has been beset by opposition to the welfare fund throughout the country, and revenue has been off considerably from original estimates.

As of now, the welfare fund is governed by a trusteeship comprising three AGVA reps and three industry reps. AGVA representation has been delegated to Emil Friedlander, chairman of the board of Dazian's, a theatrical fabric house; N.Y. Daily News syndicated columnist Ed Sullivan and Rabbi Abraham Burstein, of the Actors Temple, N.Y. Alternates for AGVA are the union's veepee, Jackie Bright, past president Gus Van and national board member Larry Rio. Industry trustees are Roxy Theatre, N.Y., managing director Dave Katz; Versailles, N.Y. op Nick Pronis, and Nat Abramson, head of the WOR Artists Bureau.

The fund has been virtually at a standstill because of controversies with various cafe owners who have united under Theatre Restaurant Owners of America. Most of these cafes have stopped the \$2.50 welfare fund payment to AGVA. Sole bright spot is the fact that Philly operators have signed with AGVA as individuals and have resumed the welfare contributions.

Coverage Cost
Discussion of the welfare program is inevitably expected to bring up the subject of insurance. Of the \$2.50 weekly welfare contribution, union pays \$2.40 to Lloyds of London for a weekly accident policy. Just what turn the subject of insurance will take is not now known, but the cost of coverage is expected to be a major issue.

The trustees are expected to make a report of their stewardship.

Another subject that will occupy an important part of the powwow will be the clearing up of the situation in Germany on the buying of talent. Jackie Bright, who got some first-hand observations on various buying practices in U.S. Army posts

(Continued on page 52)

W. Thompson Quits AGVA On Insurance Arrears Re Injured Roxy, N.Y., Skater

Wade Thompson, a national organizer of the American Guild of Variety Artists, resigned last week after a hassle with union toppers regarding back payments by the Roxy Theatre, N. Y., into the union's insurance fund.

Resignation followed his delivery of a release to the Roxy management relieving them of responsibility of paying the insurance impost. Trouble arose in that situation when one of the Roxy skaters, Alice Quessy, was injured. Since the theatre management promised to take care of Miss Quessy's injuries, Thompson, who was in charge of the negotiations, agreed to waive the back insurance payments.

Bickering on the back insurance had been going on since April 11, when the house signed with the union. During the course of negotiations, it had been understood that insurance payments would start with the new contract and there would be no obligation to pay the arrears, provided the Roxy took care of all medical expenses for Miss Quessy.

Last week Thompson took formal steps to relieve the Roxy of the insurance backlog and had an AGVA attorney draw up a waiver for back premiums. Following delivery of the waiver, there was a fuss with union toppers, who declared that the waiver was not authorized. At the end of the tiff Thompson resigned.

Thompson, prior to joining AGVA about a year ago, was in the Radio City Music Hall Glee Club and was active in bringing the cast into the union. AGVA then asked Thompson to join it as an organizer.

Thompson will probably go back to teaching, having taught at the U. of Chicago before joining the Music Hall. He was doubling at Ph.D. studies while working for AGVA.

An Open Letter to THE NATIONAL BOARD of AGVA

Ladies and Gentlemen:

You've been actors and we've been cafe owners for years and years and years, during which period we can hardly remember a time when there has been any feeling of ill will between the great majority of cafe owners and actors.

We like actors . . . we need them in our business.

Actors like us . . . and they need us.

Every sensible cafe owner and actor knows that AGVA is a necessary and important part in our scheme of things.

Recently, however, conditions have arisen which have created ill will and a feeling of animosity about which you and probably few actors are aware . . . an ill will that is caused by wilful misstatements, wild rantings and abusive measures which antagonize not only cafe owners but AGVA members as well. Recently some of us formed an organization called "Theatre-Restaurant Owners of America" referred to under the trade name of TROA.

For its functions, we hope to reduce the 20% cabaret tax, negotiate with unions to create a friendlier solution of our mutual problems, meet with ASCAP and BMI on broad issues and to guard against legislation that may hurt our business. Such similar organizations have existed for years in every business. Both management and labor find that it is easier to do business with a group than with hundreds of individuals.

There are management groups with whom actor unions do business, namely; Motion Picture Producers; League of New York Theatres; Motion Picture Theatre Owners of America; Resort Hotelmen's Association, and Artists Representatives' Association.

So what's wrong with a cafe owners association?

Since its inception TROA has met with a virulent animosity out of all proportion to the standards for which it was formed. Actors have been told in public meetings and in private coteries that TROA is a union-busting organization, that it is formed to cut salaries and that we are a two-headed monster pledged to destroy AGVA. These are the usual rabble-raising lies which have been used so often to further the aims of power-seeking, rabid individuals bent on the attainment of their own personal benefit without regard to the will of the majority. Do you know that at this moment there are strikes in Chicago, Detroit and Baltimore and one settled last week in Philadelphia, so conducted, that it left a bitter taste and a feeling of hardship?

And what are these strikes for? Better salaries? Better working conditions? Union recognition?

NO, ladies and gentlemen, these strikes were called because the majority of cafe owners feel that the AGVA welfare fund is improperly set up. Out of the \$2.50 per person that AGVA gets, \$2.40 goes to an insurance company in England called "Lloyds" and of this amount 25% or 60c goes to a broker in Chicago and of the remaining 10c, 6c, we are told, goes for expenses, leaving 4c for relief of the actor.

This welfare fund provides no protection for the actor except in case of accident WHILE THE ACTOR IS EMPLOYED. No help is provided for the actor while unemployed; no funds in case of illness of sudden need; no help for him or his wife or family; no fund when he is temporarily out of work; no assistance in case he needs train fare to make a jump; nothing, except that while he is employed he gets relief in case of accident.

Now, you and every informed citizen knows that in nearly every state in the nation, COMPULSORY ACCIDENT INSURANCE IS A STATE LAW, so that the actor is already insured.

No sensible cafe owner objects to a welfare plan but our argument is:—Why pay money, 98% of which goes to insurance companies, brokers and administrative expenses, when every cent should go to the welfare fund.

There is one other point of bitter controversy. We feel that most actors are not subject to the 20% withholding tax and other Federal and state taxes. It is obviously unfair to the actor to deduct 20% from his total salary. In this the United States agrees. In a decision handed down involving Radio City Music Hall, it was held that some people, notably members of a chorus, people who work in production and all actors subject to the direction of the owners, were employees; that all actors who played a limited engagement of one or a few weeks were independent contractors and not subject to Federal or State withholding taxes. Because we go along with this logical decision we are called "unionbusters" "two-headed monsters" and epithets that would make you shudder.

So, we ask your intercession and the consideration of every actor.

TROA does not want to "bust" AGVA, in fact we gladly agree not to use anyone who is not a member.

Now, WHAT DOES TROA WANT?

- 1—A realistic welfare plan that will help the actor when he needs it; a fund administered according to law.
- 2—That all actors who work in production . . . chorus girls and boys, production singers and dancers who ARE employees be termed employees and receive all the rights and protection of employees.
- 3—That stars and featured actors who contract to operate as independent contractors be recognized as independent contractors by AGVA.
- 4—That the operator be given a reasonable opportunity to consider when a proposal is made by AGVA, to a change in an already existing or new contract instead of "sign now or we will pull the show."
- 5—Real arbitration (representation by both sides) in case of dispute between AGVA, the ARTIST and the OPERATOR.
- 6—Recognition of TROA as an organization representing night-club and cafe owners of America for their own protection and benefit and the protection and benefit of all who work in and for night-clubs and cafes.
- 7—No special deals (why have certain cafes paid NO welfare at all and other cafes have been closed by AGVA because they didn't pay?)

That's all, except we are writing this in the sincere hope that out of your convention will come the means with which AGVA and TROA can live in peace and harmony, in a spirit of cooperation and helpfulness for the good of all concerned.

Sincerely yours,
Executive Committee of TROA

With the statements above we are in hearty accord;

HARRY ALTMAN	BUFFALO, N. Y.	LOU WALTERS	NEW YORK CITY
LENNY LITMAN	PITTSBURGH, PA.	GEORGE A. HAMID	ATLANTIC CITY, N. J.
HERMAN PIRCHNER	CLEVELAND, OHIO	JOE BONDS	DALLAS, TEXAS
MAX COHEN	BALTIMORE, MD.	FRANK FERRARA	NEW ORLEANS, LA.
HERMAN COMROE	PHILADELPHIA, PA.	HENRY NEYLB	MIAMI BEACH, FLA.
MICKEY CHIADO	DETROIT, MICH.		

Night Club Reviews

Hotel Plaza, N. Y.

Blackburn Twins & Marion Colby, Clifford Guest, Dick La Salle Orch, Mark Monte Continentals; \$2-\$2.50 minimum.

The Persian Room kisses the season adieu with a thoroughly engaging stanza consisting of the Blackburn Twins & Marion Colby in the lead spot and Clifford Guest featured.

The lookalikes return to the Persian market after a three-year hiatus. Martha Stewart was their triolole in that period and others along the clicko route were Janet Blair and Pam Cavan. Meantime Royce & Ramon Blackburn have had their coming-out in pix (M-G's "Words & Music" and WB's "Working Her Way Through College") and guestings on such videocratic shows as Kate Smith's, Ed Sullivan's and Berle's. And lotsa vaude and saloon time besides.

Miss Colby is a plus in the trimvurate. She's a striking brunet with plenty of class, more personality than the lads should allow, and structural assets that include dietrichs. She can belt out a song or change the pace without being tapped as a standard chanteusey. She fits gracefully into the Blackburn pattern.

The Twins are energetic workers in the song and dance department. Their top piece is still the tophat and cane "Reflections in a Mirror" which they play for occasional laughs via what amounts to ad libbed missouts on the cigaret bit, and it's here that Dick La Salle pianos his orch into clicko backing.

The boys enter tapping and chirping to "Put Show on the Road" and Miss Colby joins them to sing "I Get a Kick Out of You" as they hoof in rhythm. This quickly segues into talk bits and trio's kinetic terping to "We're in a Dancing Mood." The blacktie Blackburns are rigged out as sight-seeing guides in matching business as Miss Colby turns rubbernecking yokel in bumpkin attire and they all work up a medley from "Reuben, Reuben," to "Lullaby of Broadway" to "Manhattan Tower." It's an interesting treatment of a path that's been well trod.

The femme's come-hither gams are reserved for the finale, when she emerges in briefs to merge with the duo in a blues special vocal that's mixed with terping. Altogether a winning return for the two B's and their recently acquired foil and sex motif.

Clifford Guest has been gaining steadily in the U. S., especially on tele, in the six years or so since he left his native Australia. Smart in white tie, the tall, handsome Aussie is more than an orthodox ventro. His work with the dummy in and out of the keister is surefire in any situation, considering the gradation in voice from loud to a pipsqueak. So, too, is his sound of galloping horses and baying hounds. In short, he's a sound effects expert with the dummy as prop and sharp patter for the overall click. For an encore, Guest improvises an infant from a large napkin and goes through a series of crybaby antics, complete with pacifier, that must be set down as a classic of realism.

To no one's surprise, La Salle's crew and Mark Monte's rumbusters round out the fare with their respective backing and dansapation chores in such music manna as to rate them season-long kudos. Trau.

El Rancho, Las Vegas

Las Vegas, May 27.

Katherine Dunham & Co., with Vanoye Aitkens, Lenwood Morris, Frances Taylor, Julie Robinson, Lucille Ellis, Lavinia Hamilton, Ural Wilson, Ricardo Avalos, Ciceron, Rosalie King, Gordon Simpson, Victor Mcunu, Jeanette Williams, Albert Laguerre, La Rosa Estrada, Richard Markowitz, costumes by John Pratt; Bob Ellis Orch (10); no cover or minimum.

Katherine Dunham's dance diversions, at times exciting and always colorful, make lure for escapees to Las Vegas from the everyday humdrum. There will be vociferous fans rubbing elbows with casual observers between the wheeling and dealing, and whether such folkway dithyrambs will appeal to enough numbers for filling the theatre restaurant each show, remains to be seen.

Miss Dunham has slowed up a bit since her last dansology exhibit here. She has grown plumpish around the midriff and the celebrated gams have added circumference. Still, in her slow, sensual numbers she exudes that sexiness so much a part of the various orgiastic displays. The Brazilian set comprising "Macumba," "Choro" and "Dora" is highly rhythmic and filled with song and motion. "Cumbia," with the candles and femmes puffing cigars, hits with a strange spell and is further heightened by the followup "Incantation," having the voodoo priest Ciceron (he is actually such in Haiti) chant the ritual while Julie Robinson and Frances Taylor writhe through the primitive rounds. The mood is sustained not only in this authentic routine

(Continued on page 53)



ANOTHER AWARD!

Haines Gold Trophy
For Remote Control
Card Game

1953 S.A.M. Convention,
Cincinnati

• • •
1950

Gold Trophy for Professional
Originality for Quick Change
Magazine Trick
Combined S.A.M.

I.B.M. Convention, Chicago

1951

I.B.M. Fleming Medal for
TV Production Box

1952

Professional Originality
Plaque for Color Changing
Cubes

S.A.M. Convention, Boston

1953

Star of Magic Plaque
"For His Great Contributions
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ROXY THEATRE

NEW YORK

Reno-Tahoe Busting at the Seams To Break Las Vegas' Stranglehold

By MARK CURTIS

Reno, June 2. Las Vegas may be challenged in its position as the cafe centre of the world, at least during the next three months. Nightclubs booking top talent will increase in Nevada by almost 30% during June, July and August. The entire increase will take place in the northern part of the state as Lake Tahoe unshutters to join Reno to balance out the glittering Las Vegas Strip.

Four Tahoe cafes, with star attractions, will be added to the Nevada roster. With the three big niteries in Reno, one hour away, this matches the seven resort hotels of the booming Strip. A half dozen more Lake Tahoe niteries will feature lesser acts, combos and orchs. The summer playground, 6,500 feet up in the Sierra Nevada, officially rolls out its 100 miles of beaches on July 15. In that week, the Cal-Neva, Cal-Vada, Stateline, and Casino de Paris will start stalling shows.

The Tahoe Chamber of Commerce already reports a 50% increase in reservations requests over any previous year. This, coupled with a record Reno estimate, will teeter the Nevada show business and gaming activity to the northwest part of the state.

At the north end of Tahoe on the California border, two casinos will bring in name acts. The Cal-Neva, with its casino in Nevada and theatre restaurant in California, opens June 19 or 26 (depending on expected early biz) with Marilyn Maxwell's package show. Filling out Cal-Neva's season will be Spike Jones, Arthur Lee Simpkins, Will Mastin Trio (Sammy Davis, Jr.), Katherine Dunham, and Carl Ravazza. Bob-Millar's orch will play through the season and Wanda Smith will supply the line.

Cal-Vada's Lineup
The Cal-Vada, a hundred yards away from Cal-Neva, has set Nat (King) Cole to open, probably June 19. Following, at two-week intervals, will be Frankie Laine,

Peggy Lee, Johnnie Ray and the Mills Bros. The latter were originally scheduled to open the spot's season, but illness in the quartet forced the switch. Dick Pierce's orch is booked.

Sanford Adler and Charles Resnik, co-owners of Cal-Neva, will reopen the Tahoe Biltmore as a combined operation at the north end of the Lake. This will provide more accommodations, another casino, but no shows. In the same cluster of clubs, the Northshore will feature small combos and orchs for dancing.

At the southern end of the Lake, Sahati's Stateline opens June 19 with Joni James. The season will include Bob Crosby, Nellie Lutcher, Beatrice Kay, Louis Jordan and possibly Kay Starr. Sterling Young's orch, recently replaced at Reno's Golden by Garwood Van, will play through the summer.

Lou Walters' Casino de Paris will try its second season at this end of the Lake, featuring French floorshows and headliners. Last year's operation kept the spot usually jammed, but the casino still reported a loss. No names have been announced as yet.

Several other spots, such as the Wagon Wheel and Gateway Club, will feature combos, while the Colonial will probably continue its biz of girl shows. Just across the California border, the Bal-Bijou will import name bands. No gambling, of course, in this resort.

Lake Tahoe, although an hour away from Reno, is definitely considered one of Reno's attributes and vice versa. The whole area of Reno and Lake Tahoe comes under one promotion since surveys show few persons visiting one place who do not also visit the other.

'Live Ghost Town'

The happy arrangement also includes the live ghost town, Virginia City, where Lucius Beebe and Charles Clegg publish the Territorial Enterprise.

A number of acts will appear in both Reno and at Lake Tahoe this

summer, usually moving from one right to the other. The duplication has proved no handicap to business in either place.

As Tahoe opens, Reno simply "steps up" its activity, booking bigger shows and more important names. The Riverside has Peter Lind Hayes & Mary Healy beginning Thursday (28), and will keep its marquee filled with names like Jimmy Durante, Lauritz Melchior and Ted Lewis through the remainder of the summer.

The Mapes Skyroom has booked Paul Whiteman, Nelson Eddy and Katherine Dunham among its season highlights. The New Golden has Louis Jordan, Al Martino, Champ Butler, the Kirby Stone Quintet, among others.

Temperature Factor

Another big factor in swaying the weight of business to the northwestern part of Nevada will be the "off-season" of Las Vegas. Never admitted, and certainly not indicated in any letdown of high calibre shows, the summer session in Vegas is, nevertheless, its worst time of year. Temperatures burn a steady 110-120 during the summer. However, with all the resorts aircooled, this has not been too detrimental to the Las Vegas boom. Rooms are still difficult to get on weekends along the Strip.

On the other hand, the next three months are the Reno-Tahoe area's best. That area's next step is to promote the northern sector as a winter sports arena. The development of Slide Mountain Ski area outside Reno has already caused outside interests to begin looking for property on which to begin Reno's first "strip" type hotel.

Due to long years of custom, Tahoe will close down almost overnight when the season comes to dead-end on Labor Day. An effort is now evident to extend the season indefinitely.

Janis Doubling

Tailgate trombonist Conrad Janis will double between the Lyceum Theatre, N. Y., where he's appearing in "Time Out For Ginger," and Childs Paramount's bandstand where he opens Friday (5) for an indefinite run.

Inside Stuff--Vaudeville

James Melton's bow at the Thunderbird, Las Vegas, last Thursday (28) was delayed because of the tenor's laryngitis. Substituting through Saturday night were Dorothy Wrenskjold and Joe Gaudlo with rest of the show intact. Surrounding talent included Los Gatos, John Sebastian and Dorothy Jarnac.

A review in VARIETY of Walton & O'Rourke from the Chicago Theatre, Chicago, last week, inadvertently referred to a femme in the act. Both Walton and O'Rourke are males.

Magico Startles 25th SAM Session By Pulling a Rabbit Out of a Hat

By MILBOURNE CHRISTOPHER

Cincinnati, June 2.

It finally happened. A magico actually pulled a rabbit out of a hat at the 25th Annual Conference of the Society of American Magicians in Cincinnati.

Retiring national president Leslie P. Guest conjured up the bunny the last night of the May 27-30 session at the Netherland Plaza Hotel. Though the public accepts the rabbit-from-topper trick as a symbol of hocus-pocus, it's seldom seen in the profession. Few people wear top hats these days and rabbits are troublesome to carry.

The festivities got underway with silent motion pictures of past conventions featuring Thurston, T. Nelson Downs, Cardini, Cortini and Blackstone. Lester Lake was chief Barker for the Magic Carnival that followed.

Max Terhune, veteran Hollywood cowboy-conjuror, emceed the first all-star show May 28. The Randolphs, of Pittsburgh, racked up a solid hit with stunts that ranged from passing milk from a glass to the centre of a light-bulb to the vanishing radio. Arie Chesney, of Hollywood, demonstrated that the female of the magic species is as adroit as the male with her lighted cig tricks, double card fans and card castle production.

Bob Haskell, of Hollywood, who usually works with his wife, Madeline, scored with his solo magic

lesson via phonograph record and borrowed bill in lemon. Al Saal, of Toledo, put his hands to work casting shadows and Al and Val Sharpe, of Chicago, burlesqued mindreading, caused giant cards to rise and vanished a birdcage covered with a silk scarf.

Lady Frances, of New York, who attracted attention during the day by strolling through the town with a trained parrot on her shoulder, introduced the May 29 bill. The Dodsons, of Louisville, revived memories with a fast-moving series of bird and animal tricks, featuring "Where Do the Ducks Go?," only in this case the ducks were geese.

Tommy Windsor, of Marietta, O., played his pitchman role with booming voice and gag tricks. Karrell Fox, a zany trickster from Detroit, in gaudy black and white spotted dinner jacket, had the wizards rocking with laughter at his slanted tricks and hellzapoppin-type humor. Max Terhune repeated, this time with his whistle imitations and ventro comedy for sure-fire laughs.

Smash hit of the evening was the 30-minute act of Tenkal & Okinu, perhaps the best Japanese sleight-of-handers in the business. Smooth, slick and sure, their magic with colored cords, lighted cigs, silks, tissue paper and cards drew heavy applause. Clincher was the rapid production of dozens of watches from thin air and, finally, two huge, tray-size timepieces.

(Continued on page 55)

God Bless the Press!

Thank You Louella, All of the Columnists, Newspapers, Disc Jockeys, Radio and Television friends for your kindness in helping to make our first week at the Cocoanut Grove a complete sellout.

COCOANUT GROVE, LOS ANGELES OPENING WEEK A COMPLETE SMASH SELLOUT NOW IN SECOND WEEK AND JUST AS BIG

OPENING NIGHT: ROSEMARY CLOONEY, COLE PORTER, DINAH SHORE, DONALD O'CONNOR, JANE WYMAN, JOHN WAYNE, VERA ELLEN, MERLE OBERON, and Many Others With MARILYN MONROE Introducing JIMMY McHUGH

PAUL COATES, L.A. Daily Mirror:

"The Cocoanut Grove may never know an opening night like it."

EDITH GWYNN, L.A. Daily Mirror:

"The Cocoanut Grove had one of its biggest nights in years."

JIMMY STAR, Herald-Express:

"Girls more sensational than ever!"

CHARLEY ANGELENO, L.A. Examiner:

"You'll probably have to think back as far as the roaring 20's for as colorful and gay an opening at the Cocoanut Grove as they had for Jimmy McHugh."

COBINA WRIGHT, L.A. Herald-Express:

"Great Act! Packed sellout house!"

JIMMY McHUGH AND HIS SINGING STARS

SATURDAY, JUNE 6th, LOS ANGELES PRESS CLUB NIGHT HONORING JIMMY McHUGH

Bob Moses' Commandment

Continued from page 1

for many semesters did a domestic wine bath routine on the corner of West 15th St. and Surf Ave. She and her less publicized showbust stripping sisters on the strand are banished from the seashore, and, as a result, the yearning yokels in quest of diversion don't know what to do with their libidinous passions. It has been suggested that as a substitute the ladies try a Bowery high striker or a safari on the Cuddle-up.

Where Tirza once pranced the multitudes now discover a knishe kingdom modestly tagged Shatzkin's Famous Knishes, purveyors of potato and kashe confections to Gowanus gastronomes. Among Shatzkin's other culinary culminations is a cherry cheese knishe that the Bensonhurst Brillat-Savarin boychicks belching.

Not to be outdone by Shatzkin's, Nathan Handwerker, mine host of Nathan's Famous, is plugging the 15-cent weenie, the 10-cent pizza and the two-bit Chinese egg roll. Only the malnourished Hottentots are overlooked this season on the comestible front at Coney.

Swan Song?

Meanwhile the Coney Island Chamber of Commerce, prexied this year by Moe Silberman, veteran op of Moe's Five-Star ball rolldown on the Riegelman Boardwalk, is disturbed by the press releases from Park Commissioner Moses' headquarters. Commissioner Moses, whose object is to upgrade and rezone a great deal of the broken, shabby playground from a business district to a residential district, has been invited to attend a meeting of the seashore's chamber of commerce. Purpose of the meeting is to correct a misconception among the citizenry that this year is Coney's last year as a place of amusement. Meeting is planned for tomorrow (Thurs.) at the Clam Bar.

F & M Schaefer Brewing Co. once again will co-sponsor the weekly pyrotechnic displays from a moving barge off the Boardwalk. In cooperation with the Coney Chamber of Commerce, the brewery will present the fireworks during the season on Tuesday evenings from early June through August with

special holiday displays on the nights of July 4 and Labor Day, Sept. 7. Schaefer's tab for the fireworks will be \$15,000.

An effort is being made to revive the annual Mardi Gras shindigs (primarily a Surf Ave. spectacle) at the end of the season. Funds for this windup celebration are difficult to raise because the Bowery and Boardwalk concessionaires assert they don't get any of that week's take from the visitors. The Surf Ave. ops, on the other hand, resent giving their dough for off-shore fireworks because the Boardwalk barons pull in most of the moola from the moujiks before and after the fireworks extravaganzas.

11 Wet Weekends

The proletarian playground had 11 rainy weekends last year and climaxed the season with a Labor Day washout. This was enough to drive local showmen into a trauma. Nor has the weatherman been more kindly disposed at the outset of this season. Memorial Day weekend was nearly catastrophic with considerable washouts and chilling temperatures. The game, ride and comestible entrepreneurs are punch drunk from lack of sunshine. They don't have enough dough to carry rain insurance, nor are they impressed with the laboratory machinations of the meteorologists who say they can send up a smoke-screen of silver iodide over the Coney area and thus force the raindrops to freeze. This professional rain-stopping idea is in the theory stage, and consequently the Coney ops don't want to spend any money on projects they consider egg-headed.

Fine arts culture hounds will be startled to learn that Steeplechase Park, Coney's major citadel of violent fun for the patriot, has installed an impressive one-man show of oils, tempera, etc., of the amusement park and beach scenes by Reginald Marsh, the American painter. The shrewd and knowledgeable Tilyous, who run the park with razor-edged efficiency, decided to place the Marsh originals in what was once dubbed the Television Hall. Marie Tilyou, daughter of the late George, Sr., and sister of Frank and George, Jr., the

park's present owners, installed the solo show with works borrowed from the Brooklyn Museum, the City of New York Museum, the Rehn Gallery which handles Marsh, and the private collections of Mrs. Tilyou and M. H. Berger. Steeplechase also increased its parking space by tearing down an old bathhouse. Milton Berger is handling the park's publicity, and James Onorato stays on as manager.

Godiva, Et Al

Only apparent change at Eden Musee, the Surf Ave. waxwork tabernacle, is a large sign over the entrance stating that it is "appearing in the 3-D thriller 'House of Wax'." The bally is Lady Godiva on her white steed, and such stalwart ceroplastic highspots as the Lonely Hearts Killers and Kathy in the Well continue to snare them in. For the large Negro trade at the seaside resort Eden Musee has placed Joe Louis in its hall of fame, while the World in Wax, the Stillwell Ave. waxworks, is plugging the Florida-terror bombing of Negro leader Harry T. Moore and Jackie Robinson, the Dodger star. Willie Sutton, ruminating in the clink, should be pleased to learn that he continues to get ace billing at the World in Wax, as does John Christie, the full-moon strangler.

The major bathing pavilions at the island have good advance season rental on lockers but, as of the moment, single trippers are few indeed. There's an increase in kiddie parks with moppets driving their parents daffy on the miniature flat and gravity rides. Coney has three freakeries, David Rosen operating two, Fred Sindell, the third.

There are, all told, more than 500 concessionaires at the weather-beaten spa this season, and virtually all of them are toying with tigers' claws, rabbits' feet and elks' teeth in an effort to coerce the spirits to keep the lousy rain away.

Damari's S.A. Tour

Shoshana Damari has been signed for a South American tour starting June 5 at Sao Paulo. Her husband, Moshe Wilensky, will do the piano accompaniment. Israeli singer recently gave a concert at Town Hall, N. Y., in conjunction with harmonist Larry Adler.

Hans Lederer booked Miss Damari's SA tour.

AGVA Gab

Continued from page 49

in Germany, and Murray Lane and Archie Robbins, who recently returned from a German jaunt, are likely to press for reforms which, if not made by the Army, will mark the German outposts out of bounds for AGVA members. The Variety Artists Federation of Britain already has ruled the German posts verboten.

Another item expected to come before the parley is elevation of board member Jimmy Lyons to be permanent editor of the AGVA house organ. Lyons was recently eastern regional director. Eddie Rio, Coast regional director, may be upped to assistant to national administrative secretary Jack Irving.

Also expected to occupy a prominent part of the convention will be an expanded organizational program.

The delegates are expected to convene Monday (8), and the first day will be devoted to meeting of the AGVA appeals board. Formal confab opening will take place the following day, and will continue until Friday. National Board will convene Saturday and meet for three or four days to wind up the convention's unfinished business.

Lucille & Desi Love Lucie So Much They'll Hit Out For the Outdoor Circuit

Lucille Ball & Desi Arnaz may do some personal appearances this season, according to General Artists Corp., which is attempting to line up a tour for the video twosome.

GAC is seeking to book them on a few fairs and major outdoor spots where large grosses can be realized. They'll be working on a guarantee and percentage basis.

The "I Love Lucy" leads will be routed so that appearances will not interfere with the filming of their CBS shows.

Ireland's Interest In Vaude Reaches Low Ebb

Dublin, May 26.

With the Olympia, sole remaining vaudeville house here, switched over to legit, Dublin has only modest vaude bills sharing programs with films in two houses, the Capitol and Theatre Royal. Both have considered dropping stage acts, but they would lose their right to operate bars in theatres and also 30 percent refund of the entertainment tax bite which they are allowed for part live show.

Royal, a 3,500-seater, is trying occasional complete vaude bills when big names are available. Next week Edgar Bergen is topping a full bill. Such a bill means a tax-free show which helps to meet acts' salaries.

Oddly enough, vaude.biz in the stix is booming.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 2. Birthday greetings to Robert Lewis Dutton and Robert (M-G) Vineillo, both Variety-ites showing up nicely with the rest routine.

Adonis (Don) Torres, assistant manager of Loew's 175th St., N.Y., registered for the general o.o. and observation routine. J. D. (Jake) Batts, a new arrival from Raleigh, N. C. (Colony Theatre), is all agog over his early progress.

Al Brandt, who has been abed too long, rates an out-of-the-san furlough that he'll spend at the Sagamore, Lake George (a Brandt hotel). His wife, Ida, will accompany him to do the nursing chores.

Late changes made in our rehabilitation department: Forrest (Slim) Glenn assisting in laboratory; Sam (RKO) Kelley and Norma Lattimore, mail delivery; Milfred Brown and Jack (RKO) Wasserman, packages and special deliveries; George (Elephants) Powers and Domingo Montez, daily papers. These appointments denote top progress.

Write to those who are ill.

STANTON and STEVENS
MUSICAL COMEDY TEAM
Currently
LEON & EDDIES
NEW YORK

Old Vaude Booker Sets His Biggest Bill For Golden Wedding Anni

Seattle, June 2.

Friends of the Edward J. Fishers, who left here last fall to make their home in California, have received invitations to their golden wedding anni which will be celebrated Friday (5) in Redwood City, Cal., where they now reside.

Fisher is w.k. in the theatre scene. Himself a former entertainer, he early became associated in booking attractions. Starting in New York City some two score years ago, he came to Seattle for the old Pantages circuit. Later he opened his own booking offices and "Fisher vaudeville" was a factor throughout the northwest in the heyday of vaude. He sold his agency here to Jerry Ross several years ago and retired. His operations included bookings to the "hotel circuit" of the prewar Orient, such cities as Seoul, Saigon and Shanghai being on the route for American acts and bands, until World War II broke up this lucrative time.

For the celebration the Fishers have leased the Women's Club which provides a ballroom, stage, dining room and in fact the entire clubhouse. The invitation reads "No gifts."

Vaude, Cafe Dates

Chicago

Lucille & Eddie Roberts set for two weeks at Park Lane, Denver, starting June 19. Four Step Bros. open Aqua Follies, Minneapolis, July 14 for two weeks. Billy Eckstine going into Chicago Theatre June 5 for fortnight. Rudy Vallee to Preview Club, St. Louis, for two rounds starting June 23. Windsor Hotel, Hamilton, Ont., signed Rossi & McDermott for two weeks beginning July 20. Vic Damone set for Chicago Theatre June 26. Ronalds Bros. held over for entire summer in change of policy at Cairo Supper Club.

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Night Club Reviews

Continued from page 50

El Rancho, Las Vegas
but in others by drummers Albert Laguerre, La Rosa Estrada, Richard Avalos, who also doubles as dancer, and the tub-thumper in the Bob Ellis orch.

Much of "Americana," which has the choral quintet backgrounding terps of the period 1900-1920, could be dropped in favor of more terrific Latin terps with Miss Dunham soloing. Her "Barrelhouse" shimmy with Vanoye Aitkens is still a classic, but honors go to the male in this earthy terp with amusing undertones.

Miss Dunham's "Honey in the Honeycomb" is a letdown after some pretty wild flings of entire cast in "Ballin' the Jack," "Maxixe" and "Turkey Trot." Understood that "Honey" is to be replaced by an uptempo number for all future shows, and re-routining plus addition of more voodoo and South American terps.

Bob Ellis batons his men through some tricky scores, assisted by Miss Dunham's accomper, Richard Markowitz, at the Steinway. Will.

Riverside, Reno

Reno, May 28.

Peter Lind Hayes & Mary Healy, Sy Melano, Warren, Latona & Sparks, Riverside Starlets (8), Bill Clifford Orch with Betty Holt; no cover or minimum.

Cutting this show down from its original hour and 25 minutes would be like trying to decide which of the three dimensions should be eliminated. De-emphasis of any of the three acts would seem harmful.

However, luck, which sometimes prevails in Reno, can take most the credit. Unlike productions in Las Vegas, where most shows are built carefully from the ground up, around the star, in the Riverside bookings are made without much thought to continuity or compatibility. As a result, sometimes sudden and glaring breaks appear in the flow of shows.

Peter Lind Hayes & Mary Healy have not played Reno for three years and their arrival was anticipated with nothing less than coro-

nation excitement. The smooth transitions from hilarity to sudden patriotism and pathos is probably the most effective part of the H & H smart material. Especially is this true with Hayes' w.k. "One for My Baby and One More for the Road." In 10 seconds (timed) he stuns the theatre-restaurant from high laughter into bewildered silence. Winding up this routine, he clouds up to the verge of tears and walks off dejectedly.

The team's "European Tour" takes in a cockney exchange, a Parisian bit (with a French ballad by Miss Healy while Hayes and band members play harmonicas), a visit to Rome, and finally, on the boat back, an oil-rich Texan, who hits a geyser of yocks.

Hayes still clicks magnificently with his loud comments from the tables as his wife sings: e.g., "This fella's got a great voice," "Check, waiter," etc. Impresos of Jeanette MacDonald and Nelson Eddy, Judy Holliday and Russell Nype are hot satire.

Young Sy Melano is a protege of Eddie Cantor, having appeared on his TV show. This is his first nitery appearance and though flat at times, it is obviously caused by first-night-first-show jitters. As he gets further into his songs, the voice relaxes.

Goodlooking and husky, Melano looks assured even in his stiff gestures. His arrangements are polished, usually working in the full range and projection of his clear baritone. He drifts easily from soft, crooning bars to strong "operatic" bellows. The curly-headed youngster builds to impressive endings for every song. Repertoire shows versatility and imagination—from "Laugh, Clown, Laugh," with operatic "Pagliacci" tossed in, to "When the Saints Go Marchin' In," in a handclapping layout. Melano's other numbers include "I Believe," "Because You're Mine."

Show opens like a desert tornado when Warren, Latona & Sparks whirl through with some comedy acro. A driving, loud musical backdrop keeps the pace breathless as the trio does nothing which looks particularly difficult but does it with complete madness. Marc.

Noel Coward Plays To Show Biz Crowned Heads On 'Tiara Time Circuit'

London, June 2.

It doesn't need a Coronation for Noel Coward to pack the 'Cafe de Paris, but with the mass of VIPs and tourists who are in town for the occasion, the problem will be to cope with those who will inevitably be turned away. For the next four weeks influence will be necessary to get a table at this No. 1 nitery.

This will be Coward's third season at the cafe and the prospects are that he will surpass his previous successes. He is the highest paid British artist in cabaret but his record is such that he also happens to be the biggest potential profit-earner. He is the lure par excellence and the surest magnet for all the overseas visitors.

His opening night was a great occasion with a tremendous turn-

Noel Coward (with Norman Hackforth), George Smith Orch, Wisdom Lee Quartet; \$6 minimum.

out of the nobility and almost every leading show biz personality. Only the Duchess of Kent, who had attended his two previous openings, was missing—presumably detained by pre-Coronation engagements. The big Hollywood contingent included Humphrey Bogart and Lauren Bacall, David O. Selznick and Jennifer Jones, James and Pamela Mason and Robert Taylor, plus a strong force representing visiting Americans, particularly those who had never seen Coward perform previously, who were the most enthusiastic. Everyone agreed he is the show biz phenomenon of our time.

Enthusiasm of the celebrity ring-siders was in evidence from the moment the star made his entrance down the cafe staircase. They even cheered his accompanist, Norman Hackforth, who preceded him. And there was no letup in the applause throughout his entire 45 minutes on stage. The Coward success is attributable to (a) his own highly satirical lyrics and (b) his unique charm at the mike. He has his own brand of showmanship which is the best medium for selling his own numbers.

The act per se has little that is

new, but who complains about hearing his vintage lyrics? His show, for example, would not be complete without "Nina," and many of the other faves fit snugly into the program. A strong new entry is his latest romantic song, "Alice," which matches in wit and satire most of the other numbers. An updated version of "Let's Do It, Let's Fall In Love," is received with unrestrained laughter as is his rendition of the song he wrote for Bea Lillie in the '30s, "I've Been To A Marvelous Party." He deals himself a strong hand, including all the aces in the pack and a fistful of trumps.

To paraphrase the motion picture cliché, there's nothing wrong with the nightclub business which a Noel Coward cannot put right. Myro.

Chateau Madrid, N. Y.

Angelina Vasquez, Vicki Mills, Chet Clark, Al Castellanos and Freddie Alonso Orchs; \$3.50-\$5 minimum.

Angel Lopez, who now has the sole midtown Latin nitery, booked a many-faceted bill for this session. It's a show designed to please many types of cafegoers with a heavy accent on a pair of strong Latin bands to keep the rumba addicts in trim.

Of the three turns on the card, two of them, Angelina Vasquez and Vicki Mills, are described under New Acts. The other act is Chet Clark, a harmonica player who is a pleasant youngster and seems to have a highgrade working knowledge of his instrument. Clark, although on much too long for his own good, played the Palace Theatre recently, and seems to have enlarged his routine considerably. His try at audience participation by passing out miniature harmonicas is a heavy time consumer and as done presently, doesn't pay off commensurately in audience acceptance.

Another fault is concentration on long and serious numbers such as "Rhapsody in Blue" and "Malaguena," which lose his audience. His other tunes are good cafe fare. Sharper editing would have given him a keener impact.

The Latin beats by the Al Castellanos and Freddie Alonso orchs provide sufficient incentive to keep the floor busy. Jose.

La Vie En Rose, N. Y. (FOLLOWUP)

With Ella Fitzgerald moving over to the Birdland on Broadway, Monte Proser, La Vie En Rose boniface, has booked another top-flight disk combo, the Mills Bros., in the headline spot with the rest of the show being held over. It's a click layout with Rusty Draper dishing up his vigorous vocals and the Phil Moore trio, with Dottie Salters, alternating with Van Smith's threesome for smart musical interludes.

The Mills Bros., who came back with a bang with their recent "Glow Worm" smash for Decca, are, as usual, polished performers. They spice their smooth harmonizing with just the right proportion of stage business to be a sock eye-and-ear turn. It's their swinging brand of music, however, which earns them be-off milting after a turn comprising some 10 numbers.

They tee off easily with "I'm Afraid To Love You" and step up the impact gradually with a run-down of such tunes as "Till Then," "Twice As Much," "Paper Doll," "Up A Lazy River" and "Glow Worm," among others. Midway, there's a reprise of this combo's early style of instrumental imitations which zoomed them into the bigtime. Another number in this genre could be added. They close with their standard "Window Washerman," featuring pere Mills on his bass-like humming. They could stay for a half-dozen more tunes. Herm.

Don Juan, London

London, May 29.

Josephine Baker, Sidney Simone and Frank Deniz Orchs; \$2.80 cover.

Rico D'Ajou, who major domos at the Casanova, has opened this new plushery atop the same building. The Casanova is primarily an eatery.

New room is a mixture of exceptional good taste and brash ostentation. Decoratively, it has been treated richly with a combination of red and gold. Four crystal chandeliers provide the subdued lights and the general effect is attractive to look at and restful on the eye. D'Ajou, naturally, had to go one step beyond his business rivals. Gold-plated champagne buckets decorate the tables with silver and (Continued on page 54)

A Bow to the Press!

ROMO VINCENT

The Rounder:

"BILTMORE BOWL IS ROMO-ANTIC

Eighteen years ago this month, Romo Vincent, "The Magnificent Obstruction," unpacked his song parodies for the first time in the Biltmore Bowl. During these years I've seen Vincent perform in New York, Chicago and practically every hamlet in the country and never have I found him as potent as he was at the premiere of the Bowl's new show, "Let Yourself Go."

Romo, decked out in his familiar beat-up hat, unwrapped a new repertoire of material that delighted an almost-capacity gathering. The only oldies were "Easy Street" and the Texan portrayal, both of which are welcome fare. He works with assurance and the ease that comes with true seasoning of a veteran. —L.A. Mirror

VARIETY

"Romo Vincent tops the diverting new package, 'Let Yourself Go,' which Biltmore Bowl boniface Joe Faber has whipped together. Hefty Vincent draws favorable reception with his Italian dialectic material, mixing tunes and gags. Comic includes what's become a virtual standard for nitery comics, tagged 'Lament to Las Vegas' which has some clever lines. Vincent has been playing this spot off and on for 18 years and still amuses with his dialectics of the Italian barber who plays the races, and his 'typical Texan' routine." —Doku

Cafe News:

"ROMO VINCENT AT BILTMORE

Comedian Romo Vincent may well face a problem in maintaining the 270-pound bulk which is his trademark, if he keeps trotting back for encores as he is continually doing these nights as star of the new revue, 'Let Yourself Go!' at Biltmore Bowl. 'The Magnificent Obstruction' proving even more popular than in his last Bowl appearance, is called back time and again for more of his original songs, which include 'The Gambler's Lament,' 'The Mexican Ambassador,' and 'Tony the Barber.' —L.A. Examiner

"Biltmore Bowlers love comic Romo Vincent. He's doing big business." —Harrison Carroll

"Real solid entertainer."

—Jimmy Starr, L.A. Herald-Express

"Comedian Romo Vincent (all 265 lbs. of him) is hilarious with his rendition of special songs and gags."

—Ray Hewitt, L.A. Daily News

HOLLYWOOD REPORTER

"Back for the eighth time since 1935 Romo Vincent's current six-week stand at the Biltmore Bowl should equal, if not better his previous stays. The 265-pound comedian-singer socks over a song with a style that makes everybody like him."

"After running the gamut of specialty songs, all in good taste, Vincent delivers, in his usually relaxed manner, his standard, 'Easy Street.' Gliding from one table to another, while seated in a chair he makes this not-too-intimate room appear very intimate."

—Marv Fisher

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Night Club Reviews

Continued from page 53

Don Juan, London

gold goblets for drinking. These look expensive and were expensive, although it is questionable whether they would improve the taste of the wine or bring in additional customers. The gimmick paid off, however, for pre-opening publicity.

The Don Juan operates as a late night rendezvous with breakfast the only food offered. Liquor is the staple commodity and the \$2.80 entrance fee can make this an expensive post-prandial pastime. Anyway, D'Jou is aiming high from the start, with Josephine Baker as his cabaret star appearing at 1:30 each morning.

Chirper delivers a smash lineup

of Anglo-French songs, sung with a strong sense of showmanship. In the circumstances, it's difficult to understand why she leaves the floor half-way through the act to change gowns. It makes for an unnecessary and awkward hiatus; the audience begins to think of other things and she has to win them back all over again. That she succeeded in regaining customer interest is a tribute to her skill. Two house combos alternate for the hoofing music with Sidney Simone's combo doing a solid backgrounding job for the artist. Myro.

Bar of Music, L. A. (FOLLOWUP)

Los Angeles, May 28.

It has been more than two years since Dwight Fiske played the Coast, and on that basis alone the current four-week stand at this Beverly Blvd. spot looks like money in the bank. Moreover, Fiske fits the demands of the Bar's patrons like a \$50 pair of shoes.

The saloon circuit's King Leer is peddling most of his familiar material for this stand ("Now, Mrs. Pettibone"), but he's spiked it with some new stuff that is in the same single entendre vein. The result is a 25-minute stint that earns him salvos. His encore is "Fourteenth Wedding Anniversary," and even though it's nothing but an old joke with the Fiske treatment, it earns a begoff. Newer stuff has been heard by the ardent followers of Fiskiana on his recordings, but they lap it up. Naturally, there'll be some who wince at the indigo material, but the Bar caters to few of these purists anyway, so there's little prospect that there will be complaints.

Holdover Josephine Premice continues to do a solid job of sexy song styling. Wisely, she's changed her material, cognizant of the fact that the Bar caters to a steady patronage. As a result, there's no letdown in her stint, which ranges from the fancy "Fancy Living" to the old "Three Little Letters" ballad that carries a strong torch. Kap.

Bon Soir, N. Y. (FOLLOWUP)

This Village intimacy, once an act clicks here, usually holds it over for a long spell and brings it back repeatedly. That's the case with the Mad-Moiselles, who have been at Bon Soir for a few months in their second time around. And that should prove to be the case with Charlotte Rae, who bowed in the room last week.

Gal has been around the Village for a few years now, and she's improving steadily. She's a clever, personable satirist who has an extremely mobile face and a highly flexible voice, and she uses both to advantage. She displays some fine material, especially takeoffs on different types of concert singers and a lampoon of radio documentaries on dope addiction called "Sagnet." Currently, her stuff is primarily aimed at the sophisticates; it could stand broadening for potential TV and other family-type exposure.

Remaining acts are all clicks. Mad-Moiselles are a zany trio blessed with some highly funny material and the verve to put it over. Mae Barnes' blues shouting, old mama style brings the house down. Norene Tate, with another style, clicks on rhythm numbers but could use a little more animation in her ballads. Three Flames are a show in themselves, doing a bangup showcutting job and providing some inventive intermission music. As host, Jimmie Daniels is pleasant and informal, and he turns in a nice songalug too. Chan.

L'Onyx, N. Y.

Ruby Hill, Beryl Booker, Herb Dickerson, Nitz Dupree, Jimmy Lewis, Chuck Wayne Quintet; \$3 minimum.

Talent pattern for this new west side bistro is apparently an attempt to combine the elements of such established New York spots as the chichi set's Blue Angel and the jazz crowd's Birdland. It's an odd mixture that doesn't offer quite enough to satisfy either the Blue's drifters or the Birdland's nomads. Until L'Onyx finds its own level it'll have trouble finding a steady clientele.

Lined up on the current layout are such intimacy styled performers as Ruby Hill, Nitz Dupree and Herb Dickerson and such jazzsters as Beryl Booker and the Chuck Wayne Quintet. Bill is so overloaded that it can't help sagging.

Miss Hill, a goodlooking Negro thrush, headlines with spotty songalug. Her stuff for the most part lacks verve and she builds little interest until the finale with a strong rendition of "Come Rain or Come Shine." There are some slick standards in her repertoire ("I Get a Kick Out of You," "Do I Love You" and "If You Should Go"), but her treatment is run-of-mill despite evidence of well-trained vocal chords. With an attractive combination of body and pipes, there's no reason why more fire can't be projected. The other vocalists on the bill, Nitz Dupree and Herb Dickerson, are reviewed under New Acers.

The music here is pegged for the avant-garde ear. Miss Booker's keyboard technique is reminiscent of George Shearing's, but there's enough of her own 88 form interspersed to give her an individual plus rating. Gets across lively interpretations of fave melodies and improvises neatly without losing the melodic strain.

Chuck Wayne's combo (piano, guitar, bass, drums, sax) hits an exciting beat as they ride through some familiar and esoteric items. Each item gets a thoughtful and ear-arresting workover. Group is a socko bet for jazz spot bookings. Jimmy Lewis emcees amiably enough but goes overboard in the song department. Since room is already up to its ears in vocalists, his stint could easily be eliminated. Gros.

Sans Souci, Montreal

Montreal, May 29.

Yma Sumac (with Moises Vivanco), Jack Styka Orch. (10), Peter Barfy Combo (4); \$1.50 cover.

This is Yma Sumac's first nitery appearance in Montreal since she worked the old Samovar Club in '46 with basically the same act but known then as the Inca-Taky trio. The Sumac currently at the Sans Souci is a much improved performer; her command of English is better; she has included more commercial songs and along with the original trio are two bongo boys who add color to overall presentation and cut a neat session on their own during one of the star's costume changes.

In some ways, the original impact of Miss Sumac has been lost to commercialism. The beautiful Peruvian and Inca costumes which she once wore have given way to Don Loper's cafe creations, and a complicated series of light cues do little for the exotic looks of this artist. There seems to be too much emphasis on production which detracts from the previously experienced impact of her amazing voice stylings.

Opening with a dramatic version of "The Earth Trembles," Miss Sumac switches to a Peruvian lullaby and then reprises "Inca Love Song" from her platter album to a fine reception. Bowing out for costume change, she leaves stage to drummers Sanfro and Sibonney, who are followed by an exciting dance sequence by Julita, a regular performer with Miss Sumac.

Second half of offering is best when guitarist Moises Vivanco, Miss Sumac's composer-husband, comes out to accomp chanteuse in a series of original Peruvian songs. It is during this set that gal is socko as she spans octaves with ease in a manner almost sensational. Biz has been so good, management is holding Miss Sumac and company over for an extra week. Neut.

Black Orchid, Chi

Chicago, May 26.

Herb Jeffries, Lucille & Eddie Roberts, Rico Turchetti, Jim Stuts Trio; \$4 minimum.

Current bill fits well in this house, and each of the acts is likewise better than average fare for the more standard niteries. However, show suffers from having about 20 minutes wait between

stints, and each act comes in with much less patron interest than would be obtained by the more conventional cafe operation of one act immediately following another. Leadoff is by Rico Turchetti playing an unusual electric guitar which has foot pedals for changing pitch. Instrument has rich tonal texture, and achieves a number of remarkable effects which Turchetti exploits to the fullest. He uses a rubber comb on the guitar to simulate a banjo for "Ballin' the Jack" and gets hefty reception. His other numbers, replete with barnyard and train sounds, get a good reaction and for changes of pace he strums on a small uke.

Lucille & Eddie Roberts follow with a novelty mental act which leaves the audience confused and delighted. Femme, blindfolded, works the podium with her husband wandering among the table-holders in the thought-transmission routine. The act depends upon the deft, witty patter between the two, and although the humor is spotty, the duo gets a heavy salvo of applause.

Herb Jeffries, a highly stylized baritone, being the closer, suffers most from the lagging customer interest due to the long wait. He gets the audience in his hand with "Basin Street Blues" which he opens in the darkened wings. The lyrics of "Old Man River" and "Blues in the Night" hardly call for the joyful upbeat which Jeffries gives the tunes, but the customers are happy with the unusual treatment.

During "I'm in the Mood for Love" Jeffries tours the tables with a hand mike, and gets yocks with some brief customer solos. His most sensitive treatment is reserved for the closing number, "Flamingo," after which he fades into the wings, still singing amid the enthusiastic mitting.

Eddys', K. C.

Kansas City, May 29.

Helen O'Connell, Danny Crystal, Tony DiPardo Orch. (8); \$1 cover.

Advent of Helen O'Connell to the Eddy establishment is something of a change in policy as she is the first of the name songstresses to play a date here. Combined with the comedy talents of Danny Crystal the lineup is one which fits the plush room very well, and a well-knit entertaining 40 minutes emerge. On the basis of customer approval and biz in general, the spot could stand a combo like this often.

In the opening half of the bill Crystal shows a range of abilities from vocal impressions to storytelling and comedy chatter. He kids with m.c. Tony DiPardo, reels off a bit of a monolog on the clever side, and tells a story or two before getting into his impressions. He satirizes auditioners, pop singers of the day, and imitates instruments. Session keeps the interest high, brings a good round of laughs, and generally sets the house for the songstress to follow.

Fortnight here is the first for blonde Miss O'Connell in a K. C. night spot, and she makes herself right at home in the room. In a pink strapless tulle outfit, she carries off her part of the evening with a proper proportion of casualness and a large share of her reputed song stylings. Throughout her 10 numbers reception is clicko, reaching near ovations in a couple of spots. To open she goes immediately into a rhythmic "Here I Go Again," switches to fullblown ballad, "Wish You Were Here," and runs out a brand new one, "I'm Walking Behind You." Trio of recorded hits from her Dorsey band days, "All of Me," "Green Eyes," and "Tangerine," draw as big a mitt as anything of the evening. Last section includes "I'm Getting Sentimental Over You," "Loveliest Night of the Year" and "Wonderful." Quin.

Copacabana, London

London, May 28.

George & Bert Bernard (with George Pearce), Dave Shand and Francisco Cavez Orchs; \$5 minimum.

It had to come, of course, and now London has a Copacabana of its own. Eustace Hoey, who operates the Ward Room club in Mayfair and was formerly associated with Harry Morris in the running of the Colony and Astor, has branched out on his own to introduce this new lavish restaurant in the heart of the West End.

And he has started off on the grand scale with two firstclass bands and a top cabaret attraction in George & Bert Bernard, longtime favorites around these parts. The room is gaily decorated. There is a small stage for the performers and adequate dancing space. The one snag from the artists' point of view is the "T" shape of the main restaurant which might put some of the diners out of range of the

(Continued on page 55)

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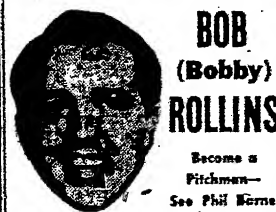


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Night Club Reviews

Continued from page 54

Copacabana, London

stage. During the current Coronation season there should be no difficulty in keeping the ringside tables occupied but it will demand considerable ingenuity and resourcefulness, plus consistent quality in cabaret, to compete with the established nightspots, many of which have been experiencing lean times.

As the opening headliners, George & Bert Bernard have set a standard which will need to be maintained. Notwithstanding the many similar type acts, they are still the standout mimists yet seen hereabouts. Dressed as usual in Andrew Sisters' costumes, they put on a sock comedy entertainment with new bits of material to give the act a fresher veneer. The oldies remain the faves and when they were not forthcoming, the hep audience was clamoring for them, but the new additions to the repertoire included a standout satirical impression of Johnnie Ray. Their operatic selection remains one of the highspots and their interpretation of the "Hungarian Rhapsody" is standout. The Bernards and their immaculate timing provide a gloss to their performance. Myro.

Top's, San Diego

San Diego, May 27. Jack Smith (with Buddy Pepper), Patsy Shaw; Don Howard, Freddy Aune Orch., Sally Ann Davis; no over or minimum.

Recent flurry of w.k. film names notwithstanding, this is Yale Kahn's most entertaining offering since Nelson Eddy's break-in six months ago. Oddly, singing comedienne Patsy Shaw and smiling singer Jack Smith seem to compliment each other, netting strong word-of-mouth biz.

Although slightly Miami Beach and New Yorkish for this room, pert Miss Shaw builds to socko response on songalogs, starting with spicy special material on "Just One of Those Things." Razmataz bit on "Moe Pincus, Won't You Come Home" is okay, but Miss Shaw corals room with tribute to Broadway femmes in "hall of fame." This songalog contains salutes to Tanguay, Helen Morgan, Merman, Sophie Tucker—with carbon of Jolson for finale switch.

Blonde chirp's "Music Music Music" parody rates belly laughs. "Mad About You" is begoff offering. Canary-comic is a true pro, loaded with good material and a sock delivery. Even when some of her stuff was over-smart and not geared for Top's clientele, they loved her on both shows caught.

Likewise a confident pro, Jack Smith wraps up this audience with ease. Clean-cut, good-looking singer launches songalog with "I Wanna Be Happy" to establish smile motif. But unaccountably, "I Believe" is received okay but is seemingly too heavy a tune to be spotted second. On second show, singer replaced with "But Not For Me" for much stronger palm.

After change of pace, Smith scores with medley, donning appropriate hat for each tune: "It's Nice to Get Up in the Morning" merits Scottish tam; fruit-ball lid is adorned for carbon of Carmen Miranda on "We're on Our Way" and green Irish lid for "Little Bit of Heaven," for best mitt.

Building easily, tall, curly-haired singer comes up with a showstopper in his version of Johnnie Ray doing Smith-type song with smile in voice and vice versa. Pounding bongo drum, singer then goes into Spanish kick for "Rica Pulpa" ("Rich Fruit") followed by "Song From Moulin Rouge." Latter shows nice lyric sense and is powerful pitch for distaffers.

Smith's ingratiating charm comes to fore again in comic "Evils of Drink," banging tamborine with

Salvation Army-type backing by musickers. Comes back for old radio theme; "Same Time, Same Place" that earns hefty recognition mitt and begoff.

Smith is a classy performer—happily by 88ing of Buddy Pepper, who also keeps Freddy Aune's tooters in gear for backing chores. In debut here, Aune's men do well for terpers with pleasant business man's bounce, as required. Don Howard handles emcee duties in good fashion. Don.

Flamingo, Las Vegas

Las Vegas, May 28.

David Rose Orch. (28), Andy & Della Russell, Rafael Mendez, Marjorie Lee, Herb Flemington, Flamingo Starlets (8); no cover or minimum.

David Rose has delayed his debut in niteries and hotels for some time, but with times being what they are and a neat offer from the Flamingo for an all-out springboard, he jumped into the new medium. His popularity over the years via AM shows (Red Skelton), M-G-M disks, plus backgrounding and scoring for Metro studios, will succeed in bringing many of the faithful to view as well as listen. Entire layout is rich in musical calories, with Andy & Della Russell pipings, Rafael Mendez trumpetings, and as such may not enthrall revelers looking for flashy setups.

Rose is one of the few maestros of larger muscrows who has stamped his compositions and arrangements with a singular signature. The silken texture of his strings, playing against muted effects of brass and intricate reed figures, produces a rich effect. He brings to Vegas a "new sound"—big, multi-toned and lush. In keeping with quality of his various platters, he insisted upon a new amplification system in the large Flamingo Room, which has resulted in reception similar to "stereo-phonics" sound. All the subtle nuances are heard from the strings, 12 in all; percussive underscorings from harp, two drums, basses and two pianos are intensified.

Although his podium manner is without baton gymnastics or spotlight preening, Rose has good stage presence, and gives masterful strokes to "South Pacific Medley," for rousing opener; later collection of pops are ably vocalized by Marjorie Lee and Herb Flemington. In bringing out his w.k. "Dance of the Spanish Union," "Holiday For Strings" and a new score from pic, "The Clown," he has the Flamingo Starlets illustrate the many measures. This is a neat touch, with the Lindsay-Sapphire choreography gloving each melody very well, and femmes terping in outstanding fashion. As background for Rafael Mendez, and Andy & Della Russell, orch is good, although a trifle under-accelerated

Magico Produces Rabbit

Continued from page 51

Most baffling bit of business to those in the know was Tenkai's casual wrapping of a silk in paper, snipping both in half, then restoring the silk.

Half-Hour Kinescope

Educational lectures, originality contests and dealer demonstrations took up most of the afternoons. Don Alan, of Chicago, was outstanding with his rings, silk and egg technique and his witty talk on TV. He ran a 30-minute kinescope of his most recent "Magic" show to demonstrate how his ideas worked out in actual use. J. E. Bobo, of Texarkana, Tex., skillfully exhibited and revealed his specialties with coins, ribbons and cards during his "Magicians Only" talk. Stewart Judah, of Cincinnati, explained in the minutest detail his approach to intimate entertaining with dice, cards and billiard balls at the final behind-closed-doors session.

A closeup team consisting of Don Alan, Bobo, Al Saal and Jack Chanin, of Philadelphia, later showed their micromagic at planned intervals for small groups.

The top conference awards for originality went to Bob Haskell and Milbourne Christopher. Haskell copped the Bromfield Trophy by making a miniature TV set out of a shoebox, milk bottle and coat-hanger, which produced a picture of a selected card on its screen. Christopher won the Haines Trophy by nonchalantly directing two spectators on the stage as they dealt and played a hand of poker while he strolled through the audience.

New president of the SAM for

for some of the Russell duets. From this initial venture, Rose can fill many bookings in class spots everywhere, if such bistros can stand the freight for such a specialized ensemble.

Andy & Della Russell please with sprightly song trainings. From Andy's solos comprising his fave disks of a few years ago to a new Coral release, "Heaven Help This Heart of Mine," into entrance of Della, the light spirit is maintained. Furthered by pair's warbling, interwoven with spice and cute touches, act bows off to big mitts.

Mendez proves his legendary prowess on the trumpet with complicated tonguing of "Tico Tico" and "Chapaneas," aided in rhythmic handclaps by tablers. Receives ovation for his brief but superlative musicianship. Will.

1953-54 is William Greenough, of Wethersfield, Conn. Gerald Kosky, of L. A., is the new first v.p. Beginning next month the magazine of the society increases a third in size, to 44 pages. The writer was elected to a fourth term as editor.

Final show of the conference followed the annual banquet. Introduced were Ace Gorham, of Derry, N. H.; Willard Smith, of Hoic'en, Mass.; Haskell; Ray Muse, of California, with his rollicking Gay '90s "Great Amuso" act, and Leslie Guest, who "startled" his fellow sorcerers with the rabbit-from-hat production.

Spotted in the audiences during the conclave were Dr. Harlan Tarbell, back from his British tour; Chop Chop, currently on the bill with Ted Lewis at Beverly Hills, across the river; MacDonald Birch, who troupes one of the few remaining large shows each year through the middle west; Bert Alerton, for years the cuspup specialist at the Pump Room in Chicago; Phil Thomas, whose tricks are seen on WBAL-TV in Baltimore, and Alvin Plough, editor of "The Linking Ring," magazine of the International Brotherhood of Magicians.

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Barns Stirring; Paper Mill in Hiatus; Lakewood, Niagara Prep Seasons

Paper Mill Playhouse, Millburn, N. J., is cancelling out summer productions this year for the first time since its inception in 1938. Theatre, which originally began as a strawhat operation, has gradually been shifting towards a winter stock setup. In 1944, house began enlarging on its summer season by extending presentations past Christmas. Playhouse, which will close June 13, with a probable opening around Aug. 15, has been running consecutive stock productions since April of last year.

Closing is due to a letup in business that usually begins in mid-June and runs through mid-August. Drop in attendance during that interval has been consistent since 1948, according to a management rep.

Benchley 'Frogs'

"The Frogs of Spring," the Nathaniel Benchley play adapted from his novel "Side Street," will be given a pre-Broadway tryout at John Lane's Ogunquit (Me.) Playhouse Aug. 3-8. Hiram Sherman and Anthony Ross, scheduled to appear in the Broadway presentation under the production banner of Lyn Austin and Thomas Noyes, will perform in the barn offering. Burgess Meredith will perform in the barn offering. Burgess will direct.

Personnel at the Ogunquit Playhouse, incidentally, will include Stanley Chase, publicity; Henry Weller, returning as business manager; and Robert Shaw, returning as treasurer.

Lakewood's Bow

Lakewood, Me., June 2. John Morley and Jan Sherwood have been engaged for leads by the Lakewood Theatre, which opens its 53rd season Saturday night (6) with S. N. Behrman's "Jane." Velma Royton will have the title role, and the cast will include Reynolds Evans, Eugene Stuckmann, Morley, Martha Randall, Bill Story, Lucille Sears and La Vonne Harris, with Henry Richards as director.

"Jane" will run through the week of June 8 and will be followed by "Two Adams for Eve," which will introduce Miss Sherwood; (Continued on page 60)

Conn. Solons' New Law Kayos Ban on Critic; Theatre Mgt. Still Sore

Hartford, June 2. Connecticut solons have written into law the right of a newspaper critic to attend and review performances at a house where he is persona non grata. It follows case of the Hartford Courant's Theodore Parker and the New Parsons Theatre. Parker was banned from the house for allegedly "savage reviews and columnizing."

Both chambers of the Connecticut legislature, by wide margins, have approved a bill preventing unjust exclusion of law-abiding citizens from places of public entertainment. In absence of any law, theatres and other amusement places, under common law, could exclude anyone they did not like for any reason they chose.

However, passage of the bill, similar to one in New York and in California, does not solve situation between the Courant critic and the New Parsons. The Courant has already editorially announced that, despite passage of the bill, Parker will not be re-admitted to the house, unless he is specifically invited to come back by the management.

In absence of coverage by Parker, the Courant is expected to disregard shows at the house, except for the usual advance items and ads. House is now closed and is skedded to relight in September.

From last reports, the house is just as adamant about the ban on Parker now as it was two months ago. Therefore no invitation is expected to be extended to Parker. What happens by the end of summer is anyone's guess.

Port Players' 15th

Milwaukee, June 2. Another strawhat troupe, The Port Players, kick off July 1 with the "Voice of the Turtle." It's the 15th season for Port Players, currently holding forth at Oconomowoc. Brace Kingsley directs; Kingsley Hull is manager.

Elsie Ferguson in Barn Return at Stockbridge

Stockbridge, Mass., June 2. William Miles swings into action at the Berkshire Playhouse here June 22. It marks the 23d season for this spot and the 15th under Miles' direction. His inaugural this season will have Elsie Ferguson in a new play, "And Two Make Four," by Courtney Abbott.

It will be her first appearance on the summer circuit and her first playing since "Outrageous Fortune" on Broadway 10 years ago, when she returned after a 13-year retirement. Her principal supporting player will be Anthony Kemble Cooper.

Sadler's 50% Sold For Sept. N.Y. Run

With its N. Y. engagement (beginning Sept. 13) still months off, Sadler's Wells Ballet of London has sold out half its run via mail orders, with over \$200,000 already received by the Sol Hurok office, troupe's American management. Expectation is that only side seats and \$1.20 duets (always the most difficult to sell at the Met Opera House) will be left by curtain time.

The 200G came in in two and one-half weeks, which means outgrossing any show on Broadway. It was also taken in, according to the Hurok office, without a single news ad, merely on newspaper stories about the engagement and via the Hurok mailing list. Hurok office ran its first ad, an 18x2, in the N. Y. Times and Herald Tribune 10 days ago (May 24), soliciting queries, and it received 2,000 letters requesting data on dates. Since a customer usually buys three or four performances, with average orders around \$20, the Hurok office estimates it will garner \$40,000 on an ad cost of \$150.

Sadler's, making its third visit to the U. S., it was here previously in the '48-'49 and '49-'50 seasons, while its junior troupe, Sadler's Wells Theatre Ballet, came last season. It will dance four weeks in N. Y., then tour for 15 weeks more. With a \$6 top (\$10.80 opening night), it should gross over \$400,000 (Continued on page 58)

DE LYON TO TAKE OVER COMEDY LEAD IN 'WISH'

Leo De Lyon, nitery comic, will take over the role of Itchy, comedy lead, June 22 in "Wish You Were Here," succeeding Larry Blyden. Latter recently stepped up from the understudy spot to replace Sidney Armus. Both Blyden and Armus are staying in the Arthur Kober-Joshua Logan-Harold Rome musical in supporting parts.

De Lyon was one of those originally auditioned for the comedy lead when the Leland Hayward-Logan production was being cast, but he had a conflicting commitment and was not selected. Armus got the part, was replaced by Ray Walston during rehearsals, but took over again when Walston withdrew because he felt he was unsuited for the role. Armus opened in the show and played it until a couple of weeks ago, when Blyden replaced him.

"Wish" is currently in its 50th week at the Imperial, N. Y.

Village Group Switching To Mass. Barn Setup

Trio Productions, which has been showcasing "The Plough and the Stars" at the Cherry Lane Theatre in New York's Greenwich Village for the past 11 weeks, will switch over to a strawhat operation this summer.

Group will wind up its off-Broadway stand June 21 and will take over the Rice Playhouse, Martha's Vineyard, Mass., for 10 weeks beginning June 29. Company plans to return to the Cherry Lane early in October with a new work, "The Wise Have Not Spoken."

Jessel to Emcee Yiddish Theatre Benefit in N.Y.

George Jessel will emcee a benefit show next Wednesday (10) at the Second Ave. Theatre, N. Y., marking the 75th anni of the Yiddish theatre in N. Y. Actors from the Yiddish and English stage will participate.

Benefit is being held under the auspices of the Hebrew Actors Union and the Greater N. Y. Committee for State of Israel Bonds.

'Hazel' Still Needs 130G To Get Even

"Hazel Flagg," the Jule Styne-Anthony B. Farrell production at the Mark Hellinger, N. Y., still needs around \$130,000 to get into the black. The musical version of "Nothing Sacred" was capitalized at \$240,000, including 20% overcall, and cost \$244,284 to bring in. First return of \$20,000 was paid to the backers last week.

For the five weeks ended May 9, the show grossed \$222,270 for an operating profit of \$40,385. That brought the operating net to date to \$108,986 and left \$135,298 still to be recouped. For the ensuing two weeks the musical grossed nearly \$72,000 for an estimated operating margin of \$3,500 to \$4,000. Last week's \$34,352 gross involved an estimated \$1,000 net more.

The show, currently in its 17th week, breaks even at around \$33,000 gross.

De Mille's 'Back to B'way' Big Jack-in-the-Boxoffice 25-Week, 110-City Tourer

A completely new concert attraction, whose subject material and artists are quite unknown to the field, has been booked solidly for a 25-week tour of 110 cities next season, in one of the major surprises of the longhair business. Event is the Agnes De Mille Dance Theatre, presented by Sol Hurok and booked by National Concert & Artists Corp.

Attraction, comprising 35 dancers, singers and musicians, has been booked at an average fee of \$3,500 to \$4,000. Tour consists mainly of one-nighters, with its longest stand only three days. Hurok and NCAC offices are themselves astonished at the way the attraction sold out. It's never played a performance yet; it's not a ballet troupe but a dance company, without a recognized repertoire, and its fee is relatively high. A couple of legit dancers, James Mitchell and Gemze de Lappe, head the group, but these names are unfamiliar (with none of the draw of a Markova, Graham or Danilova) to concert audiences.

Attraction, it's admitted, sold out among local concert managers around the country solely on the strength of two names, Hurok and De Mille, Hurok because it's synonymous with ballet and dance, and Miss De Mille because of her Broadway rep., her choreography for ballet troupes, and last year's autobiography, "Dance To The Piper."

Program, described as "from Bach to Broadway," will include De Mille dances in longhair, pop and comic mediums, with a work or two from her legit musicals included. Production cost of \$35,000 to \$40,000 is high for a concert attraction, and has to be amortized this season. NCAC execs say it's the biggest attraction of its type since the Ruth St. Denis group in 1924, and that they've never had such a long tour with a similar attraction. Success of the bookings has cued impresario Hurok, now in England, to plan a European tour for the organization the season following ('54-'55).

Guild High on 'Charcoal'

"Carolina Charcoal," musical folk drama with book and music by Lamar Stringfield, is being considered for production next fall by the Theatre Guild. Show would probably be tested this summer at the Westport (Conn.) Country Playhouse.

Title refers to the charcoal stick used by southern mountaineers in making moonshine whiskey.

Anti-Commie Politics, Not Policies, No. 1 Issue in Equity Elections

'Point' Backers Get 137 1/2% Return on 100G Outlay

"Point of No Return," Paul Osborn's dramatization of the John P. Marquand novel, made about \$75,000 profit on its \$100,000 investment, representing 137 1/2% return to the backers. Additional revenue will probably come from stock and amateur rights and a possible film sale.

Leland Hayward production, with Henry Fonda in his original starring role, closed a season's tour May 23 in Los Angeles. It played on Broadway all last season. When the show folded it had earned \$78,947 profit, but closing expenses reduced that figure. Thus far, \$30,000 net has been distributed, but the balance will be paid shortly.

222G to Needy By Actors Fund

A total of \$222,597.97 was meted out to needy actors and actresses by the Actors Fund during the fiscal year ended April 30. Sum included the cost of maintaining the Actors Fund Home, Englewood, N. J. Net receipts from special Actors Fund benefit performances during the past season totaled \$38,274. Summer theatre collections hit \$16,833.52 and the Actors Fund drive netted \$94,744.69. A total of 11,024 relief cases were handled during the year. Membership totaled 2,567.

Walter Vincent, Fund proxy since 1941, was reelected at org's 71st annual meeting held in N. Y. a week ago. Also reelected were Katharine Cornell, 2d vicepres; Vinton Freedley, treasurer; and Robert Campbell, secretary. Reelected trustees for three years were Marcus Heiman, Bobby Clark, Emil Friedlander, John Golden, John Alexander and John Schubert. Gilbert Miller was elected first vicepres to succeed the late Harry G. Sommers and Maurice Evans was elected to the board of trustees.

'BANANA' STILL LACKING \$57,290 TO RECOUP

"Top Banana," currently touring on the Coast, lost \$9,237 for the eight-week period ended April 11, bringing its unrecouped production cost to date to \$57,290. Total gross for the period was \$259,512.

According to the latest accountant's statement, the show's assets include \$27,630 in bonds, but \$12,831 due from the producers has since been reduced by the payment of \$10,000. Listed liabilities totalling \$42,475 include \$3,900 accounts payable; \$9,808 payroll taxes payable; \$28,000 withheld taxes payable and \$769 New York State non-resident tax payable.

The backers have thus far received \$148,750 return on the \$210,000 investment. However, potential profits from a cut-down version of the musical to play niteries following completion of current legit bookings, will be applied against the "Banana" investment, even though producers Paula Stone and Mike Sloane would not be contractually obligated to do so.

'Glory' to Open 7th Season Ir Williamsburg July 1

Williamsburg, Va., June 2. "The Common Glory," Paul Green's symphonic drama of the early Revolutionary period in Virginia, will open for its seventh season July 1. Performances will be given each night except Monday, through Sept. 6, at Lake Matoaka Amphitheatre.

Outdoor opus will be directed again by Howard Scammon, a member of the Department of Fine Arts at William & Mary College. Myra Kinch continues as choreographer. The cast of singers, dancers and actors is composed mainly of Virginia students, selected from auditions held throughout the state.

Politics, rather than union policies, has quickly been made the principal issue in the Actors Equity election to be held this Friday (5). That was expected, particularly with the entry of an independent ticket representing the conservative faction in the membership.

Indie slate is concentrating, on the political angle, calling Communism the "No. 1 problem which is facing all unions today." Regular ticket, representing liberal forces in the union, is stressing various Equity problems, however. Open meeting to discuss the issues was held by the liberals last week at Sardi's Restaurant, N. Y.

In a circular to the membership, a committee supporting the regular ticket pledged its "determination to build a better, stronger union to serve all the members" and cited as prime issues "exploring wider fields of theatre employment, Equity Library Theatre, pension plan, Negro employment, better contracts and improvement of unemployment insurance payments."

It asks of the independent ticket, "Where are their ideas or plans for a stronger, better Equity? Why did Ann Thomas and Loring Smith say they were too busy to accept the candidacy they were offered on the regular ticket, and then turn around and ran on an independent ticket? Why does Sidney Blackmer (whose Council attendance record was poor based on the time he was in New York) feel he deserves support for a more important post? Is their ticket representative of the multiple needs of the membership?"

Committee statement continues, "The regular ticket has stated its aims, its ideas, and its beliefs. They (Continued on page 60)

Anatol's 'Affairs' Calls For 4 Femmes, Not One, Schnitzler's Son Rules

Philadelphia, June 2. Penn Valley Play Series, Main Line subscription group which offered four plays this year using Broadway names at head of casts, had to cancel the final offering, Arthur Schnitzler's "The Affairs of Anatol," after the playwright's son, Heine Schnitzler, of Hollywood, refused permission for the production.

According to the Penn Valley management, they planned to use Uta Hagen in all four femme roles; but the son insisted his father intended the roles to be played by four actresses and not by one. Oscar Karlweis was to have starred in "Anatol."

In a last-minute substitution, Penn Valley will present Sidney Blackmer in "Second Threshold," the last play of Philip Barry, which Robert E. Sherwood had to complete for the Main Line dramatist.

THEATRE-EATERY SETUP FOR MIAMI BEACH STOCK

Miami, June 2. Another attempt at summer stock presentation in the greater Miami area will be undertaken with presentation of Somerset Maugham's "Constant Wife" for a two-week run beginning June 16. Prof. Sam Hirsch of the U. of Miami drama department is at the production-directorial helm. Horseshoe style staging in the former Club Morocco (550 seats) of the Casablanca Hotel on the beach calls for series of five plays, each to run two weeks.

Theatre - restaurant atmosphere will be retained in the big spot with table setups on the three elevations, beverage service during intermissions and post-show dancing. Admission scale calls for \$1.50-\$2 and \$3, plus tax.

On the agenda is "Anne of the Thousand Days," as well as Odets' "Rocket To The Moon," Moliere's "Would-Be Gentleman" and Molnar's "Liliom." Selection of the plays was made on the basis of their not having been presented in this area before. Non-Equity company will be comprised of local professionals and semi-pros. Official name of the group is Casablanca Playhouse.

Last attempt at presenting legit here by Sandy Scott and Nick Condos was a financial failure early last summer.

Play on Broadway

Me and Juliet

Rodgers & Hammerstein production of musical comedy in two acts, with music by Richard Rodgers, book and lyrics by Oscar Hammerstein 2d. Features: Isabel Bigley, Bill Hayes, Joe Mielziner, Ray Walston, Mark Dawson, Jackie Kelk. Directed by George Abbott; dances and musical numbers staged by Robert Alton; scenery and lighting by Jo Mielziner; costumes—Irene Sharaf; vocal and orchestral arrangements—Don Walker; musical director, Salvatore Delia. At Majestic, N.Y., May 29, 53, \$7.20 top.

24 Asst. Stage Mgr. Randy Hall
Electrician Edwin Phillips
Jewelry Charles
Candy Counter Boy Jackie Kelk
Piano Player Barbara Carroll
Drummer Herb Wasserman
Bass Fiddle Player Joe Shulman
Chorus Boy Michael King
24 Electrician Mark Dawson
Asst. Stage Manager Bill Hayes
Stage Manager Ray Walston
Chorus Director Patty Ann Jackson
Companions Manager Joe Lautner
Leading Man Arthur
Leading Lady George S. Irving
Costume Designer Helen Scott
Principal Dancer Bob Fortier
Principal Dancer Svetlana
Voice of Mr. Harrison Henry Hamilton
Voice of Miss Davenport Deborah Remsen
Dance Arranger Norma
Chorus Director Thomas Tadlock
New Principal Dancer Joan McCracken
Har And His Partner Ruth
After Dinner Music Gwen Harmon
Fisher
24 Usher Lorraine Haverstick
24 Theatre Patron Barbara Lee Smith
Dance: Francine Bond, Betty Bud-
Penny Ann Green, Lorraine Haverstick,
Patsy Ann Jackson, Helen Scott, Lucia
Lambert, Hoviet Leish, Sonya Lindgren,
Elizabeth Logue, Shirley MacLaine,
Cheryl Parker, Robert Alton, Jo Mielziner,
Thomas Tadlock, Norma Thornton, Joyce
Ann Warner, Rosemary Williams, Lance
Avant, Grant Delaney, John Ford,
Henry Hamilton, Ray Walston, Ar-
gentine Rodriguez, Bob St. Clair, Bill
Waber.

Singers: Adele Castle, Gwen Harmon,
Sueann Lowell, Theresa May, Georgia Reed,
Deborah Remsen, Helma Scott, Barbara
Lee Smith, Jack Drummond, John Ford,
Henry Hamilton, Ray Walston, Ar-
gentine Rodriguez, Michael King, Larry
Laurence, Jack Rains.

Rodgers & Hammerstein, the wonder boys of show biz, aren't setting the world on fire with "Me and Juliet," but they haven't pulled a clinker, either. This new musical is a good show with enough to satisfy general theatregoers; and it should have a hefty run. There's probably a juicy film sale in the property, too, if the author-producers are interested in that.

"Me and Juliet" represents a clear change of pace for the collaborators. It's a musical comedy plainly intended to be lighter and gayer than such previous shows as "King and I," "South Pacific," "Allegro" and "Carousel," but doesn't match the effervescence of their initial effort, "Oklahoma."

While the backstage yarn succeeds in its obvious aim of avoiding the stereotype characters and situations of that familiar field, it apparently suffers thereby, for in striving for novelty the authors have become mired in a complex, ponderous book. Thus, what is so manifestly meant to be lively, funny and touching, seems deliberate, humorous rather than comic, and confusing as often as it is affecting. There are no overwhelming smash moments.

"Me and Juliet" has a number of notable assets. The Oscar Hammerstein 2d book, although sacrificing romantic appeal to backstage realism, is believable and interesting. It is never dull, and in at least one sequence has genuine suspense. The Richard Rodgers music, while perhaps not his best, is better than most of his com- posers' best. And the Hammerstein lyrics have his virtuoso touch.

Also, Jo Mielziner's handsome scenery and lighting are not merely ingenious and decorative, but provide a fascinating view of the complicated backstage workings of a big Broadway musical. While there are no star, ames or performances in the cast, the principals in the show are generally attractive and proficient.

From a boxoffice standpoint, the R&H label should be a major draw. Moreover, the songs are a natural hype, particularly with RCA Victor, as the principal backer, to provide radio-TV plugging for its album and the show itself. Fact that R&H don't book theatre parties deprives the production of that initial boxoffice foundation, but the \$500,000-plus advance sale should carry it through the traditionally tough early summer months and into the lush fall period. After that, it will be up to word-of-mouth comment. RCA Victor exploitation and R&H name if the \$300,000 investment is to be recouped.

Locale of "Me and Juliet" is backstage, onstage, wings, light bridge, a dressing room, lounge, manager's office and backstage alley of a Broadway theatre. Characters are members of the company of a hit musical show and the plot involves two parallel romances. First of these is a triangle between a chorus girl, a jealous electrician and the assistant stage manager she falls in love with. Second is between the stage manager with a strict rule against

playing around with girls in his own show and the uninhibited new dancer who joins the troupe.

Show opens quietly as the cast arrives at the theatre and gabs on-stage before a performance, but presently picks up pace as the principal characters emerge and the situation develops. Yarn acquires animation and color and a degree of compulsion by the close of the long first act. It is faster and at times actually exciting in the violent second act, as the hulking electrician, at last aware that his girl has fallen for his young, mild rival, goes murderously berserk.

Of the songs, the obvious standouts for popular hits are two ballads, "No Other Love" (the music of which is taken from Rodgers' score for the recent NBC television series, "Victory at Sea") and "Marriage Type Love." Other likely standard pops are "A Very Special Day," "That's the Way It Happens," "Keep It Gay," "The Big Black Giant" (referring to the audience), "It's Me," "We Deserve Each Other" and "I'm Your Girl." However, there's isn't a poor song in the show. There was originally no overture, but one was added during the tryout tour.

Castings, normally a strong feature of R&H productions, seems uneven in the case of "Me and Juliet." Isabel Bigley, a looker with an agreeable voice, is acceptable in the femme lead, the role of the chorus girl. She seems curiously cool, rather limited in style, and appears to have developed little except assurance in the two and a half years since making her Broadway bow in "Guys and Dolls."

Admittedly, she's handicapped by the rather sordid implications of her opening moments, when the song "That's the Way It Happens," indicates she's having an affair with the goon electrician because he bought her French fried potatoes and a T-bone steak and she says she doesn't care about the theatre, but is only in it because the pay is good. It may be realistic psychology, but it hardly suggests the sort of romantic idea that though perhaps corny, a musical comedy patron might expect and prefer. Her "I'm Your Girl" number comes much too late after that.

Bill Hayes, a recruit from television, is likable and sings pleasantly as the assistant stage manager. Ray Walston is a knockout as the sternly efficient stage manager ("Is he a man or a machine?") and Mark Dawson is frighteningly convincing as brutish electrician, scoring particularly with a drunken song of triumph, "It Feels Good."

Joan McCracken clicks with the comedy and unabashed sexiness of the new dancer, but her terpsing and figger make it difficult to realize that it was only 10 years ago that she first struck Broadway as the ensemble ballerina who did the comedy fall-down in "Oklahoma." However, her singing of "It's Me" is a nifty.

Of the others, Jackie Kelk gives the expected, diverting portrayal of the candy counter salesman; Joe Lautner registers as company manager; Arthur Maxwell is properly hammy leading man; George S. Irving is acceptable as a vain pit conductor who thinks a mysterious woman in the audience is in love with him; Bob Fortier scores as the leading male dancer; Helena Scott is all right as the leading lady of the show-within-a-show, and Edwin Phillips is okay as a conscientious electrician.

George Abbott's direction is clean and well-paced. Robert Alton's staging of the dances and musical numbers has his familiar dynamic drive, although not invariably clear meaning. Irene Sharaf's costumes are, with few exceptions, suitable and stunning. And the Mielziner scenery and lighting are as impressive as any he has ever done.

As always, with their greater and lesser shows alike, it is as songwriters that Rodgers and Hammerstein stand out above everything else in "Me and Juliet."

Future B'way Schedule

Carnival in Flanders, Century, late September.
Tea and Sympathy, unspecified theatre, week of Sept. 30.
Little Hut, Coronet, Oct. 5.
Teahouse of the August Moon, Martin Beck, Oct. 15.
Solid Gold Cadillac, unspecified theatre, week of Nov. 2.
Kind Sir, Alvin, Nov. 4.
All Summer Long, unspecified theatre, week of Nov. 9.

Play Out of Town

Golden Ladder

Cleveland, June 2.
Karamu Players production of musical drama in two acts, with book by Joanna Roos, adapted from original play by Alexander King; music by Lehman Engel; lyrics by Lewis Allan and King. Staged by Benno D. Frank. J. Harold Brown, musical director; choreography, Christine Buser; sets, Tom Brennan; lighting, Katherine Kelley; cremer, Michael B. Brown. William Brown at Karamu Theatre, Cleveland, May 28, '53.

There is apparently a great deal of interest in "Golden Ladder," a new Broadway-slanted musical play tried out here by the veteran Karamu Players, and an imaginative, colorful production serves to illustrate some good potentialities in it. Lehman Engel, musical conductor for Broadway's "Wonderful Town," composed a large batch of hummable, often appealing tunes for it. Although some are faintly reminiscent, they are so well suited to the Negro idiom as the flavor-some, earthy lyrics by Lewis Allan and Alexander King.

In these respects the work comes closer to being an authentic Negro folk opera than "Carmen Jones," which was freely borrowed from Bizet's "Carmen." Stemming from the Biblical story of Joseph and his 11 envious brothers, its action was ingeniously transplanted to the Mississippi Valley of the 1900 era by Joanna Roos, taking idea from a play by King.

They turn the brothers into a group of hardworking, small-minded, bickering Delta farmers who resent their father's favorite son, a sensitive daydreamer, and do their dirtiest tricks to sell him down the river. It is told in a sketchy but bouncing fashion, jam-packed with episodic scenes, folk dances, and infectious mood melodies ranging from spirituals to blues, hot jive and boogie-woogie.

All of them are delivered with tremendous amount of engaging gusto and tangy authenticity by the 29-year-old Karamu group. For low-budgeted reasons, director Benno D. Frank used vividly imaginative tricks in projecting colored picture slides on sets to suggest the 20-odd scenes through which the modern Joseph travels when he leaves home disgraced after being framed in a shooting match by his brothers.

Authors give dialog in allegorical fable some touches of beauty and a warm feeling for the poetry of simple lives of Southern Negro farmers. Indignant speeches by the father, Jacob, strongly created role by George Arthur, who shouts for the Almighty to bring his son home, often recall "Green Pastures" in touching sentiment.

Same dateless air of simple sincerity infuses role of the semi-modern Joseph, his disillusionments, bitter plans for vengeance and final arrival at humility. Part is sensitively interpreted by John Greenwood, talented young Negro actor with pleasing voice plus a flexible style of hoofing, singing and acting in high-spirited manner.

Taken on surface values, without any Biblical annotations, the musical may have enough on the ball to make the Broadway grade, when given a more elaborate production in the autumn by Thomas Hammond and associates.

Welsh Dramatic Play

Scores in N.Y. Reading
Dylan Thomas's "Under Milk Wood," performed at the Y.M.H.A., New York, last week (28), is latest in the dramatic readings vogue—a "play for voices" which traces a typical day among the inhabitants of a Welsh village. Easily understandable though not elementary, piece has enough drama and comedy to appeal to further audiences, especially in university towns. Radio possibilities as a class program are excellent.

Like Dickens, Welsh poet Thomas concisely sketches vivid characters, these include a shrew and her husband who dreams of poisoning her, a frustrated schoolteacher with a secret yen for a saloonkeeper, and the usual town ne'er-do-well and loose woman. Thomas gives a colorful reading of the introduction and narrative links between the dialog and is assisted by a uniformly good group, including Roy Poole, Dion Allen, Sada Stewart, Allen Collins and Nancy Wickwire. Last-named is standout for the emotional depth and subtlety she brings to a wide variety of characterizations.

Milde Quaden, Met Opera soprano flew to Vienna from N.Y. Saturday (30) to sing in the opening performance of the Vienna Festival at Schoenbrunn Palace.

Inside Stuff—Legit

Walter Winchell's expose, by initials, of some surprising (suspect) names of legit pressagents, producers, et al., has resulted in a Broadway guessing game, also some misidentifications. This prompted Winchell to clarify that similar initials don't necessarily indict those on whom the pinko slip is not showing. The ATPAM (Assn. of Theatrical Press Agents & Managers) may also take action, under its constitution, against subversives.

The Publicists Guild of N. Y., comprising nitery and allied p.a.s., most of them close to Winchell, took the initiative because its incumbent president is reportedly to be summoned by the House un-American Committee, and the Guild doesn't want to have itself, even vicariously, linked. When the incumbent president refused to resign it forced others to quit the organization and thus put the spotlight on the suspects.

In line with its charge account plan for next season in Pittsburgh, the Theatre Guild-American Theatre Society has issued a brochure denoting the advantages of its plan and also listing eight possible subscription productions out of the scheduled 10 for the 1953-54 season. Among the shows which may be put on in that city by TG-ATS are "The Love of Four Colonels," "Picnic," "Dial M For Murder," "Time Out For Ginger," "The Crucible," "Seven Year Itch," "Time of the Cuckoo" and "Pal Joey."

Backers of the touring company of "The Male Animal," which closed in Chicago recently after being sent out on the road by producer Stanley Gilkey, included Gilkey, \$1,500; playwright Rosemary Casey, stage manager John Effrat, producer Rita Allen, producer Archie Thompson, souvenir program agent Kal Efron, producer Harry Rigby; publicist Sol Jacobson, \$500 each; producer Elaine Perry, show's flack Joseph C. Shea, producer Ted adoue, show's company manager Morry Efron, company manager Manning Gurlan, production assistant Selma Tamber, \$250 each. Production was capitalized at \$10,000, without provision for overcall. Profits were to be split 60-40 between the management and backers.

Backers of "Kind Sir" Joshua Logan production scheduled for Broadway presentation at the Alvin Theatre in November, are the play's author, Norman Krasna, \$24,000; Charles Boyer, show's co-star, \$15,000; producer-director Logan and his wife Nedda Harrigan Logan, \$10,500 each; Mary Martin, show's co-star and her husband-manager Richard Halliday, \$7,500 each. The production is capitalized at \$75,000, without provision for overcall.

Barn Notes

Farley Granger makes his legit bow on the strawhat circuit in "John Loves Mary," June 20, at Theatre-by-the-Sea, Matunuck, R.I. Fred Rayfield, former radio-TV editor for PM, will handle barn's publicity. . . . Comedian Jack Durrant, currently at the Latin Quarter, N. Y., is being sought by Herb Kneeter, Norwich, Conn., Summer Theatre producer, for his July production of "Mister Roberts" . . .

Jill Harmon, eight-year-old daughter of Lewis and Charlotte Harmon, operators of the Clinton (Conn.) Playhouse, will play one of the moppets in the Milton Lyon production of "Annie Get Your Gun" when it's presented at Clinton week of Aug. 3. . . . William Hughes joins the resident company at Lakewood Theatre, Skowhegan, Me.

Ben Janney returns to Vincent Y. Bowditch's Barn Stages, Nantucket, Mass., as production stage manager. . . . American preem of Prokofiev's opera, "The Gambler" (Aug. 12-15) is among the productions skedded for the eight-week season at the Plymouth Rock Center of Music and Drama, Duxbury, Mass., which opens July 6. . . . An original one-act, "This Way to Me," will be offered on a bill with "St. Simeon Stylites" and "Fumed Oak" at the Monomoy Theatre, Chatham, Mass., July 22-25. Barn begins operating July 1 with "The Importance of Being Earnest" . . .

Gene Raymond will appear in "Call Me Madam" at the Melody Fair Theatre, Toronto, week of June 15. . . . Music Theatre, Highland Park, Ill., opens June 12 with "The Great Waltz," which will run through June 21. Theatre operates on a non-profit basis, with all net profits going to philanthropic organizations.

Francis Compton will be featured in "The International Set" with Edna Best, Mildred Dunnock and Tom Helmore at Brandeis U., Waltham, Mass., June 9-11. . . . Wright King will appear in the tryout of "The Three-Toed Pony" at the Berkshire Playhouse, Stockbridge, Mass., week of Aug. 10. . . . Art Smith will appear with Debbie Reynolds in "Years Ago" at the Salt Creek Summer Theatre, Hinsdale, Ill., for a week beginning Friday (5). . . . Philip Kenneally will appear in "The Hasty Heart," starring Margaret Phillips and John Dall, at the Lydia Mendelssohn Theatre, Ann Arbor, Mich., for a week starting next Tuesday (9).

Jack Evans will be stage manager, John Lind assistant stage manager and Floyd Allen scenic designer at Isabel Rose Jones' Starlight Theatre, Pawling, N.Y., which starts its 20th season, for 10 weeks, June 30. . . . The Valley Players, Mountain Park Casino, Holyoke, Mass., will present "Nina" as their initial offering of the season June 15 and will wind up with "Gigi" week of Sept. 7. . . . A resident company of 20 will perform at the Penn Playhouse, Meadville, Pa.,

during its eight-week season beginning June 29. John W. Hulbert will be managing director and Cosmo Catalano will repeat as company manager of the non-Equity operation.

Ezlo Pinza will appear on the strawhat circuit this summer in a non-musical role in "The Play's the Thing." . . . Ethel Waters will tour the silo trail in a one-woman song and sketch show labeled "At Home With Ethel Waters." She'll be accompanied on the keyboard by Robert Beane. . . . June Havoc, Sally Forrest, Betty Furness and Richard Arlen will appear at the Pocono Playhouse, Mountainhome, Pa., this season. Billie Burke will appear in "Life With Mother," barn's opening show, June 12.

Howard Hoyt packaging "Carousel" and "Gentlemen Prefer Blondes" for strawhat presentation this summer. . . . Nutmeg Playhouse, Brookfield Center, Conn., begins an eight-week season July 2. Barn will function under Virginia Wren's direction and will play three-day weekend, with remainder of the week to be filled by special offerings. . . . Jimmy Savo will tour the silos in a pre-Broadway tryout of a variety show for which Wolfgang Roth will do the sets. . . . Don Finlayson will be scenic designer at the Totem Pole Playhouse, Caledonia Park, near Chambersburg, Pa. Theatre will operate from June 6 to Aug. 15.

David Daniels, who played the Russell Nype part in the touring company of "Call Me Madam," will repeat role this summer with the Pittsburgh Civic Opera; Neptune Circus Theatre at Asbury Park, and with Louisville Summer Opera.

Sadler's

Continued from page 57

for the N. Y. engagement, while the overall U. S. tour should take in \$2,000,000. Since the troupe is a semi-official, subsidized, non-profit organization, tickets are tax exempt.

Troupe, under direction of Ninette de Valois, will be headed again by Margot Fonteyn, Violetta Elvin, Beryl Grey and Michael Somes. Moira Shearer, here the last two times, won't return. Formerly a top ballerina with Sadler's, she now has guest ballerina status with the troupe because of her film commitments, although she dances regularly with them in London. (She just signed a pact with Alexander Korda for two pic at a £50,000 (\$140,000) fee, one of the highest paid to a pic star in Britain.) Svetlana Beriosova, lead dancer with Sadler's Wells Theatre Ballet, has been moved up to the parent company, and will be one of the leads for the U. S. engagement.

Show Finances

MOON IS BLUE (As of April 25, '53)

Original investment	\$ 75,000
Production cost	44,380
Tryout loss	3,735
Gross for last eight weeks	82,360
Profit for last eight weeks	3,712
Total profit to date	204,926
Recently distributed profit	7,500
Total distributed profit to date	192,500
Bonds	2,000
Cash reserve	10,000
Balance available	426

(Note: The Aldrich & Myers production (in association with Julius Fleischmann) of the F. Hugh Herbert comedy opened March 8, 1951, and closed last Saturday night (30) at the Henry Miller, N. Y., after 924 performances. A second company, separately financed at \$60,000, involved \$25,891 production cost and earned \$160,593 profit. A third company, separately financed at \$50,000, came out exactly even. Profits from the film edition produced independently by Herbert and director Otto Preminger, and currently being released by United Artists, are still to come. London production of the play by Jack Hylton is due in a few weeks.)

Legit Bits

Dancer Audrey von Clemm will be married in Philadelphia today (Wed.) to Mark Roberts, actor recently in the touring edition of "Dial M for Murder" and the "Hawkins Falls" tele series. Aldrich & Myers, whose schedule for next season already bulges with scripts, have optioned "Day of the Harvest," which Helen Upshaw will dramatize from her own novel. Producers have dropped their option on Joseph Kramm's "Gypsies Wore High Hats" and have returned \$60,000 of the \$80,000 investment.

Warren Wade, general manager of the television department of WOR, New York, may enter the legit field this summer with a stock company at the Longacre, N. Y., which the station formerly used as a radio theatre. Venture hinges on whether the unions will make acceptable concessions. Angna Enters will play a week's engagement, opening June 22, at the Bermudiana, Hamilton, Bermuda, with her "theatre" repertory of mines. Producer Alexander H. Cohen has opened an office in London. Incidentally, he has dropped his option on Patrick Hamilton's "Man Upstairs."

Company manager Carl Fisher and his actress-wife Peggy Cass, traveling in Morocco, report a local film house showing "Philadelphia Story" and "Vengeance of a Texan" as a dual bill and that "b.o. was brisk." Author's agent Claire Leonard is writing two books, one of reminiscences and the other advice to aspiring playwrights. One of her clients, Robert Thom, an editor with a publishing house, has been awarded a Henry fellowship. Two of his scripts, "Althea" and "Minotaur," are going the rounds. Harold Winston is forming Negro and white repertory companies to appear at Caravan Hall, N. Y.

Agent Lillian Arnold reports that Roger Boxill has won a Fulbright fellowship to the Royal Academy of Dramatic Art, London, and sails Sept. 15 to start study. As a memorial to the late actress Norma Chambers, a committee including Esther Hawley, Edith Oliver, Mary Patton and Florence (Mrs. Robert) Rapport is collecting funds for a scholarship for dramatic study with Madalyn O'Shea. Playwrights Co. is now set to produce Samuel Taylor's "Sabrina Fair" for which Barbara Bel Geddes will play the title part.

Jerome Mayer and Irl Mowery have optioned "Lullaby," by Don Appell, for a strawhat tour and possible fall production on Broadway. Helen Craig has replaced Jo Van Fleet in "Maya," which opens next Tuesday night (9) at Theatre de Lys, N. Y. Richard and Dorothy (Mrs.) Rodgers have donated \$5,000 and the Rodgers & Hammerstein Foundation has contributed a similar amount for the Minor Latham Drama Workshop at Barnard College. Margalo Gilmore is now definite for the cast in "Kind Sir," in which her husband, Robert Ross, will also have a featured role. Ben Marden will reportedly have a financial interest in the Edward Choate-George Ross production of "Murder Mistaken," which is slated to go into Marden's Playhouse, N. Y.

David Burns to make his film bow in the Danny Kaye starrer, "Knock on Wood," at Paramount. David Knight, American drama student in London, will play opposite Audrey Hepburn in Billy Wilder's "Sabrina Fair" for Par. David M. Fisher has resigned as managing director of the Fort

Wayne Civic Theatre, a post he's held since 1950.

Robert Ross and his actress-wife Margalo Gilmore sailed for Europe yesterday (Tues.) on the Mauretania. Margaret Wycherly and Met soprano Nadine Connor off to Paris Friday (29) on the Flandre. Dramatist Mary Chase in from the continent last week accompanied by husband Robert L. Chase, who is associate editor of the Denver Rocky Mountain News. Mae West settled for \$15,000 last week her \$250,000 damage suit against the Hotel Chatham, N. Y., for injuries sustained four years ago when she slipped on a bath mat. The mishap forced the closing of her hit revival of "Diamond Lil." Revised version of "Mister Roberts," from which all references to God had been deleted, was banned last week at Mitchell Air Force Base, L. I., on the orders of Capt. Matthew Abruzzo, officer in charge of entertainments. Original edition of the Thomas Heggen-Joshua Logan success was tabued for performance for soldier audiences in Germany two years ago when a general's wife objected to it.

Ticket broker Louis Schonceit and his wife and business associate Renee Carroll, left over the weekend for their annual vacation on the Coast. They're due back about Aug. 1. Producer-director Robert Breen recovered from a sinus infection. Reginald Denenholz, of the Theatre Guild press department, planes next Wednesday (10) for a month's playgoing in London, Stratford and Paris.

Anthony B. Farrell has optioned, "Ask for the Moon," a dramatization by George Victor Martin of his novel, "Mark It with a Stone." "World Theatre" described as a picture history from ancient ritual to Broadway, edited by Tom Prideaux, associate editor of Life, and using pictures from that mag's library, is due for publication by Greenberg next November.

Robert Corris, manager of the Auditorium, Rochester, has opened a nitery, the Beachcomber, in that town. There's a 400-seat Playhouse in the French Institute Building, N. Y., where Aldrich & Myers is moving its offices from the about-to-be-raised Empire Theatre Bldg., N. Y.

Betty Field will star in "Peaceable Kingdom," Mary Drayton comedy formerly titled "Salt of the Earth," to be tested June 22 at the Westport (Conn.) Country Playhouse, with a fall production contemplated by the Theatre Guild. Elmer Rice, the actress' author-husband, will stage the show. "My 3 Angels," Sam and Bella Spewack's adaptation of the Albert Husson comedy, will be published Aug. 1 by Random House. Barbara Joyce will be in the cast of "School for Scandal," opening the Westport season June 15. J. Myles Putnam is joining "Pal Joey" in Chicago.

Lennie Hirshan and Jay Schraier have joined Hillard Elkins in the William Morris legit-TV department. The 1953 summer session of the Neighborhood Playhouse School of the Theatre, N. Y., will run from June 22-July 31. The Gilbert W. Gabriel Memorial Award in drama will be presented to a student at Williams College, Williamstown, Mass., at the school's Adams Memorial Theatre, following a performance of "Mister Roberts" Friday (5). Robert Lenn and William Whiting open the second season of the American Lyric Theatre, N. Y., June 17. Priscilla Dodge, who's been working with the touring shows put on by Westinghouse, to be married June 12 to Harry B. Gardner, Jr., display exec, who's also been active in the Westinghouse shows.

'Carousel' Fine \$51,400 As It Winds Up in L.A.

Los Angeles, June 2. Two shows in town this frame, "Top Banana," which rekindled the Biltmore last night (Mon.), and "Hard to Be a Jew," in its final fortnight at the 376-seat Civic Playhouse.

"Carousel," initial offering of the 16th Civic Light Opera season, finished Saturday (30) at the 2,670-seat Philharmonic Aud with \$51,400 for its fourth frame. Tally gave the show a whopping \$196,100 for the run, about 90% capacity. "Hard to Be a Jew," the Maurice Schwartz production, hit another okay \$3,200 last week. It will close June 14.

'SP' \$59,300, Hub; \$41,220, Detroit

Boston, June 2. "South Pacific," starring Martha Wright and George Britton, wound its second week at the 2,900-seat Opera House with a hefty \$59,300. House is scaled at \$4.80 top. Musical continues to nab hefty boxoffice activity, and the three remaining weeks are expected to hold up strongly, with hefty advance sale reported.

Second Det. Week Fine
Detroit, June 2. "South Pacific," with Janet Blair and Webb Tilton, reaped a fine \$41,220 in the second week of a nine-week run at the Shubert. The Cass, town's other legit, has closed for the season.

'POSTER' WINDS TOUR WITH \$18,800 IN D.C.

Washington, June 2. "Fourposter" wound up its long Broadway and road run last week with a nice \$18,800 at the National Theatre for its single week stand.

Final Saturday night, of the Hume Cronyn-Jessica Tandy starrer was a sentimental occasion. Washington Post drama critic Richard Coe made a speech to the audience on how "Fourposter" had gotten its real start at the nearby Olney Summer Theatre a couple of summers ago and then gone on to New York. Coe then presented a bouquet to Miss Tandy and was followed by Cronyn, who also addressed the audience. Windup was "Auld Lang Syne" played by the house orch.

National now goes dark until stand of "Guys and Dolls" at \$4.80 top. Advance mail sale is reputed running very heavy.

'Ladies' \$8,600, Toronto; 55G for Five-Week Run

Toronto, June 2. Winding up a five-week stanza, "Good Nite Ladies" did \$8,600 on its final week at the Royal Alexandra here, with the 1,525-seater scaled at \$3.50 top, with tax. Town was flooded on twofers for a 60% sale.

Show did a total gross of just under \$55,000 for the five-week run.

'McThing' Winds Tour In Pitt With Okay \$25,000

Pittsburgh, June 2. Helen Hayes in "Mrs. McThing" wound up one of the most successful legit seasons in history here last week at the Nixon with \$25,000. At the same time, the tour of the ANTA click came to an end.

On the heels of rave notices right down the line, "Mrs. McThing" until midweek was running ahead of the year's non-musical leader, "The Fourposter," but fell behind it with the arrival of the long holiday weekend.

'Banana' \$32,800, S. F.

San Francisco, June 2. "Guys and Dolls," which played San Francisco a year ago, returned Sunday night (31) to the 1,550-seat Geary. Another repeater is "Carousel," which opened last night (1) at the 1,775-seat Curran. Season's sale for Civic Light Opera, four musicals, is \$250,000, with "Carousel" officially opening season.

Third and final week of "Top Banana" showed sparkle.

Estimate for Last Week
Top Banana, Curran (3d wk) (M-\$4.80; 1,775) (Phil Silvers). Finaled with \$32,800.

B'way Dips, But Holiday Rain Helps; 'Juliet' NSG Press, Sellout \$27,300 (4), 'Can-Can' SRO \$50,900, 'Season' \$25,200

Attendance on Broadway was generally down a bit last week, but the trend was uneven, as a few shows, including those scheduled to close, took last-minute b.o. spurts.

Business was slack the early part of the week, but receipts jumped suddenly Saturday (30) when the rain, presumably cancelled plans of many residents to go out of town for the holiday weekend. According to precedent, trade is due to go into a steady decline this week, continuing through mid-August.

Last week's sole opening and the season's finale, "Me and Juliet," drew disappointing notices, but played to capacity its first four performances and is sold out for the first few weeks. "Can-Can," the other recent entry, also went clean, having been sold out in advance.

The four closings last week included "Children's Hour," "Evening with Beatrice Lillie," "Moon Is Blue" and "Time of the Cuckoo." Only future closing scheduled thus far is "Guys and Dolls," which vacates town June 27 for a six-week engagement in Washington, but returns Aug. 10. "South Pacific," currently in Boston, returns here June 22.

Estimates for Last Week
Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top prices; number of seats, capacity gross and stars. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

Can-Can, Shubert (4th wk) (MC-\$7.20; 1,361; \$50,180). Got \$50,900 (previous week, \$50,800); figures represent capacity limit, as no commissions are given on theatre parties.

Children's Hour, Coronet (24th wk) (D-\$4.80; 1,027; \$27,378). Nearly \$12,900 on twofers (previous week, \$9,800); closed last Saturday night (30) after 189 performances; production represents a deficit of about \$25,000 on its \$50,000 investment; will tour next fall.

Crucible, Beck (19th wk) (D-\$6-\$4.80; 1,214; \$28,000). Over \$16,200 on twofers (previous week, \$15,700).

Dial M for Murder, Plymouth (31st wk) (D-\$4.80; 1,022; \$29,815) (Maurice Evans). Over \$26,600 (previous week, \$27,600).

Evening with Beatrice Lillie, Booth (35th wk) (R-\$6-\$7.39; \$24,184) (Beatrice Lillie). Nearly \$24,100 (previous week, \$19,100); closed Saturday night (30) after 275 performances for an estimated profit of \$150,000; will tour in the fall.

Fifth Season, Cort (19th wk) (C-\$4.80; 1,056; \$25,277) (Menasha Skulnik, Richard Whorf). Approached \$25,200 (previous week, \$24,600).

Guys and Dolls, 46th St. (132d wk) (MC-\$6.50; 1,319; \$43,904). Just \$32,000 (previous week, \$33,100); exiting June 27, but returns to same house Aug. 10.

Hazel Flagg, Hellinger (16th wk) (MC-\$7.20; 1,527; \$53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting, Almos). \$34,400 (previous week, \$35,900).

King and I, St. James (114th wk) (MC-\$7.20; 1,571; \$51,717) (Alfred Drake). Nearly \$39,700 (previous week, \$41,200).

Me and Juliet, Majestic (1st wk) (MC-\$7.20; 1,510; \$58,000). Opened last Thursday night (28) to unanimously disappointing notices (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram & Sun; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); first four performances drew a sellout \$27,300.

Misalliance, Barrymore (15th wk) (C-\$3; 1,060; \$24,996). Just missed \$12,000 on twofers (previous week, \$12,700).

Moon Is Blue, Miller (17th wk) (C-\$4.80; 920; \$21,586) (Donald Cook, Biff McGuire, Janet Riley). Nearly \$7,100 on twofers (previous week, \$8,100); closed Saturday night (30) after 924 performances, at a profit of about \$210,000 on a \$75,000 investment.

Mv 3 Angels, Morosco (12th wk) (C-\$6-\$4.80; 1,012; \$26,000). Almost \$12,200 (previous week, \$22,400).

Plenic, Music Box (14th wk) (CD-\$6-\$4.80; 1,012; \$27,800). Nearly \$28,100 (previous week, \$28,000).

Porcy and Reas, Ziegfeld (12th wk) (C-\$6; 1,628; \$48,244). Over \$29,000, exclusive of tax, which the non-profit show retains (previous week, \$31,100).

Seven Year Itch, Fulton (28th wk) (C-\$6-\$4.80; 1,063; \$24,400)

(Tom Ewell). Nearly \$24,700 (previous week, \$24,700).

Time of the Cuckoo, Empire (33d wk) (CD-\$4.80-\$6; 1,032; \$25,056) (Shirley Booth). Almost \$22,000 (previous week, \$18,700); closed Saturday night (30) after 263 performances, at a profit of about \$60,000 on a \$75,000 investment; will tour next season with another star as femme lead.

Time Out for Ginger, Lyceum (26th wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Nearly \$12,000 (previous week, \$13,500).

Wish You Were Here, Imperial (49th wk) (MC-\$7.20; 1,400; \$52,080). Almost \$40,900 (previous week, \$42,700).

Wonderful Town, Winter Garden (14th wk) (MC-\$7.20; 1,670; \$54,173) (Rosalind Russell). Nearly \$55,200 again.

'Joey' \$32,000, 'Faces' 25G, Chi

Chicago, June 2. Theatre business took a slight drop last week, with prospective patrons fleeing the hot weather during the holiday weekend. Outlook is cheerful for the three remaining shows.

Bigger business is due in July when the tourists come by, and all attractions expect to last out the summer season.

Estimates for Last Week
Mald in the Ozarks, Selwyn (4th wk) (\$4.20; 1,000). Two-on-a-ticket deal keeps this alive with a comfortable \$11,000.

New Faces of 1952, Great Northern (3d wk) (\$5; 1,500). Hot weather slackened the good pace, slightly but show still caught an encouraging \$25,000.

Pal Joey, Shubert (\$5; 2,100) (2d wk). Drawing well with robust \$32,000.

'DOLLS' MILD \$29,700 IN 7-SHOW, 2-WAY STAND

Berkeley, Cal., June 2. Touring edition of "Guys and Dolls" got a mild return last week, with a total of \$29,700 in seven performances. Musical drew \$18,700 in four performances Sunday-Tuesday (24-26) at the Auditorium, Portland, and added \$11,000 in three performances Friday-Saturday (29-30) at the Auditorium here. The three days in Portland were the windup of a six-day engagement there.

"Guys" opened a stand last Sunday night (31) at the Geary, San Francisco, just four days short of two years after the same company launched its tour at the same house.

'Colonels' Tasty \$22,800 In Second Philly Week

Philadelphia, June 2. Marquee strength proved a big help to "The Love of Four Colonels," which upped its first week's take during its second stanza. Last straight play of the season, "Colonels" was windup for the Theatre Guild-American Theatre Society 12-play subscription series.

Boxoffice advance on "Carnival in Flanders," slated for Forrest, June 8, has proved disappointing, in comparison to two recent predecessors, "Can-Can" and "Wonderful Town." Forrest, town's only air-conditioned legit house, will remain dark this week until "Carnival" comes in for a three-and-a-half week run.

Estimates for Last Week
Love of Four Colonels, Forrest (2d wk) (Rex Harrison, Lilli Palmer). Lone stage entry benefitted by conventions and stars' drawing power. Tasty \$22,800.

'Road' \$5,500, Seattle

Seattle, June 2. "Tobacco Road" didn't cash in on the banning publicity out of nearby British Columbia. Friday and Saturday alone were really fair.

In at the 1,500-seater Metropolitan for a week, at house scaled from \$3.75, the take was around \$5,500.

Plays Abroad

Guys and Dolls

London, May 23

Prince Little (by arrangement with Williamson Music, Ltd.) presents a new production of the musical "Guys and Dolls" based on the story by Damon Runyon. Stars Vivian Blaine, Sam Levene, Jerry Wayne, with Libby Holman, Mollie King, and Frank Leeson. Book by Jo Swerlow, lyrics by J. Lee. Music by Frank Loesser. Dances and musical numbers staged by Michael Kidd. Set design by Jo Swerlow. Staged by George C. Scott. Production produced by Arthur Lewis. At Coliseum, London, May 23, '53, \$2.25 top.

Nina Adelaide	Vivian Blaine
Miss Detroit	Sam Levene
Sky Masters	Jerry Wayne
Sarah Brown	Libby Holman
Nicely-Nicely Johnson	Mollie King
Harry the Horse	Frank Leeson
Big Julie	Jo Swerlow
Rusty Charlie	Michael Kidd
LT. Brannigan	George C. Scott
Joey Billmore	Arthur Lewis
Society M's	Jo Swerlow
Liver Laid Out	Jo Swerlow
Matilda Cartwright	Colleen Clifford
Mimi	Jo Swerlow
Angie the Ox	Jo Swerlow
Arvid Abernathy	Ernest Butcher

Ever since "Guys and Dolls" opened on Broadway more than two-and-a-half years ago, everyone on this side of the Atlantic has been asking the same question: will the British public understand it? The answer was given in clear and unmistakable terms at the Coliseum, and doubts no longer exist. This is another American musical which is here to stay for a long time.

From the point of view of a typical British audience, the colorful and racy Runyonesque presents little difficulty. Odd words and expressions may occasionally prove baffling, but taken in their context, the meaning becomes perfectly clear. Anyway, there's an abundance of vitality, wit and general good humor that only a sour misanthrope would quibble over such a petty point.

For more than three months, Arthur Lewis has been at work in London reproducing the show, and his painstaking attention to detail has paid off handsomely. Admittedly, he had the advantage of having the original Broadway leads, but he must take credit for welding the British and American components into a smooth, forceful and spirited production which is distinguished by its vigorous presentation.

As the curtain rose to the opening dance routine, the fabulous Runyon characters were brought to life in a scene that immediately established the tempo. The stage was alive with movement and an assortment of personalities who have been the intimate friends of a host of Runyon fans for years past—men and women with a fascinating appeal and a down-to-earth outlook.

The surest feature of the production, however, is the effective way in which the music and lyrics blend with the yarn and capture the Runyon spirit. The tunes had been gradually trickling into London, but for most of the audience they proved to be a fresh and tasty dish, with almost every song a showstopper. Frank Loesser gave them the goods, and the cast delivered 'em.

Although there was some ill-mannered reaction from a small section of the gallery, the stars had every right to be proud of their performances and their contributions were in the top bracket. Vivian Blaine, repeating her role as the principal doll (Miss Adelaide), went through her performance with a sparkle and gaiety that proved infectious. She wowed 'em with "A Bushel and a Peck" and "Adelaide's Lament," but she capped her earlier triumphs with her scintillating interpretation of "Take Back Your Mink." Sam Levene, doing a great job as Nathan Detroit, playing the part with measured restraint and getting a natural reaction. He duets "Sue Me" with Miss Blaine in fine style.

Jerry Wayne also gets top rating for his portrayal of Sky Masters, the bigtime gambler who winds up marrying a mission girl. There is more sentiment than comedy in this role. His tunes are in the same key, but he handles them with confidence. "Luck Be a Lady" was a fine vehicle for him.

A local girl, Libby Webb, was selected to play Sarah Brown, the mission doll, and the choice could

hardly have been bettered. She acts intelligently and sings delightfully. Allowing for the fact that a British audience was leaning in her favor, she deserved and got a hefty mite for the way she sang. "If I Were a Bell," immediately after the frenzied Havana number.

Stubby Kaye, playing Nicely-Nicely Johnson, also joined the ranks of show stoppers with "Sit Down, You're Rocking the Boat."

Myro.

The Uninvited Guest

Henry Sherek's production of drama in three acts by Mary Evelyn Bell. Staged by John Mills. Directed by Frank Hauser. At St. James' Theatre, London, May 27, '53, \$2.15 top.

Joan Mills	Joan Greenwood
Cathleen Nesbitt	Cathleen Nesbitt
Ladon Brook	Ladon Brook
Clive Morton	Clive Morton

When Vivien Leigh's illness caused Laurence Olivier to postpone his Coronation season, he leased his theatre to Henry Sherek for this production. As a stopgap it may suffice for a brief spell, but on its own merits this is unlikely to stand up for long. It is a strange choice for the air of gaiety pervading London, dealing with mental deficiency, and does neither the author nor the star justice. John Mills has a strong drawing power mainly because of his screen popularity; hence the premiere was warmly received. As a stage play, its chances in the U. S. are slim; it could be adapted to better advantage as a film.

This is a novelistic story of a titled woman hiding a guilty secret about her son until an unhappy twist of fate forces her to confess he is illegitimate. It is a bitter, unsatisfactory play that solves no problem and achieves no happy outcome. The boy's violent rages were beyond his widowed mother's control.

When one of these outbursts results in the death of the estate's bailiff, the local doctor puts him in a home for mental defectives. After 20 years' detention, the son returns home claiming complete sanity, enraged that no attempt had been made for his earlier release. The bailiff's daughter, whom the mother hopes will marry her younger son, is strangely drawn to the unwanted newcomer. When the mother realizes the couple are falling in love she confesses that the girl's father had been her lover and that they are half brother and sister. The stricken man then appreciates the real motive for his lengthy incarceration, but controls the urge to violence that he knows would put him back in purgatory.

John Mills, looking fierce in an unnecessary, flaming wig, has to register non-stop frustration and rage. His brief moments of tenderness with the sympathetic girl only throw into relief the monotony of his role. Joan Greenwood has a gentle, elfin manner, well-suited to the understanding character she portrays, while Cathleen Nesbitt is suitably fearful and conscience-stricken as the mother. Clive Morton hides comfortably behind a facade of medical discretion as the family doctor. Lyndon Brook sails casually through his role of the younger brother unperturbed at the blasting of all his hopes of family inheritance.

Clem.

Monomoy Sets 10 Plays

The Monomoy Theatre, Chatham, Mass., will begin operating July 1 with Mary B. Winslow functioning as producer for her 10th season. Tom Tyrrell will direct the 10 plays to be produced during the summer, while thespians returning include Kathy Dugas and Willard Giles. Rose Pasquarelli will return as business manager.

Barn will wind up its season Sept. 5.

Oil Companies Talk Pic Deal for N.Y. Ballet Co.'s New 'Filling Station' Hit

Deal whereby Standard-Vacuum Oil of N. Y. would film the N. Y. City Ballet's new hit, "Filling Station," for showing to non-theatrical audiences through dealers, has fallen through. But Standard Oil of N. J., which financed Robert Flaherty's "Louisiana Story," is now negotiating with the dance troupe, while the Petroleum Institute and Arabian American Oil Co. are also interested.

"Filling Station," horse-opera style comic ballet about assorted doings at a gas station, with music by Virgil Thomson (who also wrote the "Louisiana Story" score) and choreography by Lew Christensen, scored a big hit when presented by the NYCB at City Center, N. Y., last month. Standard of N. Y. first inquired about a film short, with which the NYCB was agreeable, as a means of aiding the City Center's current public drive for funds.

The NYCB is interested in a deal whereby it would have exclusive rights to the film for one year, for either TV or for theatres as a shorts subject, restricting 16mm rights during that time. Then it would release all rights to the Oil company involved.

Barns

Continued from page 57

"Tons of Money," a package musical, and "Carousel." Technical staff will include Gerald O'Brien as stage manager, Joseph Leahy in charge of decor, Benjamin Gilbert as scenic artist, Dan Butt and Michael Macready.

Niagara Falls Season Set

Maude Franchot's Niagara Falls Summer Theatre will reopen June 22 and run until Sept. 30.

Eleven attractions have been booked to date, including "Loco" (Dagmar and Arthur Treacher), "John Loves Mary" (Farley Granger), "Finian's Rainbow," "Peg O' My Heart" (Margaret O'Brien), "Gentlemen Prefer Blondes" (Betty Bartley), "Plays the Thing" (Magda Gabor), "Carousel," "Winslow Boy" (Raymond Massey), "Annie Get Your Gun," "Life With Mother" (Billie Burke) and "Brigadoon."

Pocono Staff Set

Mountainhome, Pa., June 2. Rowena Stevens, producer-manager of the Pocono Playhouse here, announced her staff for the forthcoming 14-week season. Returning as directors will be John O'Shaughnessy and Richard Bender. Heading the technical division is George Maxfield, instructor in theatre arts at Columbia U. David Ballou will be scenic designer. Wilbur Dorsett, stage manager last season for the Playhouse in the Park, Philadelphia, will ditto at the Pocono Playhouse this season. Helen Day-ton will return as assistant stage manager, and Dixie Lee as publicist.

Playhouse will open Friday, June 12, with Billie Burke starring in "Life With Mother."

Rochester's Summer Try

Rochester, N.Y., June 2. The Arena, local year-round theatre-in-the-round, today announced an eight-week summer season beginning June 30. The four shows, which run two weeks each, are "Jane," "For Love or Money," "Ten Little Indians" and a pre-Broadway tryout run of Mike Stewart's new musical, "Solomon Grundy." It will be the first musical staged in the three-year history of the local resident stock group.

Lynne Carver at Lakeside

Worcester, Mass., June 2. Lakeside Summer Theatre, near Putnam, Conn., will be managed this season by Carmelita Parma, who has driven here from the Coast to take over. Bob Stringer, co-owner, will be busy in New York with his music.

Leading woman again will be Lynne Carver, former film actress, who has recovered from several serious operations performed last winter.

Old Log's 13th Season

Minneapolis, June 2. With Don Stolz again directing for the sixth consecutive season, the Old Log strawhattee tees off June 10, with "Mister Roberts" as its opening attraction, and 13 other offerings scheduled to follow. This will be the 13th consecutive season for the Old Log.

TORONTO 'FAIR' TEEING OFF WITH 16G ADVANCE

Toronto, June 2.

With a \$16,000 advance sale on the 16-week season of "Melody Fair," this on opening ad, rehearsals teed off Monday (1) for "Call Me Madam," starring Gene Raymond and Jacqueline James. This leads off the third "Brill-Kamler season in Toronto of tent theatre-in-the-round, with the duo's venture now located in the Canadian National Exhibition, on a 10-year lease, at the invitation of the CNE directors.

Formerly located in midtown Dufferin Park, where the "Melody Fair" productions of Broadway musicals last season grossed \$260,000 at \$3.40 top, the move to the CNE sees the seating capacity increased to 1,800 over last season's 1,650. Run will go 16 weeks over last season's 14 weeks, with scale the same.

With "Madam" rolling week of June 15, Gene Lockhart follows in "Paint Your Wagon." With 70 Canadians on the payroll, this including the chorus and dance ensembles, orchestra, technicians, guest stars and principals signed include Walter Cassell, Gail Manners, Virginia Haskins, James Hawthorne, Nina Olivette, Gil Lamb, Kaye Connor, Virginia Oswald, Ted Scott, Edmund Dorsey, Teddy Hart, Ralph Herbert, Robert Smith, Kathryn Albertson, Andrew Gaiety, Robert Shafer, Ira Petina, Viviane Bauer, Cynthia Latham, Jon Crain and Stanley Carlson.

For the 16-week season, Arthur Lief is back as musical director; Bertram Yarborough as stage directors, and Bettina Rosay as choreographer and prima ballerina.

Can. Nat'l Ballet in U.S. Bow at Jacob's Pillow

Lee, Mass., June 2.

Jacob's Pillow Dance Festival, prepping its 12th summer, will offer its most extensive season to date, with a 10-week sked of 51 performances, July 3 through Sept. 5. Highlight will be the first U. S. appearance of the National Ballet Co. of Canada, directed by Celia Franca, Aug. 4-8, for seven performances.

There will also be an all-modern dance week, July 28-Aug. 1, with Jose Liman & Co., and an all-ethnic dance week, Aug. 11-14, with La Meri, Ted Shawn, Jean Leon Destine and others. Season will also offer Donald McKayle Co., Glen Tetley Co., Lester Horton Dance Theatre, Myra Kinch, Iva Kitchell, Shivaram and others. All will be under management of Pillow founder-director Ted Shawn.

Frisco Dancers Guests With N.Y. Ballet Preem

The N. Y. City Ballet has added a fifth premiere to its current spring season at City Center, N. Y., with Lew Christensen's "Con Amore," which was presented for the first time by the San Francisco Ballet in April. Christensen formerly headed the Frisco company before joining NYCB. Ballet will be premed next Tuesday (9).

Two San Francisco Ballet leads, Sally Bailey and Nancy Johnson, will dance their original roles as NYCB guest stars.

Corning Opener

Rochester, N.Y., June 2.

Opening production of the Corning Summer Theatre, about 90 miles south of here, will be Shaw's "Pygmalion," July 3. Dorothy Chernuck, managing director of the Arena Theatre here, will stage.

Also scheduled for a week's run are "See How They Run," "The Happy Time," "Be Your Age," "Affairs of State," "The Moon is Blue," "Bell, Book and Candle" and Mike Stewart's new musical, "Solomon Grundy," following a two-week premiere run at the Arena Theatre in Rochester.

Vagabonds Resume

Greensboro, N.C., June 2.

The Vagabond Players will usher in their eighth summer season at the Flat Rock, N. C. Playhouse, June 30. The 10-week session will employ professional and student actors, as before.

Direction will be by Rohroy Farguhar, Earl Dossey, Robert Hoe-finch and Dorothy Masterson.

Hurok Inks O'Seas Cos. To U.S. Tours

Paris, June 2.

Impresario Sol Hurok left for London-Saturday (30), after tying in some important attractions for U. S. tours under his management. The Jean-Louis Barrault-Madeleine Renaud repertory company, which played N. Y. early this season, will repeat in 1954, with a more extensive rep and tour planned. Roland-Petit's Ballets de Paris, which the Shuberts presented in the U. S. in the '48-'49 and '49-'50 seasons, are also on Hurok's list for sometime in '54. Hurok is also mulling the Marcel Marceau pantomime group for special situation bookings in the U. S.

The Old Vic of London will also probably hit N. Y. next January in a four-week repertory. And Hurok also has the Sadler's Wells Ballet of London set for a 19-week tour of the U. S., starting in September.

Hurok was also negotiating here with Paris Opera prez Maurice Lehmann about a four-week N. Y. date, at the Met Opera House, of the huge Gallic opera, "Les Indes Galantes." National subsidy to the Paris Opera would help in the tour.

Anti-Commie

Continued from page 57

have told you what they are FOR. The independent ticket has stated only one thing. It is against totalitarianism. On this question there has never been any argument.

"The regular slate supports the Constitution of the U. S. and of Equity. If elected, they have pledged themselves to sign the non-Communist, non-Fascist oath. They are opposed to totalitarianism either of the left or right. They will yield to no one on their Americanism. But they are tired, as we their supporters are, of the accusations and character assassination that have become a part of every year's campaign."

Work, Not Talk

"The regular ticket will campaign on the vital issues, on their plans for a better Equity. If elected, the regular ticket will work, not talk."

Indie slate's circular, stressing Communism as the prime issue of the election, asserts "We cannot afford to be passive on this question. It is not enough to be a non-Communist. It is not enough to say you are an anti-Communist. We must be sure that all of the nominees on any ticket are active anti-Communists, because we, as well as all other unions, are faced with a conspiracy that seeks to dominate us."

Members of the regular slate have added a statement to the circular of their liberal supporters. It says, in part, "We found a wide diversity of opinion on many topics concerning Equity and we feel this is healthy. We found, however, that we were all united in our affection and loyalty to Equity and its Constitution, and in our determination to fight any encroachment on them from either the extreme right or the extreme left, and in our faith in Equity as an honest union run for the benefit of the membership."

It concludes, "We are proud of this ticket and we submit to the membership that an opposition ticket whose sole bid for support is its claim to anti-Communism, without a positive program, is not deserving of your support."

Current Road Shows

(June 1-13)

Carnival in Flanders (Dolores Gray, John Raitt, Walter Abel) (tryout) — Forrest, Philly (8-13) (premiere).

Good Nite, Ladies—Savoy, Hamilton, Ont. (1-6).

Guys and Dolls—Geary, S. F. (1-13).

Maid in the Ozarks—Selwyn, Chi (1-13).

New Faces—Great Northern, Chi (1-13).

Pal Joey (Harold Lang)—Shubert, Chi (1-13).

South Pacific (Martha Wright, George Britton)—Opera House, Boston (1-13).

South Pacific (Janet Blair, Webb Tilton)—Shubert, Detroit (1-13).

Top Banana (Phil Silvers)—Biltmore, L. A. (1-13).

CAB CALLOWAY

Sportin' Life

"Porgy and Bess"

11th Week ZIEGFELD, NEW YORK

"CAB CALLOWAY'S SPORTIN' LIFE CONTINUES TO BE ONE OF HIGHLIGHTS OF THE SEASON."—VARIETY, MAY 27, 1953.

Mgt.: BILL MITTLER, 1619 Broadway, New York



Literati

General Willoughby's Story

It is denied that General Douglas A. MacArthur's own story of the war in the Pacific has been sold as a literati package, but an aide-de-camp for the general professed that General Charles A. Willoughby, who was MacArthur's G-2 chief, has written his own story. It is understood that Satevepost will publish.

Intra-trade reports have it that MacArthur's delay in not contracting for his war diary, immediately upon his recall by President Truman, cut down the then (estimated) \$1,000,000 potential to a now (reported) \$250,000 deal. However, from the Waldorf-Astoria Towers, in New York, his aide-de-camp denies any such deal.

Meantime, Simon & Schuster has made a deal for former Secretary of the Interior Harry L. Ickes' papers.

RH's Wechsler Tome

Random House has bought an autobiographical book by James Wechsler, editor of the N. Y. Post, tentatively titled "Age of Suspicion." Book covers period in the '30s, when Wechsler was a member of the Young Communist League; through the '40s, and into the '50s, including the attack by Sen. Joseph McCarthy for his youthful membership in the YCL.

Firm plans to publish the tome as soon as possible, with publication date in September or October. Deal was agented by Lord & Colbert, now repping Wechsler in the book market.

9th 'Learning' Reader

The "Invitation to Learning," Reader on Popular Classics, edited by George D. Crothers, CBS Radio public-affairs producer, is being published June 8. It's the ninth of a series on the radio literary discussions and, unlike the eight others which had to be written for, it's being generally distributed by the American News Co.

Books discussed in the latest edition, selected by the guests on the AM program, include Andre Gide's "The Counterfeiters," Dostoevsky's "The Idiot," John Stuart Mill's "On Liberty" and "The Book of Psalms" (with Red Barber taking part). Participants include Lyman Byson, James A. Michener, Alistair Cooke, Irwin Edman and Justice William O. Douglas.

PermaBooks Distrib

Doubleday & Co. has organized its own distributing organization to handle its line of pocket-size books, PermaBooks. New organization will be headed by Fred W. Murray, who moves over from sales manager of the trade department to the new post of general manager in charge of newsstand book sales development.

Conrad C. Ingold continues as assistant sales manager of PermaBooks, while George DeKay continues as editor.

Niece's Biog of Doug Fairbanks

Douglas Fairbanks' niece, Letitia, and Ralph Hancock, have written a new biography of the late star entitled, "Douglas Fairbanks (The Fourth Musketeer)." (Holt; \$3.95).

To a reader still on the under-side of 40, it comes as something of a shock to encounter this paragraph in the book: "Oldtimers will remember how Douglas Fairbanks as Don Q, in 'The Son of Zorro,' disarmed his adversaries with the flick of a long bullwhip." After one faces up to the realization that people who remember silent films definitely belong to "the older generation," the Fairbanks-Hancock book is a lot of fun.

There are fine descriptions of the fantastic, towering sets used in some of his later pix. Bagdad, for example, was constructed on four acres of polished black cement—and the effect gave the fabled city the appearance of "floating." Some of Fairbanks' celebrated tricks and stunts are explained; he almost never used a double. The titles of innumerable films, like the names of old friends, half-forgotten in passing time, are happily recalled—and there are anecdotes surrounding the making of nearly every picture, from his screen bow under D. W. Griffith's supervision in "The Lamb" in 1916, to his exit beneath the Korda banner in 1934 with "The Private Life of Don Juan." Between these productions, the authors of "The Fourth Musketeer," although taking the title for their work from Fairbanks' performance on and off the screen as D'Artagnan, believe that "Robin Hood" (1922) was the high point in Fairbanks' cinematic career. The star died in 1939.

Letitia, as the daughter of Doug's brother Robert, is able to offer

information about her celebrated uncle that has a perspective not to be obtained in other biographies of old-time-producer.

"Oldtimers" who lived through the epoch over which Doug and Mary reigned as undisputed king and queen will like "The Fourth Musketeer." TV addicts can afford to abandon their favorite commercials long enough to dip into these pages to learn something of the buoyant creed of a man who believed that there was both glee and glory in producing entertainment for the public's enjoyment.

Bob Downing.

Aurthur's Ad Row Spool

Robert Alan Aurthur, scripter of some of the more mature dramas on "Philco Playhouse," has concocted a lightweight, inoffensive spoof of the radio-TV advertising business in "The Glorification of Al Tootum" (Rinehart; \$3). Although the novel happily is devoid of the lumbering burlesque that characterized Fred Wake-man's "The Hucksters," it also lacks the depth, wit and stature that one would expect of Aurthur.

He has exhumed the hoary theme of the smalltown innocent, exploited by the ballyhoo artists of Manhattan, but who ultimately turns out to be smarter than the city slickers. In this case, a mechanical brain on Madison Ave. has selected Al Tootum from thousands of contest entries as Mr. Average American. Al is given the big buildup, from appearing on a fictionalized Mary Margaret McBride program to being profiled by the New Yorker. In the process, he raises Cain among the high priests of advertising, by virtue of his "unaverage" idiosyncrasies.

Aurthur has applied several nimble prose phrases, as when he describes an agency executive as a tall young man dressed in tweeds that identified him as belonging to Creative rather than the bureau of Sales. By and large, though, it's padded trifle, and it's dubious film material, unless Hollywood some day would like to redo "Mr. Deeds Goes to Town" with a daffy Madison Ave. setting. Rask.

CHATTER

Mrs. Gus Edwards' pacted by Simon & Schuster to do a biog of her late songwriter-husband.

Frank Worth signed as Coast rep of the new 3-D Movie Magazine, to be read with Polaroid glasses.

John F. Noone elected vp of Ideal Publishing. He continues as advertising director of the Ideal Women's Group.

The London Critics Circle has elected Anatole Chujoy, editor of Dance News, N. Y., an honorary overseas member.

Louis Ruppel, ex-editor of Collier's, has bought the Mill Valley, Cal., Record, which he is publishing three times weekly.

Louis Candy, VARIETY's San Antonio mugg, stationed at Armed Forces Information School, Fort Slocum, N.Y., for a while.

Former boxing champ Mickey Walker's autobiography, "Will to Conquer," will be published in Los Angeles by House-Warven.

Richard G. Hubler has sold a piece on "Dragnet" and Jack Webb to Coronet magazine. Article is tentatively scheduled for September.

Tempo, new pocket-size 10c news magazine put out by former staffers of Quick, which folded with the May 29 issue, will hit the newsstands tomorrow (Thurs.).

Alvin Lustig has been named design consultant for Noonday Press, and will be in charge of complete production of all the publisher's books, as well as catalogs and ads.

While attending the American Booksellers convention in Chi last week, Prentice-Hall and Hawthorn exec Kenneth S. Giniger huddled with Chi Sun-Times columnist Irv Kuppnet on the book he is doing for them.

Hollywood studio drumbeaters have decided to beat the drums for themselves, for a change. Publicists Guild has established the Tom-Tom Award, to be presented once a year to the flack who has brought the most honor and prestige to his profession.

Viking is wrapping under one cover this September "The Shorter Novels of John Steinbeck," all of which have been made into films. They include "Tortilla Flat," "Red Pony," "Of Mice and Men," "Moon Is Down," "Cannery Row" and "The Pearl."

Elmer G. Leterman's "The Sale Begins When the Customer Says No," describing longtime experiences selling to top show biz personalities (and others), is slated to hit the bookstores in a couple of

Book has a foreword by Eric Johnston.

In the 15-week semester that playwright Arthur Kober conducted at the New School for Social Research, N. Y., on "The Audience As A Collaborator," his guest lecturers included: Russel Crouse, Shepard Traube, Paul Stewart, Adolph Green, Martin Gabel, Leonard Lyons, Harold Rome (who did the songs for the musicalization of Kober's "Wish You Were Here"), Leonard Bernstein, Aline Louchheim, Irene Selznick and Jay Richard Kennedy.

House Reviews

Continued from page 14

Chicago, Chi

weeks via the Greenberg Press, daily and all but tearing himself apart in each. Appearing this time at the B&K flagship instead of the niteries, he draws a strong bluejean following as well as an adult one which seeks to do its crying vicariously.

Ray headlines a well-programmed bill which moves rapidly throughout and jams four complete acts into a 50-minute session. He himself does seven numbers, breezing from one to the next with a minimum of patter. Through each number he works chiefly with a hand mike, fidgeting back and forth across the stage.

His three best known numbers take him to the piano, at which he accompanies himself, and even there he twirls, tears and riots. "Cry" gets ringing applause. For a finale he gets the audience to snap fingers and clap hands to a revival type number called "Jubilee" before breathlessly exiting.

Georgia Gibbs sets the tempo for Ray's entrance earlier in the program. Also a finger-snapping chirper, she comes on with a good deal of contagious rhythm and draws sock applause for "Seven Lonely Days." "Birth of the Blues" gets a sprightly bounce, but in the encore of "Kiss of Fire" the tempo seems too rushed.

A trio of tapsters, the Dunhills, lead off the show with a battery of dances and some terp acrobatics. Though their synchronization sometimes misses, they give the show an immediate fast pace and get deserved plaudits.

Louis Basil's house orch supplies the instrumental backdrop with Basil relinquishing m.c. chores to comic Ray Morton. The comedian is limited to a brief routine which has some zany impersonations, and he gets good guffaws before Ray comes out.

Casino, Toronto

Toronto, May 29.

Gordon MacRae, Frank Fontaine, The Barretts, Jay Smythe, The Villenos, Archie Stone House Orch; "Desperate Search" (M-G).

When Gordon MacRae appeared here as a single 18 months ago, he cracked the house record (broken a year later by Johnnie Ray) and, on second visit, is packing in the jukebox and cinema-jug set for a five-a-day stint to plenty of standees plus those stage alley jams for autographs, etc. That he has introduced his wife into the routine seems no distaff deterrent and boyish baritone is over to terrific ovation and begoff (New Acts).

Whole current Casino card is unusually solid in lineup and presents plenty of entertainment impact, with all acts over big. The Barretts, always favorites here for their youthful dance work and appearance, open with their standard swift terping, pirouettes and body twists to a rousing reception.

The Villenos are socko on bike balancing and acrobatics, complete with shoulder stands on the unit cycle plus a stint of rope skipping. Jay Smythe, another fave here, is also over strong on his terping on roller skates and expertly keeps up audience interest by giving them the various routines in short takes, with patter in between, and a wham finale of swift taps atop a small table. On latter however, maybe the colored-boy should draw that mock crossing of himself that draws Catholic mutterings on bad taste.

Apart from the Gordon MacRae marquee lure, and expertly knitting the whole high-voltage bill, is Frank Fontaine, who acts as m.c. throughout, but also has his own heavy local following of talent and easy personality, blond comedian has a field day with his between-acts chatter and then his next-to-closing segments for fine dialect monologs talk imitations of screen stars, with a finale log of song impressions of top male pops, including a sly takeoff on MacRae headliner. Layout is expertly back-grounded by Archie Stone house orch.

SCULLY'S SCRAPBOOK

By Frank Scully

Some day a magpie of letters is going to make an epic (probably in 4-D) around the origin of 3-D, and all I want for the record is a signed confession that he lifted "The Birth Of A Notion" from here in the spring of 1953. I want this so that L-in turn may confess that I lifted the idea from the "Life and Love of Milton Lowell Gunzburg," former writer-director-producer, and now prez of Natural Vision Corp., and exclusive agent (up to July, 1953, anyway), of Polaroid glasses for viewing pix in 3-D.

My hero, who is getting so tired signing checks that he has reduced his original poetic billing to "M. L. Gunzburg," follows formula so closely that you'd think he himself lifted his script from Horatio Alger. A local boy who made good, he fell in love with the milkman's daughter. (Arden. Yum-yum!) Papa was Samuel Berch, the milkman of Beverly Hills, meaning double-rich cream and double-rich profits.

Papa Berch owned one of the show places of Beverly Hills. It ran from Alpine almost to Rexford and from Sunset Blvd. into the hills. Papa Berch's daughter, Vera, never knew another home till she married Samuel and Esther Gunzburg's boy, Miltie, who was doubling in brass at the L.A. Times while studying at UCLA. Then when Milton went east to pick up a few more degrees at Columbia, he made a fast pitch to the editors of the New York Times and found himself saddled with their Midweek Pictorial. It was dying and seemingly some of Forest Lawn had brushed off on our hero on his way east. All he needed was a white carnation and he could have passed for an embalmer. Henry Luce had a whole staff of pallbearers from Life waiting around to attend the obsequies of the Midweek Pictorial. The end was peaceful.

Our hero went from that demise to something lower, for he was not above doing anything to make an honest buck. He wrote and directed "D-E 733" for the Navy.

I suppose more gobs have seen this picture than have seen "Bwana Devil," "House of Wax" or any other picture M. L. may now or in the future have his hand in. It dealt with the hazards of shore leave.

How To Shorten A War

It would be easy to wrap up our hero's life work in pictures under the snug title "From VD to 3-D," but this would be an over-simplification. All we can say for his variation of Brieux's "Damaged Goods" is that it is still acclaimed "as one of the outstanding documentary" films produced by the Armed Services, before or after the miracle drugs.

After this contribution to shortening the war, our hero returned to more humdrum things. He worked as a writer around Hollywood—for UI, Par, Metro, UA, Columbia and RKO. He got a lot of awards for his script called "Tennessee Johnson." I thought this was a Hollywood version of Owen Johnson's "Tennessee Shad," but I am informed it was nothing of the sort. It was not about Ernie Johnson, or Walter Johnson, or Nunnally Johnson, or Glacato Johnson. I think it was about Andrew Jackson, coldly called among formal people (damsyankees) "Andrew Johnson." Anyway, it was a big success and got M.L. an assignment to step up "Sister Kenny," to an even bigger success. He padded Rosalind Russell's part to where Roz looked as big as a house.

Then our hero freelanced for six months with John Huston, trying to make an uplifting commercial property of the life of Thomas Jefferson. It was to star Walter Huston, the director's father.

The picture was going to be called "Prelude to Freedom," but before they could get into production Huston's pere died and, as far as my seismograph shows, freedom did too.

"We shelved it," explained our hero, "till another actor as great as Walter Huston comes along."

Postscript To A Prelude

Personally, I favor shelving it until another President as great as Jefferson comes along. These so-called United States should live that long.

Thwarted again, our hero wrote himself into "Big Town" as a writer of this popular radio series. Meanwhile he got all hopped up about hot rods. He thought the kids who made these contraptions, these scavengers of scrapheaps, were the Edisons, Wrights, Morsses, Fords, Bells and Teslas of the future.

But it became obvious to him that he could not do them and their engines of excitement, their voitures of vitesse, justice unless he could get away from flatheaded pix and dig the genius of these crazy peanut-venders in some new way.

He talked to his brother Julian, who is an ophthalmologist (that's a doctor who specializes in the sort of I-trouble we columnists have), and Dr. Julian suggested to show their motorized madness in three dimensions. Dr. Julian himself was an amateur photographer and had a neighbor who had been working on 3-D pix in 16m for 30 years.

His name was Friend Baker and he proved a friend indeed. Dr. Julian went back to first principles and on the way up corrected mistakes others had made, notably this matter of eyestrain when looking at 3-D over long periods of time. He got that bug out of the process and used Polaroid glasses to keep it out. He claims now that 3-D actually rests the eyes. Everybody west of the Warner lot laughs at this. Everybody but me—the first guy to say a kind word about "Bwana Devil." Remember?

Their picture extolling these adolescent grease-monkeys was all set for major studio financing and release, and then it wasn't. This went on and off for months. Meanwhile, M. L. Gunzburg had sunk all the family coin in Polaroid glasses. This was an ace in a pretty deep hole.

By this time, the opulent milkman of Beverly Hills had died and gone to his well-earned reward amid the Elysian Fields where cows are always contented and cream is always double-rich. He could not help them much on earth, however.

In fact, on that billiard table called Beverly Hills his widow was finding it a terrible strain to carry that huge mansion on her tired back. It looked as if the old homestead would go on the block and end as a subdivision.

This horrified our hero, who had always worshipped the estate both from afar and from within, when he was wooing the lord of the manor's fair daughter, Vera Berch. But there was nothing he could do about it except to urge all to hold on till his 3-D ship came in. ating on a touch-and-go basis. Our hero alone had his feet down to earth. He bought in on the Polaroid Corp. and made himself their sole agent, meaning a royalty on every pair of the bug-eyed specs sold for pix.

Money began pouring in on him so fast that before his bride's mother could sell the old manse to those subdividing heavies, our hero rushed up and took it off her hands. Thus, thanks to progress in pix, he stayed the hand of progress among the realtors.

Today he and his charming wife, who is secretary-treasurer of Natural Vision Corp., own the house she lived in as a child and their two children, Kathie and Lisa, attend the same school, run by the same principal, which their mother attended.

This is the most calming, stabilizing note I have heard from Hollywood since Broadway fortune-hunters trekked out there 50 years ago, hoping to get out with their loot before the whole tinsel town blew up in a DeMille production number.

As a closing social note, I might add that M. and Mme. Scully lunched chez M. and Mme. Gunzburg the other day at their mansion, and I have not felt so honored since Willie Maughan invited us to Villa Mauresque at St. Jean du Cap Ferrat far away and long ago.

Broadway

Lou Walters, Latin Quarter boniface, and wife marking their 32d anniversary Saturday (8).

Francis M. Winkus, United Artists ad-pub chief, back from two weeks in Bermuda.

Met Opera general manager Rudolf Bing sailed for a three-month visit to Europe last week.

Jeannette MacDonald was awarded degree of Doctor of Music by Ithaca (N.Y.) College, last Saturday (30).

Duncan McGregor, general manager for Pathe Cinema in the U.S., off to Paris today (Wed.) on the Liberte.

Engagement of Myron Mandel, son of RKO Theatres publicity topper Harry Mandel, announced over the weekend.

Lucia Chase, co-director of Ballet Theatre, in from Paris, Monday (1). Her troupe is now on a European tour.

Martin Feinstein, publicity head for Sol Hurok, and his assistant-wife, off to Europe Friday (5) for a month's trip.

Bruce Cabot to Rome Monday (1) to appear in "The Story of William Tell" for indie film producer J. Barrett Mahon.

Eddie Davis, Leon & Eddie's boniface, will mark the 25th anniversary of that spot Sunday (7) with a guest party for Red Buttons.

Arthur Lesser to Paris next week to huddle with Patachou, the French comedienne whom he introduced to the U. S., on a vidpix deal.

Carroll Carroll, Ward Wheelock, veepee, back to Hollywood after a N. Y. a.o., among other things to attend his son's high school graduation.

Edmund Goulding will direct the legit musical version of "7th Heaven," which Stella Unger and Harry Sennick will songsmith; librettist yet to be chosen.

Police Sgt. John P. Weiss being installed as president of the N. Y. Ring of the International Brotherhood of Magicians at the Barbizon Plaza Hotel Friday (5).

The James Masons (Pamela Kellino) and daughter, Portland, in from Europe yesterday (Tues.) on the United States, as was Metro production exec Henry Henigson.

Wild Bill Elliot, Allied Artists western star, in from the Coast Friday (5) for a three-week vacation prior to a one-month tour of eastern Canada with his rodeo unit.

Pietro Bullio, Scalera Films' American rep, planes to Rome today (Wed.) on a three-month business junket in which he'll take in the Venice Film Festival, to be held around Aug. 20.

Dean Martin & Jerry Lewis, accompanied by Mrs. Lewis and their sons, Gary and Ronald; Rex Harrison and Lilli Palmer, as well as Metopera tenor Ramon Vinay, sailing for Europe today (Wed.) on the Queen Elizabeth.

Leonard H. Goldenson, prez of American Broadcasting-Paramount Theatres, Inc., to be principal speaker at today's (Wed.) Associated Motion Picture Advertisers' luncheon at the Hotel Piccadilly. He'll talk on "Showmanship."

Mrs. David (Lizette) Sarnoff's name was misspelled Lizabeth in last week's VARIETY ad wherein Sir Louis Sterling acknowledged appreciation to the American contingent which remembered his 74th birthday with cabled greetings.

Henry Ginsberg, who had subtlet Mrs. Ned (China Harris) Martin's Dorset Hotel apartment, during his N. Y. sojourn, had to vacate and shift back into the Gotham, when he decided to stay east another couple of weeks on preparations for "Giant," the Edna Ferber best-seller which he and George Stevens will co-produce with the author.

Paris

Jacques Tati scripting his next pic, "My Uncle Hulot."

Odette Laure into Chez Gilles after her successful Canadian tour.

Jean Marais now co-director with Albert Willemetz of Bouffes-Parisiens.

Roger Ferdinand reelected prexy of Society of Authors and Composers here.

Alicia Markova joining Ballet Theatre for balance of its Palais de Chaillot run.

Agitation here to take the ceiling off film prices in first runs which were frozen a years ago.

John Ford pic, "The Sun Shines Bright" (Rep), getting released here before its N. Y. date.

Claudette Colbert here after finishing her stint in Italy for Franco-Italo pic "Destinées."

Maurice Chevalier signing for Franco-Italo film "I Had Seven Girls," to be made this fall in Italy.

German stage director Willy Klein here to start work on new legit adaptation of "Maedchen ein Uniforme."

Peter Ustinov, over from Lon-

don, to confer on Paris production of "Love of Four Colonels." Marc-Gilbert Sauvajon inked to adapt script.

Champs-Élysées first-run, Monte Carlo, playing the British pic, "Royal Heritage," a documentary on Queen Elizabeth, to cash in on Coronation.

Courtney Burr and John Byram here for brief visit after "Seven Year Itch" preem in London. Producers head for Italy before returning home.

Andre Cayatte offering Vittorio De Sica another role in his forthcoming pic, "Après La Deluge," after the director-actor finishes his present stint here with Max Ophüls in "Madame De..."

Jacques Becker preparing the first Gallic CinemaScope pic, "Ali Baba and 40 Thieves," to watch Henry Hathaway do the exteriors for "Prince Valiant" in England. "Valiant" will be big screen.

Fire Island

By Robert Lantz

Mrs. Edgar Ulmer to Rome. Joseph L. Mankiewicz back from Europe.

Dolly Haas sails for London and Guernsey June 6.

Clinton Wilder renting his Cherry Grove house.

David Alexander back from the Chicago opening of "Pal Joey."

Ken Barr, stage and dress designer, reopened his Ocean Beach store.

Lily Veidt of the Robert Lantz agency to Europe June 29, will visit London, Paris, also Austria.

Meg Mundy and husband, Dino Yannopoulos, sail June 6 on the Independence for London and Paris.

Hedy Lamarr here for the weekend before flying to Paris (4) and Rome to make a series of TV films. Marcel Vertes will design the costumes.

Fire Island News resumes publication this week with contributions by Wolcott Gibbs, Arnold Horwitz, William D. Birmingham, Lee Rogov.

In the Decoration Day weekend crowd: Edward Kingsley, Robert Kingsley, Edith Atwater, Paul Mann, Charles Irwin, Dr. Ed Zimmon, Ken Roberts.

Houseowners and renters starting the season: Hal Cooper, Ira Cirkor, George Marek, Donald Cook, Shephard Traube and Mrs. John (Robbie) Garfield.

Washington

By Florence S. Lowe

George Murphy was a White House visitor last Friday (29).

Louis Jordan Five current for week's run at the Howard, showcase of "District Theatres," local Negro chain.

Collection of original John Philip Sousa manuscripts added to archives of Library of Congress by "March King's" daughters.

Mary Pickford received a Treasury citation from Secretary of Treasury George M. Humphrey for "distinguished service" in her recent bond-selling tour of 25 cities.

Variety Club's Tent No. 11 sponsoring preem of "Showboat," under the Constance Bennett management, at Carter Barron Amphitheatre June 15 for benefit of National Epilepsy League.

San Diego

By Donald Freeman

Debbie Reynolds in town to greet the USS Oriskany returned from Korea.

Jack Smith opened run at Top's following successful stand of Cesar Romero unit.

Polack Bros. Shrine Circus packed Balboa Park Stadium where it played.

"Bell, Book and Candle" latest offering at the Globe under direction of Noel Craig.

KSDO deejay Don Howard has set up a promotion agency with Frank Gallo, Howard-Gallo Enterprises.

Lawrence Welk down for concerts at Naval Hospital and Marine Recruit Depot; also booked for future show at Russ Auditorium.

Portland, Ore.

Jack Matlack into the publicity-promotion biz.

Paul Gilbert and Irene Cromwell playing second stanza at the Clover Club.

Ben Yost's Colleens and The Hightowers held a second week at Amato's Supper Club.

"Guys and Dolls" completed a week's date at the Auditorium last week for William Duggan.

Galli Galli, Johnny O'Dell & Jackie and Frances Sullivan Dancers at Amato's Supper Club.

Mayfair Theatre to get complete facelift. House will be home for legit and equipped with cinema-

London

Hermione Gingold opened her Coronation cabaret season at the Bagetelle Monday.

Jack Keller in town to set arrangements for forthcoming Palladium stint of Martin & Lewis.

Roller Derby, which opened six-week season at Harringay Arena May 23, drew 8,000, which is over capacity; 2,000 were turned away.

Julie Wilson and Jane Morgan jointly hosted a Sunday night cocktail party to Barron Polan, Earl Wilson and other show biz visitors.

For fourth successive year, Sir Henry L. French reappointed unanimously as chairman of the Joint Industrial Council of British film industry.

Nanci Crompton, currently featured in the London Palladium Danny Thomas program, goes to Savoy Hotel cabaret for four weeks opening June 1.

After a visit here to see her family and the Coronation, Patricia Medina sails today (Wed.) to start her new assignment for Columbia, "Drums of Tahiti."

Joe Pole, publicity director of United Artists, reelected chairman of the Film Industry Publicity Circle, and David Jones, RKO ad-pub topper, named to serve second term as prexy.

Sam Eckman, Jr., Metro's British topper, is providing a week's holiday for 25 boys in commemoration of the 25th anniversary accorded him. He asked the London Variety Club to set arrangements.

Folies Bergere revue, "Paris to Piccadilly," which stars Norman Wisdom, celebrated its 700th performance last Wednesday (27), having played twice nightly at the Prince of Wales since April 12 last year.

When it chalked up its 650th performance last week, the London edition of "South Pacific" moved into third place in the list of long-runs at the Theatre Royal, Drury Lane. Top honors are held by "Oklahoma" and "Rose Marie."

Philadelphia

By Jerry Gaghan

Mike Bananas, former fight manager, is the new owner of the Surf Club, midtown spot.

John Hammond taking over management of Paul Quinichette, whose combo is currently at Blue Note.

Joe Franks, theatre treasurer and boxoffice man, in Fitzgerald-Mercy hospital, Darby, Pa., for second operation.

Matthea Schwab, captain of the Lindsay-Sapphire line at Latin Casino, broke her ankle on way to work May 27.

Harry L. Sokol's imported Spanish troupe, slated for the Academy of Music June 6, will be concert hall's closing attraction of season.

Booking agents Arthur and Tony Phillips celebrate their eighth anniversary as operators of Lexington Casino, big Roosevelt Blvd. nitery Thursday (4).

Rome

By Helen McGill Tubbs

Lana Turner sunning in Capri. Ralph Serpe, of N. Y. IFE, here on business.

Lex Barker signed to do some pictures in Italy.

William Schorr, producer, and actors Anthony Quinn and Kirk Douglas here to make Italo-American co-production "Ulysses."

Tyrone and Linda Christian Power, who went to the Italian lake district for a rest, will return to Rome before leaving for U. S.

UA's Bud Ornstein showing city to Rae Cocking, Australian thrush who won the Melba contest in connection with pic, "Melba," including singing date at Open Gate Club.

Cleveland

By Glenn C. Pullen

Wally Griffin, singing pianist, back at Hollenden Vogue Room for third visit.

Three Marvelites, after winter tour, returned home to Ridgewood Club for summer.

Three Suns due tomorrow at Sky-Way Club for two weeks, replacing Modernaires.

Marvin Kline again made managing director of Cain Park's 3,000-seat open-air strawthatter.

Eddie Ryan took leave of absence from Frankie Strasek's orch here to rejoin Ray Anthony's band in New York as pianist.

Norman Knuth's Starlighters from WGAR succeeded Sammy Watkins' orch at Statler Terrace Room. Watkins goes Statler in Washington, D. C.

Lehman Engel, musical director of "Wonderful Town" in New York, and Joanna Roos, co-authors of "Golden Ladder," expected here to see their new musical show given tryout by Karamu Players. Both

flew in over weekend to help all-Negro repertory company during rehearsals.

Big chunk of dough was spent by Super-Market Institute in bringing eight name people here to appear in its convention last week.

Roster of its talent was headed by Bob Hope, Gladys Swarthout, DeMarco Sisters, Ben Blue and Modernaires, Roberta Peters, Earl Wrightson and Vagabonds.

Pittsburgh

By Hal V. Cohen

T. C. Jones took off for San Francisco and six-week date at the Biege Room.

The Howdy Doody troupe coming to Kennywood Park Sunday (7) for one-day stand.

George Claire and George Arnold put together new chorus line at the Carousel.

Al Morgan, who hasn't played here in some time, and the Twin Coaches closed a deal.

G. Bland Hoke, boss of Bedford Springs Hotel, took over operation of the Princeton, N. J., Inn.

Sylvia Kariton doing outdoor opera at St. Louis Mundy in addition to "Music in Air" here.

Sammy Walsh stayed over to play a week at Copa with Four Lads before going back to Miami.

Joan Rastin, local TV femme who won an AKO contest, in Hollywood doing small role in "Son of Sinbad."

Lima, Peru

By Nelson Alfredo Lopez

Charlton Heston and wife, Lydia Clarke, planed in from Hollywood. Heston stars in Paramount's "Inca Legend" which

Joey Hopper is directing in Peruvian locale at 400-year-old Cuzco capital of the Inca Empire.

A Paramount crew has been in location there for over two weeks. Heston returns to the U. S. this week.

On the heels of the failure of "Bwana Devil," WB is having a time plugging "Wax Museum," its 3-Der scheduled for early June at the Central.

Hawaii, one of the few niteries open during these off-season months, premiered Ginette, a French stripper.

Alma Ledesma, a Latin bolero singer, and rumba dancer La Tropicana complete the bill. Embassy, Bon Gout, and El Pinguino are the only three other

boites operating in Lima. Latter is having trouble with musicians who claim management owes them back salaries.

The Bolivar Grill, swankiest bistro in town, features a Cuban band but no show.

Los Robots and Los Persas have just opened the amateur theatre season at the Teatro Segura and Teatro AAA, respectively.

Performers are local stock companies under the auspices of the Ministry of Education.

Tin Tan, Mexican film comedian very popular with Latin films, touring south-of-Mexico countries.

Jack Russell, personable chap from Cincinnati, billed as "The Yo-Yo King," is making a rather successful junket in Latin countries

appearing at children's matinees, school festivals and the like with his yo-yo stunts of which he claims to know 150 different ones.

Goes big with kids and some adults as gadget is comparatively new hereabouts. Gimmick is sale of his "Duncan" yo-yo at movie lobbies and novelty stores around town.

Athens

By Irene Velissariou

Katrina Paxinou repeating "Electra" at National Theatre.

Zoe Vlahopoulou off to Belgrade for a series of recitals there.

The Belgrade Folk Ballet in from Tel Aviv for Kentrikon engagement.

Singer Rena Garyfaliaki in from Genova after a successful tour in Italy.

Elli Labetti, Georges Pappas and Dimitri Horn in "Liebelie" at the Kyvela Theatre.

Metropolitan Ballerina Marina Svetlova here for three performances at the Kentrikon.

Screen director Georges Tzavelas off to Egypt to see locations and studio there for his next film.

Omaha

By Glenn Trump

Hugo Players again touring state. Ak-Sar-Ben's fifth annual Square Dance Festival lured 2,500 dancers from six states.

Victoria Troupe—from England and Patine and Rosa, heading All-Star Circus touring Nebraska.

Madalyn King (ex-Miss Omaha of 1947) off on nightclub dates in Anchorage and Fairbanks, Alaska.

Omaha's oldest show people, Mr. and Mrs. George Hirschhorn, celebrated their 55th anniversary this month. He was a contortionist; she a Swiss yodeler in vaude years ago.

Hollywood

Dorothy Shay to San Antonio.

Burt Lancaster recovering from surgery.

Jim Backus laid up with a broken leg.

Al Rackins celebrating their 25th wedding anni.

Mona Freeman to Baltimore to visit her mother.

Donna Lee Hickey changed her film name to May Wynn.

Nat (King) Cole hospitalized again with bleeding ulcers.

Steve Goodman east to scout story material for Republic.

Jack Haley heading a vaude troupe on tour of Air Force bases.

William Perlberg east on a three-month tour to bally "Little Boy Lost."

Jeff Chandler in Stockton to boost the Bonds for Israel campaign.

Jack Entratter here to scout talent for the Sands Hotel in Las Vegas.

Carmelita Lopez and Sidney Miller announced their engagement.

Charles Chaplin's yacht, Panacea, bought by Enrique Schondube of Mexico.

Sportstaster Sam Balter left for Europe with the Harlem Globetrotters.

Mala Power to Chicago to plug Republic's "City That Never Sleeps."

Guy Mitchell wearing crutches after an accident on the "Red Garters" set.

George Jessel will emcee the Cerebral Palsy fund telethon in Jacksonville, Fla.

Bette Davis had her household furniture moved from Hollywood to Windham, Me.

Jacqueline Duval received her interlocutory decree of divorce from David Sher.

Jeff Hunter and Constance Smith to Singapore to open New Odeon for its owner, Loke Wan Tho.

Jimmy McHugh's "Comin' In on a Wing and a Prayer" adopted as official song of the Beverly Hills American Legion Post.

Chicago

Vic Willmot and Jack McGuire last week joined the Chi VARIETY staff.

McConkey Artists Corp. last week moved offices to Congress Hotel.

Debbie Reynolds starts summer season at Salt Creek strawthatter June 5.

Bernie Lang and Cy Kirtman in town for Johnnie Ray's Chicago Theatre opening.

B&K has copped United Artists' 3-D film, "I, the Jury," for showing late in June.

Tenthouse Theatre, Highland Park, opens June 5 with showing of "Second Man."

Irv Kupcinet, Sun-Times columnist, off to Europe immediately after completing his 28-hour WBKB telethon.

Sidney Carroll, husband of featured player June Carroll, now in "New Faces," signed by Alexander Korda to do original script for Alan Badel.

Archie Robbins planed in for five-day stay at Chez Paree, subbing for Jack E. Leonard who opened at the Riviera, N. Y., yesterday (Tues.).

Ireland

By Maxwell Sweeney

Philip Greene named director of sports for Radio Eireann.

Struan Robertson reviving Victor Rietti's "To Live in Peace" at Oriel Theatre, Dundalk.

Longford Productions will revive Tchekov's "The Cherry Orchard" at Dublin Gate this Summer.

Bill Fuller, owner of several Dublin dance halls, currently on biz trip to U. S. where he's gandering name bands.

Edgar Bergen doing location shots here on the Charlie McCarthy film, "From Little Acorns." He is set for next week at Theatre Royal, Dublin.

Memphis

By Matty Brescia

Edwin Howard, Press-Scimitar amusements editor, making rounds of Hollywood lots.

Roscoe Ates and Marilyn Monroe in Little Rock last week to hypo the March of Dimes promotion.

Jay Black, Mid-South sportscaster, now programming and directing the daily sports sked for WHHM, Memphis indie.

Bill Killebrew, artist on Hartoon Time over WMCT, touring Alabama, Arkansas, Louisiana and Tennessee with his board and crayons.

Bill Keller, prexy of the Bee Rivers' stations, here looking for a site to house combined AM and TV operations of KWEM, West Memphis and Memphis.

OBITUARIES

ALBERT SPALDING

Albert Spalding, 64, violinist and composer, died May 26 in N.Y. of a cerebral hemorrhage. Spalding made his professional debut in Paris in 1905 at the age of 16 and three years later his Gotham bow with the N.Y. Symphony orch under Walter Damrosch.

The son of J. Walter Spalding, co-founder of A. C. Spalding & Bros., sporting goods company, the violinist made his last concert appearance in 1950 at Lewisohn Stadium, N.Y. Spalding, incidentally, had been a director in his father's firm, although not very active in its operations.

One of the few American violinists to attain a worldwide reputation, he was credited with earning more than \$2,000,000 by 1941, almost 10 years before his retirement. His mother, Marie Boardman Spalding, had run a music salon in Florence, Italy, for several years.

In addition to playing the violin, Spalding had composed about 60 works for that instrument, 25 for piano, 30 for voice and four each for chamber music and full orch. In 1940 he appeared on a network radio show as emcee and violinist. He was the only American violinist to play in La Scala at Milan.

Spalding authored two books, "Rise to Follow," his autobiography, and "A Fiddle, a Sword, and a Lady." During World War I he gave up more than \$35,000 worth of concert commitments to enlist in the Army Aviation Corps. In World War II he served in Italy with the psychological warfare branch of the Allied forces.

Wife and a brother survive.

MAN MOUNTAIN DEAN

Frank S. Leavitt, 63, onetime wrestler known as Man Mountain Dean, died May 29 at his home in Norcross, Ga. Besides wrestling, he had been a film actor, football

In Loving Memory

of

Harold Rodner

Humanitarian and Devoted Husband

June 3, 1952

Betty Rodner

player, soldier, bodyguard and politician. Leavitt, who began wrestling in N.Y. in 1916, was originally tagged "Hell's Kitchen Hill-Billy" by Damon Runyon. Later an Atlanta sportswriter dubbed him "Stone Mountain Leavitt." He finally wound up with the Man Mountain Dean label. In 1937, after 31 years of wrestling, he announced that he was through with the sport. However, he made a few mat appearances in ensuing years.

He wrestled in 6,783 matches and at his peak drew from \$500-\$1,500 for an engagement. Leavitt had appeared in 34 films and doubled for Charles Laughton in "Henry VIII." He ran for Georgia Congressman two years ago, but was defeated. He also ran unsuccessfully for the Legislature.

Wife survives.

RICHARD ROSSON

Richard Rosson, 60, film director, was found dead of carbon monoxide poisoning May 31 in his car in Los Angeles. Police listed it a suicide. Body was found by his wife, Vera, who told detectives that her husband had been in ill health for about a year after contracting a tropical disease while on location in South Africa.

Rosson, who began his film career in 1914, had been a director for Universal, Paramount, 20th-Fox and Metro. Films megged by him included "The Wizard," "West Point of the Air," "Come and Get It," "Hideaway" and "Corvette K-225." Rosson and his wife had been interned by the Nazis in 1939 for 30 days on a charge of photographing military objects in Austria.

Surviving are wife and two brothers, Harold, Metro cameraman and onetime husband of the late Jean Harlow, and Arthur, an indie pic director.

CHARLES T. GORMAN

Charles T. Gorman, 41, a stagehand at the Harris Theatre, Pittsburgh, died May 25 in that city after falling 25 feet from a scaffold while preparing the house for 3-D.

MRS. JOHN CHRISTIE

Mrs. John Christie, 52, former opera singer and co-founder of the annual opera festival at Glyndebourne in Sussex, England, died May 30 in London. With her husband, whom she married in 1931, she converted part of the grounds of their Tudor mansion into an open-air and specialized in Mozart operas. Forthcoming Glyndebourne Festival, which began in 1934, will open Sunday (7) as originally announced.

Before her marriage, Mrs. Christie as Audrey Mildmay, sang with the Carl Rosa Opera Co. In 1927-28 she toured the U.S. and Canada in "The Beggar's Opera." Mrs. Christie was credited with having been instrumental in pushing the idea of holding an annual musical festival in Edinburgh.

Husband, a son and a daughter survive.

MRS. ELEANORE PELIKAN

Mrs. Eleanore (Nellie) Pelikan, onetime circus trapeze performer, died May 19 in Milwaukee. She had invented the so-called gigantic half flange, using a leather handgrip and shoulder pivot for body spinning.

Born in Bohemia, Mrs. Pelikan was the mother of the late Ringling aerialist, Lillian Lettitz. She retired in Berlin at the age of 54 and then resided in Czechoslovakia until returning to the U.S. following World War II. Mrs. Pelikan spent 40 years touring with circuses in the U.S., Sweden, Poland, Ireland, England and Germany.

A son, Alfred C. Pelikan, art director of the Milwaukee public school system, survives.

CLAUDIA CARLSTEDT

Mrs. Claudia Carlstedt Kistler, onetime legit actress who retired about 20 years ago, died May 30 at her home in Mattituck, L.I. She had been known as "The Girl in Red Tights" in Reginald de Koven's "The Mandarin." She had also appeared in Victor Herbert's "The Wizard of the Nile" and "The Idol's Eye" and in Max Reinhardt's "The Miracle." Her last performance was in "Big Hearted Herbert." She had been married to Albert Gallatin Wheeler, Jr., son of the multi-millionaire builder of the Chicago freight tunnel system, from 1898 to 1923. The marriage ended in divorce.

Husband and a brother survive.

GEORGE BARNES

George S. Barnes, 60, Hollywood cameraman who won an Academy Award for his photography in "Rebecca" in 1940 died May 30 in Hollywood from complications resulting from abdominal surgery. A cameraman for 35 years, he won the Hollywood Foreign Correspondents award this year for his work on "The Greatest Show on Earth." He had been married seven times. His wives included Joan Blondell, his fourth, and dancer Betty Wood, his fifth.

Wife, the former Margaret Atkinson two sons and two daughters by previous marriages; and two stepsons and a stepdaughter survive.

T. BLAIR WALLACE

T. Blair Wallace, 31, account executive for Walker-Downing and a radio and TV continuity aide with that agency, died in Pittsburgh May 27. Wallace joined Walker-Downing shortly after graduating from Penn State College in 1942 and lately had supervised the advertising of several big companies in the tri-state area. He had been active in the Duquesne Brewing Co.'s weekly TV musical program, "Show Time," which had nearly a two-year run on WDTV and was long considered the top local tele production in Pittsburgh.

Survived by his wife and a son.

HENRY A. MACK

Henry A. (Heinie) Mack, 43, studio pianist at WEWS-TV, Cleveland, who had his own program, died in Cleveland of pneumonia May 28. He had been teamed with organist Crandall Henderson in a tri-weekly TV show, "Twenty Fingers," for the last three years. He formerly was pianist for Emerson Gill, George Williams and Frank Strasek bands. During World War II, while serving on an aircraft carrier, he was severely wounded that he never fully recovered from his injuries.

Survived by wife, parents, two sisters and brother.

HAROLD WOOLF

Harold Woolf, 73, vet legit actor, died May 27 in Yonkers, N.Y. He made his initial stage appearance in 1900 with the Anna Held Co. and from 1913 to 1921 toured vaude houses with his own act. Plays he

performed in included "Let 'Em Eat Cake," "Bring on the Girls," "Of Thee I Sing," "Porgy and Bess," "You Can't Take It With You," "The Man Who Came to Dinner," "Junior Miss" and "Tomorrow the World." Following World War II Woolf received the Legion of Merit for his work with the USO in Japan and Germany.

Wife and daughter survive.

JOHN O'NEILL, JR.

John O'Neill, Jr., 65, who performed with two brothers in vaude as Fay, Elkins & Fay, died May 31 in Bridgeport, Conn. Trio made their last appearance in 1932 in an "Old Home Week" program. Act played vaude houses both in the U.S. and abroad for about 25 years.

Brothers, Frederick and Joseph, survive.

ARTHUR C. ANDERSON

Arthur C. Anderson, 62, head boxoffice man at Madison Square Garden, N.Y., for 20 years until his retirement last September, died May 27 in Hackensack, N.J.

He was known as "Andy" to numerous friends and acquaintances in sports and theatrical circles.

NELSON BRABROOK

Nelson Brabrook, 55, who had been a first trumpeter in Sousa's Band and made a worldwide tour with the orch, died May 31 in the Bronx, N.Y.

A sister survives.

Manuel Rivera, 65, founder in 1918 of the Mexican Theatrical Federation, died at his home in Mexico City recently. At the time of his death he headed the Mexican theatre prompters union.

Elisha A. Brown, 58, projectionist at the Fox Midwest Illinois, Jacksonville, Ill., for 24 years, died in that city May 12. He was business agent for IATSE Local 658 for many years.

William Gerson, former manager of the commissary at Universal, died May 23 in Hollywood after a cerebral hemorrhage. Survived by a son, daughter and seven brothers and sisters.

Mrs. Alice (Long) Pettigrew, 36, pianist in Keny Ehrsam's orch, died in Toledo May 24. She had been with the orch six years. Husband, son and daughter survive.

Samuel J. Grodnick, 68, stage manager for the Minneapolis symphony orch from 1904 to 1946, died at his Minneapolis home recently. Wife survives.

Donald V. Hartsell, 49, operator of a restaurant and supper club in Kirksville, Mo., was killed in a auto accident near Lovilia, Ia., May 23.

William H. Schachel, director of the Kiwanis band, Frankfurt, Germany, since its inception 25 years ago, died May 26 in Frankfurt.

Patrick Leo Garvey, stage doorman for many years at the Morosco Theatre, New York, died in N.Y. May 28.

Mrs. Mary A. Spangler Hewitt, mezzo-soprano, died of a heart ailment May 23 in St. Louis. Husband, two daughters and a son survive.

Wesley C. Hyten, 56, Paramount sound technician, died March 22 in Hollywood.

Brother of George Karsch, former head of the Lead Belt Amus. Co., died in Flat River, Mo. May 18.

Father, 78, of Albert Hay Malotte, composer, died May 26 in Hollywood.

Francis W. Graham, 55, manager of Eastman Kodak Stores, Inc., Los Angeles, died May 18 in L.A.

James Fraser, 80, cinema manager, was drowned in River Erich, near Blairgowrie, Scotland, May 21.

Charles J. Hromatka, 67, motion picture studio musician, died May 27 at his home in Los Angeles.

Father of Claire James, screen actress, died May 23 in Hollywood.

John Crozier, 90, musician, died in Kirkcowan, Scotland, May 21.

Mother of Doris Lloyd, actress, died May 23 in Hollywood.

Carra To Pleasant Mills Pleasant Mills, N.J., June 2. Lawrence Carra, former producer of "Pulitzer Prize Playhouse," takes a temporary hiatus from tele to return to legit.

Carra, earlier director of the drama department at Carnegie Tech, has been named resident director of Ada Fenno and Gianni Pitale's Mill Playhouse here.

MARRIAGES

Nancy Simons to Frederick B. Jones, Hillside Heights, L.I., May 30. Bride is the daughter of M.L. (Mike) Simons, of Metro's sales department.

Bob Keith to Elsa Synnove Lunde, San Francisco, May 30. Groom is KRON-TV floor man.

Ruth H. Kerr to Dick Fortune, Pittsburgh, May 27. Groom is publicity director for WDTV.

Roseanne Feinberg to Herbert M. Solomon, May 24, Pittsburgh. Bride was with Associated Theatres circuit in Pitt; groom works for Sportsmen's concessionaire outfit.

Alice Holmes to Homer Dodge Caine, Aurora, Ill., May 29. Bride is an ABC staffer; groom is a plater spinner at ABC in Chicago.

Betty Underwood to Lester Deutsch, Santa Monica, Cal., May 27. Bride is a screen actress.

Camille Davied to Marc A. Rose, N.Y., May 22. Bride is exec editor of McCall's mag; he's senior editor of Reader's Digest.

New Acts

Continued from page 36

he looks like one but because he specializes in gypsy music, gets enthusiastic reception. His work consists mainly in alternating sounds as tenor with a spider's thread with wild sarabands ending in dazzling fireworks. His style is quite spectacular in "The Nightingale," where his grace-notes imitating this bird's singing, he is captivating in "Night Bells," in which he displays a remarkable mastery of harmonics while playing with the sordine and his medley of Roumanian airs is whimsical and socko.

Ballaban would add more local color to his act if he were appearing in a gypsy costume instead of the classical concert dress. At the piano, Germain Gosselin, orch director, gives him fine support.

Ren.

JANIE FORD

Songs

15 Mins.

Ruby Foo's, Montreal. Redhaired Janie Ford, a newcomer to the local boites, looks good as a standard chirper on any cafe bill. Gal is of medium height, neatly groomed without any of the obvious theatrical boosters and gets off a fair songaloy in a pleasing, straightforward manner.

Teeing off with "Who Cares," she changes pace easily to "Where Is Your Heart," from "Moulin Rouge," and then tried her hand at a jump tune to an okay reception. Encoring a set of two, she sounds best with a bouncy version of "Side by Side" as a begoff.

Miss Ford has the personality and piping for good possibilities as a single in the niterly biz but needs a more original song selection to get her over the hump. An occasional special material item wouldn't hurt and better arrangements on the routine ballad chirps are needed to get her out of the average slot.

Newt.

ANGELINA VASQUEZ

Flamenco

15 Mins.

Chateau Madrid, N.Y.

Angelina Vasquez brings to niterly audiences a frequently exciting brand of flamenco song and dance. Her numbers have a fine folk quality, especially in native numbers like the farrauca and bulerias. Her voice is vigorous and frequently hits frenzied pitch and the majority of her terp routines have a strong ethnic strain.

Miss Vasquez, on night caught, provided a base of contrast to the folk terms by doing De Falla's "Ritual Fire Dance." In relation to her other numbers, this section seemed contrived and artificial when compared to the robust and floor punishing folk stanza.

At this point, Miss Vasquez certainly has enough for cafe, especially those with Latin followings. She could build up to concert status. Her husband fronts the band for her.

Jose.

VICKI MILLS

Songs

10 Mins.

Chateau Madrid, N.Y.

Vicki Mills, a newcomer to show biz, looks like a promising addition. She's fresh looking, pipes are well groomed and she has a youthful charm that should get her out of tight spots.

Miss Mills, playing her first pro date at the Chateau Madrid, shows a well-disciplined voice that hit fine mittings on "I Believe," "Night and Day" and "What Every Girl Should Know." She shows a naivete in presentation, which is somewhat disarming at this point and adds a mite to her essential freshness. Miss Mills looks like she'll work out well with further experience. With a few playdates to iron out her rough spots and give her more assurance, she could be hitting prime stands. Jose.

N. Y. Lensers

Continued from page 1

ing good taste or preventing the lapse of it, both Ralph Giffen, who directs the WOR-TV camera crew at Ebbe's Field, and Jack Murphy, who directs the WPIX operations from Yankee Stadium and the Polo Grounds, were in agreement. They declared they've laid down certain preventive policies, that the only censorship involved is self-imposed in the interests of good taste.

Self-Censorship Best

According to Giffen, WOR-TV brass a couple of years ago decided as a standing policy that cameras were not to take closeups of players involved in a controversy in the dugout or on the field. Cameras do focus on a player entering the dugout after a homer, and cameras rove the dugout during a lapse in action, but not during a period when the players might be involved in embarrassing acts. "It's all a question of judgment and good taste," Giffen said.

Murphy pointed out that Arthur Susskind, Jr., associate director of the telecasts on WPIX, sits in the press box and is in constant contact via a headset with the director downstairs, helping him to edit the pictures. Together, he and Murphy make on-the-spot decisions on any questionable shots.

Furthermore, field microphones are tuned low, so as not to pick up embarrassing comment. Any dug-out shots are wide-angled, with no detail, Murphy said. Finally, cameras show no persons being hit by a ball and no persons carried from the park.

Wall St. Broker

Continued from page 3

The study represents one of the strongest recommendations for AB-PT from a Wall Street source in some time.

Lurie's appraisal, thoroughly upbeat also on theatre business in general, has it that "irrespective of whether the reason be air-conditioning or the fact that better TV programs will be off the air, a strong seasonal boxoffice upturn starts in July... Even if 3-D's charm is only novelty appeal, it's bringing the public back into the theatres. It's 'free' advertising, which is stimulating a lost interest. And anything that reverses a tide, which cut attendance 44% between 1946 and 1953, is bullish."

Lurie also is high on the radio-TV end of the AB-PT, visualizing American Broadcasting "not as a direct competitor of NBC and CBS, but as the Universal Pictures of television — the company which supplies the 'bread and butter' programs. More immediately, the ABC chain should more than carry its share of the corporate load next year."

BIRTHS

Mr. and Mrs. Eddie Abrams, daughter, Pittsburgh, May 25. Mother is Regina Peterson, accordionist; father manages the Carnival Lounge.

Mr. and Mrs. Earl Johnson, daughter, Pittsburgh, May 26. Mother is former WDTV traffic manager.

Mr. and Mrs. Steven Palsa, son, Pittsburgh, May 26. Father is on the Nixon Theatre staff.

Mr. and Mrs. Frank Wait, son, May 27, Chicago. Father is a writer on "Welcome Travelers" radio-TV programs.

Mr. and Mrs. Norman Lougee, son, Chicago, May 22. Father is salesman for 20th-Fox.

Mr. and Mrs. Frank Paris, son, Los Angeles, May 26. Father is assistant director at KNX.

Mr. and Mrs. Ray Montgomery, son, Burbank, Cal., May 21. Father is an actor.

Mr. and Mrs. Seymour Berns, daughter, Hollywood, May 22. Father is a TV director.

Mr. and Mrs. Doug Elleson, daughter, San Francisco, May 23. Father is KRON-TV program director.

Mr. and Mrs. Joe Bleeden, daughter, Hollywood, May 22. Father is a publicist at NBC.

Mr. and Mrs. Tom Donovan, daughter, N.Y., May 20. Mother is Marie Phillips, legit-TV actress; father is a CBS-TV associate director.

Dr. and Mrs. Eugene Czyk, son, Hollywood, June 1. Mother is screen and TV actress Barbara Britton.

Mr. and Mrs. Jerry Raker, daughter, May 30, Wilkes-Barre, Pa. Father is an assistant director at WPIX, N.Y.

BECAUSE I PLAY BOSTON DURING LENT
AND MIAMI IN AUGUST—HERE ARE MY
THANKSGIVING LETTERS IN JUNE!...

Thanks

CHANTICLEER

Baltimore

(April 6, 1953)

Thanks

CAPITAL THEATRE

Washington, D. C.

(April 16, 1953)

Thanks

—for a wonderful engagement, Bill

**Bill Miller's
RIVIERA**

Fort Lee, N. J.

(May 19, 1953)

Thanks

LATIN CASINO

Philadelphia

(April 23, 1953)

Thanks

Ed Sullivan's
TOAST of the TOWN

CBS-TV

(May 24, 1953)

Thanks

HARRY LEVINE

for this return engagement

PARAMOUNT

New York

OPENING TODAY, June 6th

Thanks

STEEL PIER

Atlantic City

(June 20, 1953)

Thanks

SAHARA

Las Vegas

(June 30, 1953)

Confidential to VIC DAMONE:

Thanks for everything, Don't
worry, where I go—you go!

**JOEY
BISHOP**

Direction:



Management Counsel
GOLDFARB, MIRENBURG & VALLON
RKO Bldg., Radio City, New York

VARIETY

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PRICE 25 CENTS

JIVE SPOTS' RAGTIME TO RICHES

Playwrights Now Find TV Drama Better Outlet, Creative, Coin-Wise

With theatre costs mounting, and a minimum of \$80,000 needed to start a play off on the Broadway legit stage, more and more playwrights are finding creative and economic satisfactions in television, that commercial medium at which the theatre turned up its nose five years ago.

So says Fred Coe, NBC-TV producer of the Philco-Goodyear Television Playhouse, who cites as example one of his group of writers, Morton Foote, who in three teleplays over the last few months—the Lillian Gish starrer, "Trip to Bountiful" and "The Oil Well," and the Kim Stanley starrer, "Young Lady of Property"—has won more major critical acclaim in less time than he would have from a stage play.

The Playhouse has always been one of the top tele dramatic hours, but in the general trade opinion it is forced far ahead of its competitors this season, retaining a high level of quality while presenting a wide assortment of adult subjects. (Continued on page 59)

Iowa Ozoners to Stop Midnite Shows If Kids Don't Curfew Pitching Woo

Des Moines, June 9. Managers of four drive-in theatres here have promised Sheriff Tom Reilly they will stop midnight shows if they are unable to control teenagers who attend them. Acting on complaints made by parents and other adults, Reilly called a meeting of exhibitors, including Lloyd Herstiener, Capitol; Jack Segal, West-Vue; Arthur Farrell of the Des Moines.

The sheriff said parents complained the youngsters stayed out until too late after midnight shows, and particularly bad were the advertised sex films. The managers assured the sheriff they would discontinue that type of film. Other complaints had to do with the teenagers drinking beer and holding petting parties in parked cars at the drive-ins.

The managers promised to drop midnight shows if they found juvenile misconduct getting out of hand. The sheriff said he didn't object to midnight shows, as long as they were the ordinary type of film presentations.

Hurok as Longhair DeeJay?
Impresario Sol Hurok is being sought by WNBC, N. Y., to do a longhair disk jockey show. Program preem considered for the summer or early fall.

Sugar Ray to Try Out Disk Punch on King

Sugar Ray Robinson, who recently broke into show biz via the nitery route, now has moved into the disk field. Fisticuffer has been pegged by King Records as a vocalist.

Robinson's initial sides will be with the Earl Hines orch.

19 C'Scope Films Within 15 Months

Theatres contemplating a shift to 20th-Fox's CinemaScope can expect 19 pictures in the process within the next 15 months, if present production plans materialize. Of the total of 19, 20th is slated to produce 13, Metro 5 and Allied Artists one. To assure theatres of a continual supply of product, 20th production chief Darryl F. Zanuck announced this week that the first block of new CinemaScope pictures will have been started before the first CinemaScope production, "The Robe," is released this fall.

With 20th claiming an expenditure of \$4,600,000 for "The Robe," the company states that the films in the new process either completed, now shooting, or ready to shoot, will represent a coin outlay of \$30,000,000. All the pix will be filmed in Technicolor and stereo-phonie sound.

Besides "The Robe," one other (Continued on page 81)

Moondog Saga: B'way Doorway Performer To Major Disk Releases

Moondog is breaking out on wax in a big way after several years of relative obscurity as a doorway performer in the Broadway area. The blind, sack-clothed character is due to get another album of his own compositions released on the Brunswick label, a Decca-Coral subside. Mars Records, a Howie Richmond operation, recently issued a set of Moondog instruments on a long-play platter.

It's understood that Columbia Records has also shown interest in etching some of Moondog's works. Moondog is a sidewalk percussionist, working with such instruments as the oo, the uni and the utsu.

DISKS SPARK JAZZ REVIVAL

By HERM SCHOENFELD

New York's jive joints are jumping again. From Harlem to Greenwich Village, the cats are blowing up the biggest storm since Gotham's golden age of jazz in the early 1940s. In the decade since, the decline of jazz could be gauged by the transition of 52d St. from Swing Street to Strip Alley. Its current comeback can be measured by the solid boxoffice click of the jazz emporiums, which are now scattered by the dozens over the city.

Jazz has been steadily regaining its momentum over the past three or four years and it's more than coincidence that the revival was timed with the introduction of the new slow-speed disks. The old hot classics, once owned exclusively by a narrower circle of collectors, have been rolling out of the vaults of the major disk companies on the new speeds to reach an unprecedentedly large audience. More than anything else, it's been this sweeping jazz panorama on wax that has schooled the modern-day generation of hipsters, who are even heppier than the oldline hip. (Continued on page 64)

NBC to Color Up TV Shows Pronto Just to Be Ready

Next fall the major NBC-TV shows, such as "Colgate Comedy Hour," the Milton Berle program, "Your Show of Shows" and the other entries, that readily lend themselves to the tint process, will be rotated into the Colonial Theatre, N. Y. (home of the RCA-NBC color experimentation). They'll be dressed up in full color regalia, just as though color TV were already a fact. (Continued on page 58)

No Tint Squint

Sylvester L. (Pat) Weaver, the vice-chairman of the NBC board of directors who has been blueprinting the network's entry into color television programming, is shooting for the optical optimum. Henceforth any staffer assigned to the tint TV division, Weaver has decreed, will be required to take a color test for his eyes.

Zanuck Urges Prod. 'Revolution' Via Less Pay For 3-4 Wk. Pix Rehearsals

Phone Device Answers Patrons Calling Theatre

Columbus, June 9. Ohio Bell Telephone Co. has developed and is offering to theatres an automatic telephone-answering device, which will relay to the caller via a recording the name of the film playing and times of showings.

If the caller wants to leave a message, it will be recorded. The manager can play it back later, and then answer the call.

Record R&H Week With \$204,000 Take

Four Rodgers-Hammerstein productions grossed a total of \$204,188 last week, believed to be one of the biggest single week-takes ever rung up by a single management. Shows involved, all musicals, were "Me and Juliet," "King and I" and two companies of "South Pacific."

"Me and Juliet," new R & H musical at the Majestic, N. Y., set a new house record with a capacity-plus take of \$58,363 at \$7.20 top for its first full week on Broadway. Entry is reportedly sold out some weeks in advance, so it's a prospect to continue at around the same pace.

"King and I," which recently completed its second year at the (Continued on page 80)

Korean Truce May Juice USO-Camp Shows; Gotta Get GI Morale Uplifted

The impending truce between the United Nations and North Korea may have the effect of increasing USO-Camp Shows activity in the Korean theatre. The soldier entertainment arm of the Armed Forces will have the task of bolstering troop morale during a difficult conversion period.

It's anticipated that the Defense Dept., taking advantage of the lessons learned at the end of World War II, will ask USO-Camp Shows to step up its schedule of fabricating units. At the end of the last war, the Army found that troops who had been at the front lines were chafing at the inactivity that was suddenly forced upon (Continued on page 83)

Hollywood, June 9.

First real revolution in Hollywood history will take place within six months, Darryl F. Zanuck predicted today, and it will result in a new technique of film-making that will cut costs drastically to permit films to earn their own way in a tightened market. Present system, he declared, is too dangerous, since roughly 85% of the annual output loses money and "it's up to the remaining two or three films on a company's schedule to carry the rest of the product through."

The revolution, hinted at in other circles in recent months, means universal adoption by Hollywood of the old stage technique of rehearsal. Independent producers have used it occasionally in the past, and some of the majors, from time to time, have experimented with a complete rehearsal before putting a production before the cameras. Zanuck's view of it, however, is more far-reaching than anything yet attempted on the Coast.

All pictures will be rehearsed from three to four weeks, he declared. "Then they'll be shot in their entirety in three weeks. But (Continued on page 82)

Last Showboat Paddles Down Ohio With Students In 'Lust, Lucre & Liqueur'

East Liverpool, O., June 9. The Majestic, only local still operating in this county, will move down the Ohio River again this year under direction of Hiram College. Season starts June 12, at East Liverpool, for a summer run of four months. From East Liverpool, the Majestic will move along the river to Rochester and Pittsburgh, and after making stops along all the river towns, it will wind up the season in Cincinnati Oct. 1.

Hiram College students, who receive academic credit for their work, will have a repertoire of three melodramas which will be offered on a rotating basis. These include two old-timers, "Uncle Tom's Cabin" and "Ten Nights in a Barroom," with the third, being called, "Lust, Lucre and Liqueur: Or Virtue Unbesmirched." Prof. W. D. Mitchell, of Hiram's speech department, is directing the season.

In addition, the students will present six acts of vaude typical of the showboat era. Tom J. Reynolds is owner, captain and navigator of the Majestic.

THE ED SULLIVAN STORY
(TV 5th Anniversary — Pages 34-53)

Juves' Shubert Alley: 625 Kids Take Show Biz Seriously (Typing, Too)

By JESSE GROSS

An experiment, initiated five years ago by the New York City Board of Education, has put show biz on a par with such recognized career fields as engineering, huckstering, medicine and law. And, as an offshoot result, a "moppets" Shubert Alley has developed in the Times Square area.

The successful position currently held by the High School of Performing Arts, N. Y., highlights this comparatively new realization by educators and parents that entertainment is a legitimate business. Having bowed in 1948 on West 46th St., between Broadway and 6th Ave., as an experimental venture, school is considered to have passed the tryout stage and is now an integral part of N. Y.'s educational system.

Performing Arts, which supplements a regular pre-college academic course with thorough instruction in drama, music and dance, is looked upon by the Board of Education with a sense of achievement. In training kids for eventual show biz employment, the school itself rates as a major Main Stem attraction. Its location on VARIETY St. is part of the tour.

Visiting educators are almost sure to be taken on a tour of P.A. This was the case recently when a Puerto Rican group drifted through classrooms where barefooted teenagers in leotards worked out on ballet bars; musicians learned their music and ABC's; and young thespians converted chairs into makeshift bed props to accompany the action and dialog in a scene from "My Sister Eileen."

What the onlookers saw could easily have occurred in a Broadway musical, on a TV show, on a radio program or at the Alvin Theatre, N. Y., during the recent "American Dance" run. Bruce Marks and Carol Dellaglio, both students at the school, appeared with the Pearl Lane Company on the "Dance" bill. Other students who've been employed profession-

(Continued on page 31)

Deep in the Heart of Tex. Where \$20 and a Drink For Op Buys 50G Bistro

Odessa, Tex., June 9. Local Rose Club is a \$50,000 nitery which Andy Rice, Jr., son of the veteran scripter and yesterday vaudeville headliner (Rice Bros.), sold for \$20 to the local photographer.

Last Monday (4), the night before the Tuesday when the ghost walks at this spot, the prop was having a drink at one of the three occupied tables with the local lenser. (Joint seats 400.) Four months ago he took it over. Rent, lights, chief, bartender, waitresses, acts, orchestra and no customers took him over.

"It must be a lot of fun to own a nightclub," said the nabob of the negatives, who was buying for Rice, Jr., vaude-nitery once turned bistro boniface. "Yep," he agreed, "a barrel of fun. How would you like to own this club?" "What do you want for it?" "Twenty dollars and you assume all the bills." "It's a deal, here's your \$20." That night both the lens-hound and Rice, Jr., were happy.

NCCJ's Show Biz Salute

New York.

Editor, VARIETY:

The always impressive contributions that the men and women of the amusement world are making in the battle for a free world were again demonstrated in striking fashion this week.

Last night (June 2) in the crowded ballroom of the Waldorf-Astoria, Meredith Willson presided and Fred Allen, Kenneth Banghart, Dennis King, Robert Merrill, Garry Moore and Marguerite Piazza told in song and word the dramatic story of the quarter-century work for brotherhood among all national, racial and religious groups in America.

A few days earlier, Faye Emerson played a similar role as she led a schoolteacher, a social worker, a clergyman, and a broadcasting official in a similarly moving chronicle.

"The Navy salute, 'Well done!' goes to actors for their patriotic services."

Everett R. Clinchy,
(President, National Conference of Christians and Jews.)

Omaha '54 Fete's Big Talent Pitch

Omaha, June 9.

Hollywood and Broadway names will headline a cast of 1,500 that will play the Omaha Centennial Historical Pageant next summer at Ak-Sar-Ben field, the anni's director, Alfred Stern, said last week. Maxwell Anderson, Marc Connelly or Robert E. Sherwood will do the script.

Stern said he will also import a director, art director and choreographer. Omaha Community Playhouse's Kendrick Wilson will be co-director for the 1954 hoopla.

A railroad bridge over Pappio Creek near Ak field will have to be rebuilt to accommodate weight of stage props and a spur line will be built into field to bring equipment to the stage.

Except for stars, cast will be composed of Omahans.

'For Men Only' Burley Okayed for Mex City

Mexico City, June 2.

The "for men only" type of burlesque theatre, which flourished here just before the last war but which civic moralization drives plowed under, may be revived here. It is allowed under the revised public spectacles law which was just enacted, according to the city amusements supervision department. Sole condition to operate such theatre is that they can't be near other types of theatres, schools or work centers. However impresarios of such burley shows face stiff fines if they charge what the department considers an exorbitant admission.

In revealing that the new law okay's "for men only" shows, the department remarked that Mexico City, with nearly 3,500,000 population, is "grown up and therefore must not forbid such operations."



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Eddie Davis Spans Saga of 52d St.

Leon & Eddie's, paired with Jack & Charlie's 21 as the last remaining good cafes on a street that went bad around them, marked its 25th anniversary Sunday (7) with a guest party for Red Buttons. To Eddie Davis, who is now bonifacing the 52 St., N.Y., cafe solo, Buttons is another of the young comics now in the top rung that was given a start by him.

Buttons never worked at Leon & Eddie's, per se, but after he was discharged from the Army he played the Sunday night guest parties as a regular stand until bookers got the idea that they could rely on this brash, youngish vet of the burlesque stages, who came out of a long run in the Army musical, "Winged Victory." As result of the L&E guestings he played more club dates around New York than probably any other performer. From there he went (Continued on page 74)

'Dear Sir, You Ain't a Dame, Sez Las Vegas Sahara To Christine, Cancelling Shim

Las Vegas, June 9.

Sahara Hotel summarily cancelled its contract with Christine Jorgensen last week on the grounds that the former GI misrepresented himself as a woman. Letter from the hostelry's attorney, John H. Brill, of San Francisco, was addressed "Dear Sir."

Letter sent to Christine and to agent Charles V. Yates in N.Y. said that hotel operators Milton Prell and Bill Miller had decided to cancel on the basis of evidence that Christine "is not now and never can be a woman."

GI remake had been booked for a fortnight, beginning July 14, at \$12,500 per week. Announcement of the booking brought refusals from Gene Nelson and Marguerite Piazza to appear on the same bill. Hotel pointed out that the contract called for presentation of a travel film and would include "her" narration.

"It is obvious," the letter said, "that the motivating inducement for the contract was the fact that"

(Continued on page 82)

LEVANT PROMISES TO BEHAVE, AFM RELENTS

The American Federation of Musicians has lifted its suspension of Oscar Levant following a promise by the concert pianist that he would abide by all union regulations and fulfill all his contracts. After the pledge was made at the AFM headquarters in New York yesterday (Tues.) union proxy James C. Petrillo said he would recommend to the international board that Levant be reinstated immediately.

The AFM clamped down on Levant in April after the latter failed to appear at a scheduled concert series in Canada. Levant's wife and friends said that his bowout was due to illness. Levant said yesterday that he did not plan to resume concertizing for some time and probably would not replay the missed Canadian dates.

Ode to the 'Fabulous Invalid'

Whatever the pros and cons on the new Rodgers & Hammerstein musical, "Me and Juliet," even the most captious must agree with Brooks Atkinson's opinion that their new legit musical is a "Valentine to the theatre." The Hammerstein lyric, as part of the "Intermission Talk" wordage (published by permission of Williamson Music, the copyright owners) is a permanent record of their Ode to the 'Fabulous Invalid':

Herbie, the Candy Counter Boy
Lemonade,
Freshly made!!
A bottle of ice cold coke!

Bored Patron
I love to go to a theatre lounge
To enjoy a noisy smoke.

Herbie Boy
Lemonade, freshly made!
Starry-Eyed Girl
I simply adore the show!

Bored Patron
I wouldn't wait for the second act
If I had some place to go.

Music Lover
I like the one that goes
"Da di da dum, Da di da dum, da di da dum,
Marriage type love."

Wife
(To her husband)
I don't think it's right
To be sulky all night
Over one little bill from Saks!

Business Man
(To his friend)
What do I care if they balance the budget,
As long as they cut my tax?

Music Lover
I like the one that goes
"No other love have I.
Hurry back home tonight!
It's me, it's me, it's me—"

Her Companion
That doesn't sound quite right,
Girl

The fellow beside me keeps dropping his program
And groping around my feet.

Bored Patron
(Answering her)
The couple beside me had garlic for dinner.
Would you like to trade your seat?

Fastidious Patron
I think the production is fine,
The music is simply divine,
The story is lovely and gay . . .
But it just isn't my kind of play.

Happy Mourners
They don't write music any more
Like the old Vienna valets!
The guy today who writes a score
Doesn't know what schmalz is.
The plots are all too serious,
No longer sweet and gay.
The authors who think, certainly stink.

The theatre is fading away.
(Their faces light up now)
Oh . . .

The theatre is dying,
The theatre is dying,
The theatre is practically dead!
Some one every day writes
"We have no more playwrights,
The theatre is sick in the head."
Some singer of dirges
Gets earnest and urges
The public to have a good cry—
Herbie, the Candy Counter Boy
But the show still goes on,
The theatre's not gone.

Happy Mourners
We wish it would lie down and die—

Starry-Eyed Girl
(Answering them)
I thought that I'd laugh myself silly
On the evening I spent with Bea Lillie.

Business Man
I sure had to hassle and hussle
Buying tickets for Rosalind Russell!

Satisfied Patron
I just had a picnic at "Picnic"
And loved everyone in the cast—

Happy Mourners
Your talk is absurd!
Why haven't you heard
The theatre's a thing o' the past?
Tra-la,
The theatre's a thing o' the past!

Susceptible Patron
My love for my husband grew thinner
The first time I looked at Yul Brynner.

And back in my bed on Long Island
I kept dreaming of Brynner in Thailand.

Business Man
I love Shirley Booth and Tom Ewell

Enthusiastic Patron
"The Crucible!" Boy, what a play!

Happy Mourners
The poor little knows!
Not one of them knows
The theatre is passing away,
Hey! Hey!

The theatre is passing away!
(Their faces lighting up again with necrophilic exaltation)

The theatre is dying,
The theatre is dying,
The theatre is practically dead!
The ones who are backing it
Take a shellacking,
And never get out of the red.

All the Rest
But actors keep acting,
And plays keep attracting
And seats are not easy to buy,
And year after year
There is something to cheer—

Happy Mourners
We'd much rather have a good cry!

All the Rest
Why in hell don't you lie down and die?

Happy Mourners
The theatre is . . .

All the Rest
Living!

Happy Mourners
The theatre is . . .

All the Rest
Living!

Happy Mourners
Why don't you lie down and die?

CLEVE. INDIANS TO TEST NON-TV GATE

Cleveland, June 9.

Because of a sharp decline in attendance, the Cleveland Indians have announced that three of its home games this summer will not be televised so that the club can study the relationship between TV and attendance.

To make up for the games, the club and Pfeiffer Beer, sponsors of the telecast, will do three road games to be announced later. The three home games not to be televised include tonight's (Tues.) go with Washington, New York July 22 and Chicago Aug. 12.

Significantly, the Indians are in second-place although trailing the Yanks, the "team they must beat but can't" to become contenders. Significantly, too, attendance at the three race tracks around Cleveland are enjoying the biggest attendance boom in years.

Schnoz's 'Conscience'

Jackie Barnett, who writes Jimmy Durante's songs and is the voice of the comedian's conscience on television, will make his first TV appearance on NBC-TV's "Saturday Night Review" July 4. He'll appear, match with Durante on the Hoagy Carmichael summer replacement for "Your Show of Shows."

12 Mins. Overlong, Miles Gets Palladium Heave; Martino, Keans Click

London, June 9.

The Palladium here took an unprecedented step in cancelling an American performer for failure to cut the running time of his act. Jackie Miles, who scored at the opening show yesterday (Mon.) after a slow start, was given walking papers following the second display.

At the end of the first show, the comic was told to cut his act for subsequent showings. However, with his second show he did 12 minutes more than his time allotment and was given the heave.

Although this American act was dropped, the show has more U. S. performers than has been on a Palladium bill this year. Topper is singer Al Martino, who was given a soko reception for his batch of sentimental tunes.

Betty & Jane Kean, comedy duo, made a top impact with a standout routine. Their fast-paced clowning was stand-out.

The tempo of the American contingent was continued by Prof. Backwards (Jimmy Edmondson) and Nanci Crompton, latter held over from the previous show and who continues to get heavy applause for her fast assortment of spins. The Jaywalkers (3) didn't show up as well as the other U. S. turns.

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MPAA'S WORLDWIDE PROJECT

Skouras Circuit's \$100,000,000 Suit Demands RKO, S.W. Lop Off Theatres

In the biggest antitrust suit of them all, the major companies stand accused of various forms of conspiracy, monopoly and back-room intrigue, which helped bring at least a few of them "great power and influence" at the expense of independent exhibitors.

Combination of actions, instituted by Skouras Theatres, N. Y., in Federal Court, asks alleged damages of over \$100,000,000. Also sought is court order directing divestiture of some theatres by the RKO and Stanley Warner exhibition companies.

Skouras chain had been threatening the court row nearly two years, but efforts by Joseph M. Schenck to reach an out-of-court settlement had the effect of putting off the actual filing. Schenck is chief stockholder and board chairman of United Artists Theatres, which is linked with Skouras in a complex corporate setup.

As a result of Schenck's intervention, a compromise was reached with Loew's Theatres. Consequently, Loew's is not a defendant in the principal Skouras complaint, which demands treble damages of \$87,690,000. Loew's is among those named in a second suit which looks for \$14,382,000.

Twentieth-Fox is the only film company excluded from the list of defendants.

Although not a party in the major action, the Loew's chain is accused of participating in illegal conspiracies with RKO and Stanley Warner.

Plaintiff, on the divestiture count, wants SW to drop at least two theatres in New Jersey in addition to all others, which the

New Pix Techniques Mean Prosperity; Must Retain Gains, Sez Goldenson

Declaring that the motion picture industry will enjoy tremendous prosperity in the next two or three years because of the new techniques, Leonard Goldenson, prexy of American Broadcasting Paramount Theatres, said that pictures ought to plan now to hold on to that prosperity when the innovations become commonplace. In a short address on "showmanship" before the Associated Motion Picture Advertisers in N. Y. last week, Goldenson said "the industry is on the edge of the greatest period of our times," and to maintain the resurgence it should reexamine its methods of selling pictures.

"I'm thankful we're in the news again," he said, "and to remain there we cannot continue doing the same things the same way." Topper then went into a big pitch for the use of TV and radio for selling pix. Citing b.o. returns as

GIVE 'EM BIGGER PIX TO BOOST B.O.: HYMAN

"The main job of the picture business right now" in the opinion of United Paramount Theatres vicepre Edward L. Hyman, "is to overwhelm the people. Give 'em bigger pictures, whether CinemaScope or widescreen—they don't really know or perhaps even care about the difference. So long as it's a new value, they're turning out."

The showman continues: "We should urge all producers to start making them now and not wait the sooner we get on the big-screen bandwagon the better for all boxoffice. Sure, eventually it'll reduce itself to the quality of the story, but the fact that they're buying anything so long as it has that 3-D aura, proves that the film public wants something extra added before they'll leave their TV sets—and we've at last turned the trick."

Small's 3-D Trio

Hollywood, June 9. Edward Small closed a deal with Natural Vision for his next three pix in the new 3-D widescreen process. First is "Camels West," starting June 17, followed by "Cannibal Island," plus Bryan Foy's production, "Mad Magician."

Small left for N. Y. Monday (8) for huddles with Leon Fromkess and Bob Benjamin on an annual program of 18 pix. He'll be gone three weeks.

RKO Sales Okay But Studio Hustle Still No. 1 'Must'

Question of whether RKO can come out of the woods—after 1952's deep-in-scarlet loss of over \$10,000,000—has been given a new trade spotlight by president James R. Grainger's promise of a "big improvement."

Film outfit at present appears on the right track, with weekly domestic billings amounting to over an average of \$700,000. One rub, though, is that the current lineup includes two "outside" pix, which are bringing a large share of the coin. Walt Disney's "Peter Pan," which apparently will exceed \$7,000,000 in domestic revenue, yields only a distribution fee of 22% to RKO. Samuel Goldwyn's "Hans Christian Andersen," which figures to gross \$5,000,000 domestically, means a cut of 20% to the distributor.

On the economy front, Grainger said expenses have been cut about

Sheldon's Europe Safari May Bag Kirk Douglas Pic, Cop Yarn, B'way Play

Writer-director Sidney Sheldon, currently on three months' leave of absence from Metro, leaves for Europe Friday (12) on the Nieuw Amsterdam to discuss a production deal with Kirk Douglas. He'll also look over files of Interpol, an international law enforcement organization, for story material. He'll be accompanied on the junket by his actress-wife, Jorja Curtwright.

Sheldon, who makes his directorial debut with "Dream Wife," a Cary Grant starrer which opens shortly at the Radio City Music Hall, N. Y., will also visit Vienna to attend the world preem of "Always in Love." A play with music it was authored by Sheldon in collaboration with Ladislav Bus-Fekete. Late summer unveiling is in the nature of a test engagement prior to a possible Broadway production.

Deal with Douglas would star

SPG Committee to Aid Industry Pub-Relations

Hollywood, June 9. Screen Producers Guild created an executive committee, headed by Samuel J. Briskin, to function for the Guild in industry relations and general policies. Idea was suggested by William Perlberg as a means of relieving prexy Carey Wilson of some of the demands made by recent developments in film business.

Walter M. Mirisch was named chairman of the finance committee of SPG, with William H. Wright as co-chairman and Buddy Adler, Robert Arthur, Jerry Bresler and Harry Tugend as members.

SKEDS SETUP TO RETAIN MARKETS

Motion Picture Assn. of America this week appeared about set to develop a worldwide organization with reps in numerous key capitals. It's seen shaping as one of the most extensive expansion programs in MPAA's recent history.

Prompting the project is the threatened loss next year or later of some segments of the vitally-important world market. Coin from abroad in recent years has become so significant in the economic scheme of things that any severe cutback would have disastrous effects upon the American film industry's overall monetary structure, according to top film company officials.

Plan, as it's now being considered, is to have MPAA offices in those key global spots where any manner of troublesome situation possibly may crop up. In the past, largely, the outfit has been in the position where projected restrictions on U. S. films could be dealt with only after they had become a definite threat or actually were imposed; under the anticipated new setup, MPAA will have

Music Hall O'Time O.O. On Product

N. Y.'s Radio City Music Hall is working overtime in keeping with the industry's switch to the so-called new look. Hall prez Russell V. Downing and other execs have been holding private screenings at midnight and later of upcoming pix on the theatre's sked in various screen proportions in the effort to determine which sets off the film best.

All product shot before last January was intended for the conventional screen size of 1.33 feet in width to one foot in height. Music Hall, as well as numerous other important houses across the country, are endeavoring by test runoffs of the pix to see how they

National Boxoffice Survey Hot Weather Bops Biz; 'Ft. Ti' First, 'Space' 2d, 'Shane' 3d, 'Bess' 4th, 'Cinerama' 5th

First batch of really hot-weather over the past weekend is willing first-run biz this round, particularly along the Atlantic seaboard. However, some sections covered by VARIETY noted a healthy tone at the b.o. despite the heat and usual summer opposition. Launching of more 3-D pix is going far in taking up the usual seasonal slack in numerous localities.

"Fort Ti" (Col), which was second last week, is pushing up to first this stanza. Close on its heels is "Came From Outer Space" (U), to wind up a big second-place winner. "Shane" (Par), which likely will be heard from a lot in the future, again is a strong third. First two pictures are 3-D epics while "Shane" is widescreen.

"Young Bess" (M-G), which was champ last week, has drifted down to fourth, with waning of interest in the Coronation perhaps contributing to several disappointing playdates. "Cinerama" (Indie) is pushing up to fifth, with its transfer to the larger Warner Theatre in N. Y. helping in upbeat.

"Scared Stiff" (Par) is winding up sixth with a batch of new strong dates. "Titanic" (20th), fourth a week ago, is dipping to seventh while "Sangaree" (Par) is taking eighth spot. "Pickup on South St." (20th) is ninth, with "Lili" (M-G) in 10th slot. "Desert Song" (WB) and "Man on Tightrope" (20th) round out the top 12 films.

Preminger's 'Hypocrisy in Antiquated' Code's 'Blue' Nix; 'Let Public Decide'

Roach Back in Biz

Hollywood, June 9. Hal Roach is going back into production of feature films for theatrical distribution. With Harry and Lester Allen, Toronto exhibs, as partners, he will make from six to 12 features a year for Guild International Films, Inc. First will be "The 13th Commandment," followed by "The Woman in Ward 9."

In addition to the pictures for Guild International, Roach will make four per year for the Roach-Gold Corp., in which his partner is Harry Gold, film sales executive.

Industry Move To Standardize Screens Tabled

Projected joint film industry plan, looking to ultimate uniformity in film production framing and widescreen exhibition, fell upon deaf ears at a meeting of the Motion Picture Assn. of America board of directors in New York last week. Proposed formula for standardization was scrapped by the directorate, and indications were that any new formal action on the matter will not be considered for some time.

Proposals had been mapped by a specially designated MPAA committee. Gist of the plan was a recommendation to use compatible screens, which could accommodate pix in various sizes. Aspect ratio given the biggest play at the b.o. would be the one uniformly adopted by the trade, under the plan.

MPAA board members, it's related, felt the idea for standardization was too generalized. Also, many film company-toppers believe it's simply too early to undertake any joint industry project re widescreens; that more experience with the new techniques is necessary before formal action can be taken.

Hollywood, June 9. "Hypocritical interpretation of an antiquated Code" was bitterly attacked by Otto Preminger, co-producer with F. Hugh Herbert of the film, "The Moon Is Blue," which has been refused approval by the Motion Picture Assn. of America's Production Code.

Preminger challenged MPAA prexy Eric A. Johnston to leave the issue up to the nation's filmgoers. "The thumbsdown, he said, was unfair compared with numerous pictures released recently with the full blessing of the Johnston organization. I don't want to start an undignified public controversy, but I'm ready to give Johnston the choice of at least a dozen pictures released during last year."

"He may put up any one of them, together with 'Moon,' to the average American motion picture theatre audience. We will humbly submit to judgment this audience—Judgment reached by their standard of good taste. By their instinct for wholesome entertainment—not by standards of a group of competitors, based on hypocritical interpretation of an antiquated code."

He emphasizes the ban is particularly unfair in view of approval from the National Board of Review. (Continued on page 20)

Legion of Decency 'C's' 'Moon' in Unannounced Nix; Ohio Bans It

National Legion of Decency has decided to place "Moon Is Blue"—as the indie pic now stands—in its "C" classification, meaning "condemned," according to sources close to the situation. However, the Legion also has decided to hold up an official announcement of the "Moon" rating, probably until the latter part of this week.

Legion reps viewed the film in New York about two weeks ago. Delay in official notification of its verdict has the effect of giving the producers an opportunity to re-

(Continued on page 20)

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Skiatron Maps 100,000 Subscribers In N.Y. If FCC Okays Fee-TV In Fall

Following an analysis of its first public demonstration of pay-as-you-see television, Skiatron Electronics and Television Corp. will file this fall for a license from the Federal Communications Commission, it was indicated Monday (8) by Arthur Levey, prexy of the outfit.

Skiatron's system, known as Subscriber-Vision, was demonstrated at a press preview at the Belmont Plaza Hotel, N. Y., prior to its opening to the public yesterday (Tues.). Demonstrations will run until next Wednesday (17).

Should Skiatron receive the greenlight from the FCC, it will begin operations after it enrolls 100,000 subscribers in the New York area, according to veepee Admiral T. J. O'Brien. That number, Admiral O'Brien stated, will enable Subscriber-Vision to offer three fee-TV programs weekly.

Number of events, he indicated, would be gradually increased as the system took hold and subscribers increased. Although cost factors haven't been completely determined for subscriptions, Skiatron exec figures it'll cost home viewers about \$10 monthly for the special program, with Western Union handling the billing.

Subscriber-Vision was unveiled via brief talks, films and actual demonstrations, in which TV signals were "scrambled" and then "unscrambled." For the public, a varied program will be presented daily, with shows beginning every hour on the hour from 11 a.m. to 8 p.m. Demonstration film explains how a television transmitted by a station is coded by an electronic unit and then decoded by a receiver.

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Raybond Chain Subsidiaries Hit Majors, Skouras In \$14,850,000 Trust Suits

Six antitrust suits seeking a total of \$14,850,000 in damages were brought in N. Y. Federal Court yesterday (Tues.) by subsidiaries of Raybond Theatres as operators of five houses in New York and New Jersey. Major distributors are named defendants in all actions while Skouras Theatres is a defendant in four.

Largest sum is asked by Queen Anne Amusement Enterprises, Inc., which has run the Queen Anne Theatre in Bogota, N. J., since 1951 to date. It wants \$3,600,000. Raygato Theatre Corp., operator of the house from 1941 through 1951, is pitching for \$3,000,000.

Queen Anne complaint charges the majors and Skouras with unlawfully conspiring to relegate the theatre to subsequent runs, discriminating in favor of affiliated circuits and others, maintaining a uniform system of runs and clear-

(Continued on page 82)

SWG DROPS BAN AGAINST MEMBERS' ADVERTISING

Hollywood, June 9. Screen Writers Guild revoked its rule regulating advertising by its members. At a special meeting a majority of the scripters decided that publicity is "an important factor in developing the career of a professional writer."

As a result of the repeal of the advertising rule, the friendly suit filed by DALEY VARIETY against the Guild for violation of the antitrust law has been dropped.

Col Profit Up 30G For 39 Weeks Ending March

Columbia earnings were on a slight uptick in the 39 weeks ended March 28. Net profit for that period amounted to \$310,000, after provision of \$65,000 for Federal taxes, compared with a net of \$280,000, after \$80,000 for taxes, in the corresponding period of 1952.

Earnings in the new period were the equivalent of 17c per common share, compared with 11c per common share in 1952's 39 weeks, calculated after preferred stock dividends in both instances.

'Gone' Coming Back?

Hollywood, June 9.

Metro denies that "at the moment" there is a project to revamp its evergreen money-maker, "Gone With the Wind," for reissue in wide-screen with stereophonic sound effects.

All that's known is that the Technicolor lab in Hollywood has been processing "Gone" for a good many weeks for some purpose or other.

There's Coin In 'Monster' Stakes

Apparently there's coin in monsters. Ever since RKO's sock resurrection of the 19-year-old "King Kong" last year, distributors have been combing their vaults for a similar-type exploitation picture. Metro is having some success with "Trader Horn" which is dualing in various spots with another oldie, "Sequoia," but "Horn" won't come anywhere close to the surprising near-\$3,000,000 grossed by "King."

Warner Bros. is currently entering the "monster" sweepstakes with a picture closely allied in theme to "Kong." WB's entry is a brand new picture, a low-budgeted production by Hal Chester and Jack Dietz and acquired for release by the film company. Titled "The Beast From 20,000 Fathoms," it deals with a gigantic pre-historic monster who comes to life following an atomic explosion in the Arctic region. Monster finally finds its way to New York, allowing for the use of trick photography and startling effects.

To sell the picture, WB, in essence, is following the policy employed by RKO for "Kong," with television getting the bulk of the early campaign. Saturation TV drives are being set up in various areas to cover the entire trading zone where day-and-date openings are being arranged.

PIX DROUGHT IN 3 MOS. EXCEPT AT U: AL DAFF

Rome, June 9.

Alfred E. Daff, Universal's exec veepee and Universal-International's prexy, told European sales reps meeting here for a three-day session that there would be shortages of product in three months time and that exhibs would be looking to U with its great backlog of pictures to keep their screens full.

"There is no hysteria over the latest technological developments," Daff stated. "U-I is rich in product which is strong in quality."

He underlined U-I's policy of full production by announcing 32 pictures for 1953-54, all of which will be available for standard or wide-screen projection and with ordinary or stereophonic sound. Pictures in 3-D, he said, would also be available for release "flat" after 3-D possibilities have been exhausted in each territory.

Attending confab were 54 delegates from 24 countries. U prexy, Milton F. Rackmil, and foreign chief Americo Aboaf also addressed delegates. Fortunat Baronet, foreign pub-ad topper, also repped the N. Y. homeoffice. Meet concluded last night (Mon.) with a dinner featuring Tyrone Power as guest of honor. Screening of "Mississippi Gambler," U film starring Power, followed.

20th Digs Deep

Los Angeles, June 9.

Regardless of the inroads of television, 20th-Fox is sitting pretty on an oil well. Los Angeles City Council paved the way for the studio to go into the petroleum business by approving a zoning change to permit drilling for black gold on its back lot.

Studio assured residents of the neighborhood that all the work would be done underground, without ruining the scenery.

Perilberg on Coastwide Motoring Skill for 'Lost'

Bill Perilberg (& George Seaton) is doing a coast-to-coast motoring skill for the new Bing Crosby starrer, "Little Boy Lost," stopping off in Chicago, Detroit, Omaha, Buffalo and kindred key cities, and meeting top local exhibitors at screenings of the Paramount release set up by the local exchange head. Perilberg will repeat it even more extensively on his way back as part of a pre-selling campaign he plans.

With his wife, the Par Indie producer is in New York awaiting Crosby's arrival on the S.S. United States June 16. Crosby is accompanied by his son, Lindsay, producer-writer Bill Morrow, Joe Venuti and others of his entourage. He also taped several radio programs while vacationing in Europe.

Crosby's next for Perilberg-Seaton will be "Country Girl," by Clifford Odets, with the star in Paul Kelly's original legit role of the actor. Seaton will script and direct. Shooting will start in December, after Crosby does "White Christmas" (Donald O'Connor-Rosemary Clooney-Vera-Ellen). Odets film will be in whatever dimension shapes up best by next December.

Krim Sees More Indie Pix Abroad

United Artists prexy Arthur B. Krim, who returned to New York Monday (8) on the Queen Mary after a two-month European trip, disclosed that independent producers distributing through the company are increasing their film-making activities abroad. Not only will the Romulus-John Huston group, Errol Flynn and Anatole Litvak, among others, deliver several Continent-made pix to the firm shortly, but deals are also underway to turn out films in Rome and London for UA release.

Expressing pleasure over the results of his journey, Krim said he'll soon make some "important announcements" in regard to negotiations he conducted overseas with various producers. Of these, he added, some had long done business with UA, while others will be new to the fold. Company chief, however, declined to state details on any of the projects which he set up on the European swing.

Krim also revealed that he conferred with Charles Chaplin, who still retains a 25% stock interest in UA. He described the talks as confined to "routine business matters" and having no significance.

The British-born actor, whose re-entry permit to the U. S. was lifted by American immigration authorities, was said by the UA chief to be considering making a couple of films. But the possibility of UA distributing them was dismissed by the exec as entirely too premature.

Chi Exchanges Jammed As Exhibs Rush Flat Pix; First-Run House Dearth

Chicago, June 9.

At least 20 important pictures are backlogged at exchanges here, awaiting an opportunity for first showings, as the large companies continue their rush to unload flat pic inventories. Distributors are having so much trouble finding first-run outlets for new pix, that many are even willing to settle upon a double-feature status.

As a consequence, several Loop houses which had formerly played sub runs exclusively, now have changed their policy. The Monroe and Telenews Theatres are showing first-run entries generally, while the McVickers has been playing them on occasion.

Film traffic is expected to be even more tied up when the Palace Theatre, which will be showing Cinerama in July, is eliminated as an outlet.

GUINNESS PIC TO COL

Upcoming Alce Guinness-starrer will be distributed by Columbia in an indie production deal with Paul Moss.

Film, titled "Father Brown," will be made in England.

Keys 'Stretch' Flat Pix as Widescreen Brings Upped B.O.; Ad Coin Sought

D-Day Coin

Newest addition to the "D" stories requires some knowledge of an indie producer's problem in obtaining final financing for his film. Bill Pine tells this one:

"I've got a picture coming up in 4-D," a film-maker friend said. "We have width, height, depth and end money."

Budget 'Enemy' In 3-Currency 683G

"Public Enemy Number One," a tri-lingual foreign film which starts a week of exterior shooting in New York tomorrow (Thurs.), is budgeted in three currencies whose dollar equivalent equals \$683,000. Jacques Bar, who's producing the satire on gangsters, said this week that the venture is financed in dollars, Italian lire and French francs.

Cite Films, Bar's own firm, is contributing 140,000,000 francs. An American syndicate headed by the TV film outfit of George Foley, Inc., is supplying \$100,000, while Peg Produzione Film of Rome is investing 100,000,000 lire (\$150,000).

For European standards, Bar declared, "Enemy" is a high-budget picture. He estimated that, if it were made entirely in Hollywood, the cost would approximate \$1,500,000. The Foley group has Western Hemisphere rights, while Cite and Peg are dividing other worldwide territories. Each participant will retain the film's earnings in its respective area until original production costs are recouped. Thereafter, income will be split pro rata.

Directed by Henry Verneuil, the picture's cast is headed by Zsa Zsa Gabor and Fernandel. Intérieurs have already been filmed in

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PAR MULLS BIOPIC OF LAWRENCE OF ARABIA

Paramount has intimated plans to produce a film based on the career of Thomas Edward Lawrence, English soldier-archaeologist, who was known as Lawrence of Arabia. Unusual aspect of such an entry on Par's sked is that a Lawrence biopic has been blueprinted by Cinerama for some time.

Lowell Thomas, key Cinerama official, traveled with Lawrence years ago and his writings on Lawrence's exploits were to be adapted for the pic under the original plans. Par hasn't revealed any details of its Lawrence filmization.

Schwartz O.O.'ing Coast

Sol A. Schwartz, RKO Theatres prez, off to the Coast last weekend to onceover upcoming new films in the 3-D and widescreen groove.

All RKO houses now have retooled for 3-D and the chain's full conversion to broadened-screen projection is now underway.

Europe to N. Y.

Oscar Brand
Jerry Devine
Michael Kidd
Andre Kostelanetz
Arthur B. Krim
Louis Lipstone
Herbert T. Silverberg
Robert Swink

N. Y. to Europe

Jacques Bar
Jorja Curtwright
Thea Dispeker
John Gutman
Art Herskowitz
Nat Hiken
George S. Kaufman
Dorothy Kingston
Elsa Latzko
William Morris, Jr.
Manny Reiner
Sidney Sheldon
Marcie Stringer
Phila Thays
L. Arnold Weissberger
Jerome Whyte

Discovering that pix offered in widescreen add substantially to the b.o. take, key theatres in various cities are taking it on their own to "stretch" standard films which they consider appropriate for wide-angle viewing. Fact that the picture will be presented on a wide-screen is backed by a heavy local advertising campaign.

Although the practice has as yet not become widespread, distributors are beginning to receive requests from various theatres asking for added cooperative advertising coin to push the widescreen versions. Exhib pitch to distributors is that the local theatre showing can serve as a test which the distributors can advocate for subsequent key engagements.

Example of the trend is the request of the Stanley Warner chain to Warner Bros. for an additional advertising appropriation for the showing of "Desert Song" in widescreen at its main Baltimore house. "Desert" so far has been presented only in a standard version. With its Baltimore house equipped with a widescreen, SW circuit figures it can up the returns by offering the pic in the new dimension. Presentation of a widened version will not add to the theatre's costs, requiring only the use of the special lenses and a widened projection aperture. During off hours, the SW theatre holds a "dry run" to test if films booked for the house can be pre-

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Rank Techni Pic, 'Queen Is Crowned,' Cashes in On Continued U.S. Liz Appeal

Despite extensive television, newsreel and newspaper coverage of the Coronation, U. S. interest in Britain's "greatest show" apparently hasn't waned, judged from the early reception of the first full-length color film record of the event to reach this country. Four days after the Coronation, three prints of the J. Arthur Rank Organization's "A Queen Is Crowned," an 86-minute Technicolor film, arrived at Idlewild airport, N. Y., Saturday (6) morning.

Universal, which is distributing the film in the U. S., had the film at the Guild Theatre, N. Y., by 3 p.m. the same day and at Exeter, Boston, and Telenews, Detroit, on Sunday (7). From 3 p.m. to closing, the Guild, a 450-seater art house, chalked up \$1,200. On Sunday it set a new house record of \$2,748. Exeter set an opening day of \$3,616 while the Telenews, a small-seat, drew \$1,929.

Altogether, Universal will receive 150 prints from the Rank

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N. Y. to L. A.

Richard Bloydon
Joe Carlton
Fritz Goodwin
Arthur Freed
Norman Gluck
Jack Hill
Patricia Medina
Marie Sacks
Dore Scharly
Sol A. Schwartz
Leonard Spiegelglass
Norman Taurog

L. A. to N. Y.

Robert Aldrich
Tod Andrews
Richard Burton
Joe Conkle
Don De Fore
Carl Dudley
Tay Garnett
Herb Gordon
Jack Gross
Van Heflin
William Holden
Lew Kerner
Jerry King
Phil Krasne
Marcel Le Bon
Joseph H. Moskowitz
Harmon Nelson
Don Norman
Edmond O'Brien
Abe Olman
Jim Parks
Gabriel Pascal
Maia Powers
Peter Robeck
Olga San Juan
Sam Spiegel
Barry Sullivan
Gig Young

3-D'S GIMMICKS AREN'T ENOUGH

Cite Record 'Luther' Gross as Sign Of Untapped B.O. for Religioso Pix

With the religioso film, "Martin Luther," turning in a record take in two test engagements to date, a top official of the company which produced the feature-length picture for the Lutheran Church expressed confidence last week that there is a vast, untapped market for a serious celluloid entry in that field.

Borden Mace, prez of Louis de Rochemont Associates, organization that filmed "Luther," said on the basis of business done by the picture in Minneapolis and Hickory, N.C., in recent tests, he is sure the "first serious religious film that makes no compromise with the subject" will show an amazing pull at the boxoffice.

Mace, who left New York over the weekend to aid in setting up "Luther's" preem at the Kirby Theatre in Houston June 19, added that the religious picture he has in mind would be one which "unashamedly comes out for Christ in contrast to some sugarcoated versions in the past."

"Luther," according to Mace, grossed over \$69,000 in three weeks and four days in a four-wall deal at the Lyceum Theatre, Minneapolis. Moreover, the three-day test in Hickory (a town of 16,000 population), which began on May 26, was extended two days, then again for another three days. Normal playdate for the Center Theatre there is usually only two days.

"In the course of these two test bookings," Mace declared, "we estimated that 40% of the audience had never been in a theatre before. They certainly were part of the industry's 'lost audience,' in light of

(Continued on page 20)

Vistarama, in N.Y. Preem Today, Claimed to Be No Competitor to C'Scope

Carl Dudley, head of Vistarama, widescreen system of photography and projection employing an anamorphic or "squeeze" lens, said his system would be "compatible and not competitive" with 20th-Fox's CinemaScope. In New York to demonstrate today (Wed.) Vistarama at the RKO 86th St. Theatre, Dudley said his outfit was more interested at the moment in pushing the 16m commercial use of widescreen projection than in moving on the sale of lenses to exhibs.

He said pictures shot in Vistarama can be projected via the CinemaScope lens, while films shot in the latter process can be projected via a Vistarama lens. While discounting a "competitive" war with 20th, Dudley conceded his outfit may go into the manufacture of lenses for the theatrical market. Topper also indicated process might be made available to major companies and indie producers at a rental cost of less than the \$25-

(Continued on page 18)

Walsh Weighs Strike Demand by Collarites

Stalemate in negotiations for a new pact for white-collar film-exchange employees, the Motion Picture Homeoffice Employees Union has appealed to International Alliance of Theatrical Stage Employees proxy Richard F. Walsh for strike permission. This is the second request the union has made to the IA topper. Previously, Walsh assigned international rep Joseph Basson to take part in the talks with the film companies.

Basson, however, was unable to make any progress with the filmery negotiators, and has submitted a report to Walsh. It's figured the IA chief will intervene personally before okaying a strike action. Walsh reportedly will call a meeting of the disputants at his N.Y. office later this week.

'Luther' Draw Sparks Catholic Pix Moves

Move is being sparked in church circles to promote a couple of Catholic religioso pix as sort of balance to the current circulation of the Lutheran entry, "Martin Luther."

Column in The Tablet, Catholic weekly, by William Mooring asks that efforts be made to encourage theatre owners to show "Immortal City" and "Secret Conclave."

Quickie 3-D Era Over, Big Pix Are Coming, Sez Pine

"In at least one respect Hollywood's so-called transition period is over," states Paramount producer William H. Pine (& Thomas). He says the first-to-market rush is about over, and "the public, where up to now was given to wonder if a film were 'good' or in 3-D, can now expect 'good' pictures and 3-D as well." Producer was in N. Y. last week for the "Sangaree" preem.

In effect agreeing with many press critics, Pine declares: "There hasn't been too much pure entertainment in the first crop of films made with that new dimension. But now Columbia has 'Miss Sadie Thompson' and Metro has 'Kiss Me Kate.' These are important properties, and they're in 3-D. There are others from various studios. 'Sangaree' (newest from Pine-Thomas) also is no quickie entry."

Pine is high on extra values in pix via 3-D and he quarrels with exhibs who hesitate to retool for it. "As for product flow," he emphasizes, "a checkup shows that 31 films in 3-D are coming through, in addition to the full program in that medium which Warners has announced."

The filmmaker figures 3,000 houses will be equipped for 3-D by July, which represent, he says, 85% of his firm's domestic income. "That other 15% is still important, though, and we can service them with the flat versions of the 3-D's," Pine adds.

"Only possible problem concerns theatre projection. The projection-

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RKO Sales Ups Gittleston; Kramer in Double Post

In a new sales setup at the home-office, Harry Gittleston has been named RKO's domestic sales administrative manager. A member of the sales staff since 1942, he'll supervise sales liquidation in the new spot.

In another promotion, Sidney Kramer has been appointed general sales manager of the subsid operation, RKO Pathe, to assist exec v.p. Jay Bonafide. Kramer continues as RKO's short subjects sales chief.

'Woman' Plagiarism Suit Is Nearing Settlement

Los Angeles, June 9. Plagiarism suit for \$75,000, filed by Manuel Seiff and Paul Yawitz against Fidelity Pictures, was taken off the Superior Court calendar, pending private settlement. Also named as defendants were Universal Pictures, the late Pam Blumenthal and Howard Welsh. Plaintiffs declared the film, "Woman on the Run," was a copy of their own story, "Pay the Piper," which they had submitted and to which Blumenthal and Welsh had access.

STORY & STARS REPLACE TRICKS

Aware that the novelty value of 3-D films will wane as more of the "deepies" hit the market, an increasing number of filmfaries are stressing star names and story values in upcoming stereopix. The race to reach the theatres first with a hastily-assembled pic is no longer important. Film companies say they now realize that, to reap b.o. returns on 3-D films, they'll have to offer solid entertainment, rather than mere gimmicks.

In the early experimental stage of introducing stereopix, a large segment of theatre audiences were alienated by the admittedly poor product put on display. Warner Bros. had to do a complete re-selling job for "House of Wax" following the early opportunistic films. Even "Wax," which may hit \$8,000,000 domestically, was not accepted by film crit and many filmgoers. From now on, in distrib, are convinced that each pic will have to be sold individually, and the mere fact that it's a depth film will not automatically assure success.

Exhib quarters have sharply attacked the quality of the early 3-D films, including many of those currently in circulation. Alfred Starr, prexy of Theatre Owners of America, branded the deepies more an instrument to bring additional revenue to the film companies than a means to improve the lot of exhibs. He charged that many of the 3-D pictures "have hurt us immeasurably at the boxoffice, because we have alienated steady patrons who have been disillusioned

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\$1,100,000 in Film Coin In New Remittance Deal With Indonesian Gov't

Agreement has been reached with the Indonesian government for the remittance to U. S. film companies of \$1,100,000, the Motion Pictures Assn. of America was notified, yesterday, (Tues.). Deal was set by Irving Maas, MPAA exec who has been in Indonesia for several weeks.

Under terms of the deal, U. S. distrib will receive all blocked funds up to 1952, receiving 50% immediately at the official rate of exchange and 50% over a five-year period. Country will remit \$700,000 immediately under this arrangement. In addition, U. S. filmfaries will receive \$400,000, representing current earnings for the first quarter at one-half of the gross minus tax. While this is an interim arrangement, it's believed it will be extended for subsequent quarters.

Maas leaves Indonesia shortly and will visit Manila, Formosa and India on MPAA business.

Studios O.O. Alien Locale Pix for Stars on Prowl

Hollywood, June 9. Growing number of Hollywood stars taking advantage of 18 months' foreign residence to reap tax benefits reportedly has caused several major studios to hunt for stories with overseas locales, so that these players may be accommodated. Metro, in particular, is on the prowl for yarns steeped in a continental atmosphere, which would qualify as suitable vehicles for Clark Gable or Ava Gardner, among others.

Gable and Miss Gardner recently completed "Mogambo" for Metro in Kenya, British East Africa. Prior to that, the actor co-starred with Gene Tierney in the British-made "Never Let Me Go." Next on his shooting slate is "Green Fire," which the studio also plans to make abroad. While top officials of the majors insist that overseas filmmaking is done only when a script calls for natural backgrounds, trade observers point out at the same time this ties in nicely with foreign residence requirements of certain stars.

Fabian Deal Finally Wrapped Up; Cinerama Owners' Okay Due June 16

M-G Canadian Sales Post to Hillis Cass

Appointment of Hillis Cass as general sales manager of M-G-M Pictures of Canada, Ltd., was confirmed yesterday (Tues.) by Loew's sales chief Charles M. Reagan. Cass was originally named to the post by H. L. Nathanson, prexy of Metro's Canadian subsidiary. Cass, Montreal branch manager since 1933, succeeds the late Theodore J. Gould. William Guss, branch manager at Calgary, takes over the Montreal post, while Albert Genasko, formerly Calgary manager-salesman, moves into the top post there. All three promotions are effective immediately.

H'wood Plays Top Role in German, U.S. Goodwill

Hollywood, June 9. Hollywood films play a major part in building up goodwill for the U. S. in Germany, according to George Witt, prexy of the Bavarian Motion Picture Producers Assn., at a luncheon hosted by the International Committee of the Assn. of Motion Picture Producers. He's touring the U. S. under State Dept. sponsorship. "Absorbing stories of American films accomplished more than any agency to bring about the existing spirit of friendship between the two countries," Witt said. "Our people like to see productions from here, because they like to be entertained. They do not want to see pictures loaded with political or government propaganda."

Films are the principal source of entertainment, he said, with Hollywood productions first, then English, French and Italian. They prefer musicals, comedies, religious, western and dramatic films in that order. Approximately 4,000 theatres in West Germany are exhibiting more than 400 pictures produced annually in other countries. Less than 100 feature-length films are being made by German companies.

Chi Amusement Tax Take Shows Boxoffice Upbeat

Chicago, June 9. City Collector's office figures indicate a distinct upswing at box-offices this year, with receipts from Chi theatres showing a total of \$81,491 in amusement tax collected for April, as against \$72,264 for the same month last year. Most of this is from films.

Collections in '53 to date have amounted to \$432,936, more than \$6,000 better than the same period last year, which paid \$426,855.

Goldwyn Wins Judgment On Year's Program Notes

Los Angeles, June 9. Samuel Goldwyn Productions won a judgment for \$8,680 in Superior Court in a suit involving two promissory notes issued to Jack Present and Harry Zevin in 1951. Goldwyn had advanced the money to be used by the pair in the printing of programs for sale in theatres in connection with the film, "The Best Years of Our Lives."

Ben Washer has been set for a special publicity assignment in connection with the launching in late July of "Main Street to Broadway," the Lester Cowan production made in conjunction with the Council of Living Theatre and being released by Metro.

Stanley Warner Corp., it's expected, will take over operation of Cinerama theatres and launch a production program shortly after June 16, following expected approval of the deal between the S. H. (SH) Fabian theatre chain and Cinerama Productions, by stockholders of the latter. Letter calling for a special meeting next Tuesday (16) at the N. Y. home-office, was mailed to Cinerama stockholders over the weekend.

Although the letter does not specifically mention Stanley Warner, it states that the subject of the meeting is to consider a proposal for the transfer of rights and licenses for the exhibition and production of future pix as well as its present picture. Message is accompanied by a personal letter from board chairman Louis H. Mayer in which he recommends that the shareholders agree to the transfer. Mayer's letter also does not mention SW, merely pitching for the transfer to a leading motion picture exhibition firm.

It states that the theatre circuit, through a subsidiary company, would take over the opening, equipping and operation of additional theatres as well as the three theatres in N. Y., L. A. and Detroit currently showing Cinerama. Mayer's letter indicates the new company would finance the equipping and opening of theatres as well as the production of the next Cinerama picture, recouping such costs out of b.o. receipts. Thereafter, it notes that proceeds of exhibition would be divided 50-50 between the two companies.

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Constant Screen Changes Aid to B.O., Sez Tri-States' Blank; Okays New Sound

Des Moines, June 9. "The installation of all-purpose screens suitable for widescreen systems, including CinemaScope but excluding Cinerama and Todd-AO, will be a first in Tri-States theatres," said A. H. Blank, Tri-States prez, here this week. "We'll call the new widescreen 'Futureama.'"

"There can be no compromise in the size of the screens which are to be installed. They must be overwhelming in size. The ones we intend to install in our circuit will be comparable to those used in the largest theatres throughout the world."

"The constant changes which have been announced from the various film companies with regard to stereophonic sound lead me to believe that first consideration should be given to wide screens. In my opinion, it will be only a short time before stereophonic sound will be available to theatres with seating capacities up to 1,500 at prices ranging substantially from \$100 to \$200."

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First-Run Exhibs Nix Longterm Pix in New Era

In one of the many asides to Hollywood's revolutionary change to 3-D and widescreen long-run, film company sales execs are discovering that theatre operators are nixing the booking of pic product on a longterm basis. This applies particularly to the first-run exhibitors.

It had been common in past for a showcase owner to buy films for his operation two to three months in advance, at least. This would mean the inking of deals for perhaps four to seven individual features, or a fewer or greater number depending on each situation.

But no more of this, say the first-run exhibs. They want no longterm commitments, preferring instead to operate on a flexible basis, so that a quick shift can be made to whichever new screen technique appears to be winning favor.

Affair With a Stranger (SONG)

Mediocre soap opera of show biz marriage; average returns via Jean Simmons, Victor Mature marquee lure.

RKO release of Howard Hughes (Robert Siskin) production, Stars Jean Simmons, Victor Mature, features Mary Jo Torola, Monica Lewis, Jane Darwell. Directed by Roy Rowland. Screenplay by Richard Flanagan, camera, Harry J. Wild, editor, George Aronson. Sub. Sam Coslow. Previewed in N.Y., June 8, 53. Running time, 99 MINS.

Marquee lure of Jean Simmons and Victor Mature will help in general market, but overall business prospects for this one are dim. Soap opera elements of struggling playwright's marriage and subsequent club to bigtime are pieced together in a series of flashbacks that are trite and tiring. It's the kind of yam indigenous to ladies' mags, but writer Richard Flanagan poured it on a little too thick, and it emerges as hokey film fare. Pie starts in its plodding way with a post-colonialist's item that the playwright and his wife are separating. The femme columnist is on tele at the time, and is heard by several of the writer's friends. A chain reaction of flashbacks is set off, and they all pitch in with tales of the young couple.

All the clichés are in their reminiscences. He's broke and writing in New York. She's a model, lovely but lonely. The marriage gets off to a shaky start as she continues to broaden while he's pounding the portable. He finally gets a play produced and it opens the same night she loses her baby. They adopt a mopey to pull her out of her melancholy, and she becomes so devoted to the kid that the writer thinks he's lost interest in his work, which makes him bail for the prevailing femme who's starring in his new show. The affair, which never materializes, by the way, is brought into the open by the columnist, but a reconciliation is quickly brought about through the wife's understanding of wandering husbands.

Miss Simmons is believable in the role of the young wife, but Mature is less than credible as the playwright. Despite script limitations, several A-one performances from the supporting players emerge. Among them are Mary Jo Torola as Miss Simmons' gal friend, Dabbs Greer as Miss Torola's husband and Wally Vernon as the friendly cabbie. Characterizations of Jane Darwell as the friend of the family and Nicholas Joy as the producer are stock. Monica Lewis is properly sexy as the siren and does a neat warbling job on Sam Coslow's tune, "Kiss and Run."

Roy Rowland's direction is heavy-handed. Other technical credits are average. Gros.

Francis Covers the Big Town

Fourth in the "Francis" series looms as okay b.o. in the general market.

Universal release of Leonard Goldstein production. Stars Donald O'Connor, features Yvette Dugay, Gene Lockhart, Nancy Guild directed by Arthur Lubin. Screenplay, Oscar Brodsky, based on "Francis" character created by David Stern; camera, Carl Guthrie; editor, Milton Carruth; music, Joseph Gershenson. Tradeshown, N.Y., June 5, 53. Running time, 85 MINS.

There's nothing logical or realistic about the Oscar Brodsky script, for he's painted the comedy in broad splashes that serve to accent Donald O'Connor's top funmaking role. O'Connor, of course, has been the mule's Sancho Panza ever since the initial "Francis" film went before the cameras.

In this current release, which reportedly may be the last in the series, the mirth is pegged on the efforts of youthful O'Connor to establish himself as a "star" reporter on the staff of a New York daily. This proves to be a snap, for his mule companion is a terrific

Cinerama Shifts to N.Y. Warner House, But Basic Flaws Aren't Ironed Out

Visually, Cinerama remains the most impressive of the new film techniques, both in the 3-D and widescreen category. It has the largest scope and the greatest sense of participation. However, the medium that brought about Hollywood's current technical revolution still retains the basic flaws that exist pointed out when it opened at the Broadway Theatre, N.Y., eight months ago.

Moving over to the Warner Theatre Friday (5) for an indefinite run, Cinerama displayed no large-scale technical improvement. Faults noted at its debut still remain, although they might have been bettered to a slight degree. Use of three projectors to throw the images on the giant screen still reveal obvious lines of demarcation at the points where the film strips meet. The synchronization, said to be automatic now, is slightly improved although the same jumping remains.

Prints used in the film, although claimed to be matched, reveal different shades of coloring, with the center panel giving the sharpest picture. Caught from the rear of the orchestra to left of the center booth, the left panel appeared extremely dark, with figures displayed on the screen overly elongated. In a living room scene featuring commentator Lowell Thomas, latter's body was out of proportion, giving a foreshortened appearance.

During its eight-month run at the Broadway, Cinerama played to 823,504 people chalking up a gross of \$1,749,000. Seating capacity at the Broadway was 1,250 while at the Warner it is 1,535. House seats 2,756 for standard pictures.

leg man and aids him with one scoop after another. They're all garnered via the beast's fraternization with police horses.

Screenplay not only involves O'Connor in romantic entanglements but has him on trial for murder. Yvette Dugay, daughter of a fruit-store proprietor, has a crush on the crack newsmen. He fails to reciprocate her affections since he's under the impression he can make time with society editor Nancy Guild. Trial ends when the mule testifies as to the defendant's innocence.

O'Connor plays it straight, to dish out a generous slice of humor. Miss Dugay deftly handles her role of a "clinging vine" type who gets her man despite Miss Guild's sophisticated compensation. Gene Lockhart, as an editor, and Larry Gates, as a top reporter, are caricatures rather than the real thing.

Arthur Lubin's breezy direction makes the most of the farce. Producer Leonard Goldstein gives the yarn an authentic touch through use of physical values which point up New York's cosmopolitan atmosphere. This is also enhanced by Carl Guthrie's camerawork, Joseph Gershenson's musical direction, David S. Horsley's special photography and Milton Carruth's editing, among other technical contributors.

The Last Posse

Average western: good action stuff; for general dualing.

Columbia release of Harry Joe Brown production. Stars Broderick Crawford, John Derek, Charles Bickford, Wanda Hendrix, features Warner Anderson, Henry Hull, Will Wright, Tom Powers, Raymond Greenleaf, James Kirkwood, Eddy Waller, Skip Homeier, James Bell, Guy Wikerson. Directed by Alfred Werker. Screenplay, Seymour and Connie Lee Bennett, Kenneth Gamet; story, Benj. Nelson; camera, Burnett Guffey; editor, Gene Havens. Previewed June 4, 53. Running time, 71 MINS.

of rugged scenery and plot types is excellent. The Harry Joe Brown production opens with the return of a weary posse with its mortality wounded sheriff. Success in hunting down the robbers it pursued is reported, but the loot is missing and it is obvious the posse members are covering some dark secret and hoping the sheriff will die before it is revealed.

Footage keeps skipping into the past and then back into the present as Henry Hull plays an observer role as a western liquor salesman. Principal characters are Crawford, a once heroic sheriff who has become a drunk; Charles Bickford, cattle baron, who has raised John Derek as a son; Warner Anderson, Will Wright, Tom Powers and Raymond Greenleaf, four greedy businessmen who are members of the posse, and James Bell, Skip Homeier and Guy Wikerson, three poor ranchers who are being pursued after robbing Bickford, Wanda Hendrix is the femme star, but has only a few scenes as Derek's heart interest.

Alfred Werker's direction hits hard in the action sequences, making them plenty rugged, and his pacing would have shown to better advantage had not the flashback technique been used in the script by Seymour and Connie Lee Bennett and Kenneth Gamet. Burnett Guffey contributed the excellent photography and the other technical credits are good. Brog.

City That Never Sleeps

Mild melodrama for program bookings in more general market.

Republic release of John H. Auer production. Stars Gig Young, Mala Powers, William Talman, Edward Arnold, features Chill Wills, Marie Windsor, Paula Raymond, Otto Hulett, Wally Cassell, Ron Hegerthy. Directed by Auer. Screenplay, Steve Fisher; camera, John L. Russell; editor, Fred Allen; music, R. Dale Stevens. Previewed June 3, 53. Running time, 90 MINS.

A rather pretentious slab at profound melodrama is made in the "City That Never Sleeps" but it will have to be satisfied with program bookings in the more general market. That's the level on which its entertainment worth fits, even though the 90 minutes of running time is overlong for the program-mission classification.

John H. Auer's production and direction loses itself occasionally in stretching for mood and nuances, whereas a straightline cops-and-robbers action flavor would have been more appropriate to the ultimate release fate of the offering. Same flaw is found in the Steve Fisher screen original. Playing of the four cast topers, Gig Young, a crazy, mixed-up cop; Mala Powers, a cheap saloon dancer; William Talman, a magician turned hood, and Edward Arnold, suave, crooked attorney, is adequate to script and directorial demands. Chill Wills, principal featured player, walks through the film without any story definition, presumably being a character that represents the city of Chicago itself.

One night in life on the Chicago police force finds Young ready to blow his job and wife, Paula Raymond, to run away with Miss Powers. He accepts an assignment from Arnold to take Talman over the state-line in order to get money for the flight from reality. Before the

Volcano

"Volcano," an Italian import to be tradeshown today (Wed.) in New York, was reviewed from Rome by VARIETY Feb. 22, 1950. A Panaria Film production, it stars Anna Magnani, Rossano Brazzi and Geraldine Brooks. William Dieterle directed from a script by Piero Tellini and Victor S. Solaoff. United Artists is distributing in the U. S.

In appraising the picture, Tubb opined that its "unusual back-grounds and local settings should have dominated this vehicle. Instead, there's an element of forced reality about it, despite a real volcanic island, real peasants for actors, and picturesque-looking characters." Sordid story concerns love and murder on the island of Vulcano. Reviewer praised performances of Miss Magnani and Brazzi. Dieterle's direction was rated as "strong."

Coronation Color Films Show Up TV, Newsreels; Full Pageantry Caught

The limitations of TV and black and white newsreels have never been so clearly brought into focus as they have been by the color films of the Coronation. Television had topicality and the newsreels gained in speed, but they all lost the majestic pageantry and color which highlighted the tinters.

"A Queen Is Crowned." (Rank Organization; Technicolor. Running time, 86 mins.) (There's also a shorter 60-minute version, for duals.) The longest and most comprehensive of the Coronation features, with excellent coverage of Abbey ceremony and all the main features of the two-mile procession. Color is uniformly good, with some magnificent long shots emphasizing the magnitude of the royal escort. Opening scenes of rural England were filmed in advance, but more than 75 minutes of the running time is devoted to Coronation Day events, climaxing with the balcony scenes on Buckingham Palace, including intimate close-ups of the royal family. Somewhat extravagant commentary by Christopher Fry is vividly narrated by Sir Laurence Olivier, Sir Malcolm Sargent acted as musical adviser, with special music by Guy Warlock. (Film opened at the Guild Theatre, N. Y., Sunday (7), distributed by Universal.)

"Elizabeth Is Queen." (Associated British-Pathe; WarnerColor. Running time, 50 mins.) With the completion of this feature in record time, WarnerColor emerges as a serious rival to Technicolor. Despite bad weather conditions the results are outstanding, slightly variable in quality, the hues are nevertheless richly contrasted and the effect is vividly striking. Partly prefabricated, the film devotes some 35 minutes of the running time to Coronation Day, including extensive coverage of the religious ceremony in Westminster Abbey. A trimmed commentary by John Pudney is sincerely spoken by Leo Genn, with music arranged and conducted by Sir Adrian Boult.

"Coronation Day." (Movietone; GevaColor. Running time, 18 mins.) A compact edition of the Coronation, featuring the highlights of the procession and the service. Color is patchy and rarely compares in quality with the other processes. Myro.

night is over, however, his dad, a veteran cop, is dead, shot down by Talman, who also has managed to bump off Arnold and the latter's two-timing wife, Marie Windsor, and Young's kid brother, Ron Hegerthy, is nearly fatally mixed up with the hood. These events and tragedies, piling in on top of each other during the long night, convince Young he should reconcile with his wife and stay on the force.

Otto Hulett, as Young's father; Wally Cassell, broken-down actor who plays a mechanical man, and the other featured and supporting players go through their assignments adequately. John L. Russell's photography makes okay use of Chicago streets and buildings for the low-key, night-life effect required to back the melodrama. Other technical aids are acceptable. Brog.

The Oracle (BRITISH)

Gimmick newspaper comedy done by big British cast; only for dualers or arty spots in U.S.

London, June 1.

Associated British Film Distributors release of a Group Three production. Stars Robert Beatty; features Joseph Tomlin, Mervyn Johns, Michael Medwin, Virginia McKenna, Gillian Lind, Ursula Howells, Arthur Macrae, Gilbert Harding. Directed by Robert Beatty. Screenplay by Patrick Campbell from original play by Robert Barr; camera, Wolfgang Suschitzky; editor, John Trumper; music, Temple Adams. At Empire, Leicester Square, London. Running time, 45 MINS.

The "Oracle" of the title is heard but not seen throughout this British film, and is a voice from the past who resides at the bottom of

a well and accurately foretells the future. The obvious laughmaking gimmicks are fully exploited in this story which has a rural Irish setting and a newspaper background. An attractive quota pic for British exhibs, it may do as a dueler in American theatres.

A Fleet Street reporter who comes across the Oracle while vacationing in Ireland, sees in him the possibility of saving his somewhat precarious job. For his trouble in obtaining a minute-by-minute weather forecast, he gets fired. But when he submits six winners for the following day's racing, his editor realizes he is on to something special. During the next few weeks, the paper forecasts every winner and puts every bookmaker out of business. Then the Oracle is diverted to help the writer of "What the Stars Foretell" feature and the infallible predictions rob the column of all its warth and humanity. The staff is up in arms. In order to bring the editor back to his senses, they fake a message of a plane crash in which his wife is returning from Paris.

The screenplay makes a decided pitch at obvious laugh situations but endeavours to place a serious side to the story. The thruckles are consistently maintained right to the end, when the Oracle takes a slam at the credit titles. The voice of Gilbert Harding, which is used for the messages from the well, is a strong angle for British audiences because he is one of the best known TV and radio personalities. Robert Beatty plays the editor in forthright style while Michael Medwin turns in an adequate performance as the reporter. The newspaper staff is effectively played by Mervyn Johns, Arthur Macrae, Gillian Lind, Ursula Howells and Louise Hampton. There is a warm contribution by Joseph Tomelty and an endearing performance by Virginia McKenna, who supplies the incidental romantic interest.

Film has been smoothly directed by Pennington Richards and competently lensed by Wolfgang Suschitzky. John Trumper's editing keeps the pace rolling smoothly. Myro.

Nachtwache (Keepers of the Night) (GERMAN)

Casino Film release of Filmfabrik Gottingen production. Stars Hans Nielsen, Hans Nielsen. Directed by Harald Brown. Screenplay, Brown; music, Mark Lothar. At 56th St. Theatre, N.Y., May 29, 53. Running time, 100 MINS.

Although it won the David O. Selznick Golden Laurel Award at the Venice Film Festival, this beautifully constructed religious drama has only slender possibilities on the arthouse circuit and its only chances for b.o. in general release is if it's given special exploitation among church groups. Its theme—about a Protestant pastor and a Catholic priest struggling to retain faith in the face of agnostic cynicism—will not offend anybody. But its heavy devotional mood is sustained with little levelling humor, and its running time of 109 minutes is far too overlong.

Harald Brown, who both scripted and directed it with loving care in the American Zone of West Germany, pits Hans Nielsen as a pastor in a sisterhood hospital against Luise Ullrich, a skeptical resident doctor. He fails for the jazz-loving medic, but while she admires him, she rejects him with the line, (Continued on page 21)

Affairs of Messalina

"Affairs of Messalina," a Franco-Italian co-production tradeshown in New York last week, was reviewed by VARIETY March 5, 1952, under its original title of "Messaline." In appraising the Maria Felix-Georges Mareschal starrer, Mosk thought that "the story of the oversexed Empress Messalina has some exploitation pegs. Careful placing in sureseaters and special situations should give this a good chance for real coinage in America."

Directed and written by Carmine Gallone, the film is a spectacle about decadent Rome and early Christianity. "Following 'Fabiola' and 'Last Days of Pompeii,'" the critic wrote, "this has more story line and character development than its predecessors, plus enough sumptuous pageantry and arena massacres to give it a solid b.o. push. Miss Felix was said to be 'properly sensual' as the Empress, while Mareschal is 'decadent' as a would-be reformer."

TAP REISSUES TO BALK TV SALE

Hope for Bigscreen Hypo as Newsreel Bookings Sluff Off as Much as 20%

Newsreel biz in recent months has suffered a sharp decline, with bookings dropping anywhere up to 20%, but the companies are hopeful that bigscreen treatment of the news may give the reels a badly needed lift.

One newsreel exec admitted that contract cancellations have been heavy, particularly among the marginal houses. Total of 2,500 to 3,000 accounts for a reel is now considered good, but permits the companies to do hardly more than break even. Tele tieups in some cases have helped to brighten the picture.

Except for the newsreel houses, there is little overlapping of accounts of the five reels. Each is working hard to improve its sales position. Sindlinger survey, showing that 83.6% of the audience wants and likes newsreels, has been sent to all exhibs as part of the general boosting effort. Difficulty is that, even when aware of the reels' value, theatre ops still tend to axe the news as the first item in an economy budget. Newsreel execs generally feel that they haven't been hurt too much by TV, since their material is featured and video restricts itself mainly to spot coverage.

Metro's Pitchman Comes to Campuses Not to Bury 'Caesar'

By HALSEY RAINES

At various times in the past, Hollywood studios have sent expeditions of water nymphs, water buffalos, fangless lions and replicas of the Mayflower around the country, to stimulate trade.

The latest move in this direction is neither faunal nor nautical, nor dependent on the allure of a trim one-piece bathing suit. Culture, not curvature, is the battlecry of the exhibitors' newest benzodrine treatment—and it's going over with a bang.

The pitch is for Metro's "Julius Caesar," and it's straight from Shakespeare, via Howard Dietz and Howard Strickling. The literate, likable Barker is Fritz Goodwin, former bright young man of the Henry Luce stable, who was on the "Caesar" set during the entire 10 weeks of rehearsals and filming. Barker Goodwin, who introduces himself to his audiences by explaining that he came to praise Caesar and not to bury him, arrived in New York a month ahead of the two-day opening of "Caesar" at the Booth Theatre.

He was armed with a 750-watt bulb projector, two extension cords, a portable screen, a ticket home and 60 assorted slides. The latter were aimed at squelching solemnity or tedium. Besides some exciting scenes from the film, they included candid shots of costuming. (Continued on page 20)

UA Releasing 6 New Pix In July, Record for It

United Artists distribution v.p. William J. Heineman revealed this week that UA will release six new features in July, representing a record number in such a limited period for the company. Sked is in line with the UA policy recently announced by prexy Arthur B. Krim, which calls for stepped up handling of product during the next 18 months.

Krim referred to this as the industry's transition period, meaning it will take the year and a half for the entire trade's conversion to new techniques. Point he makes is that UA, in the meantime, will have a steady flow of pix for all screens.

Six for July include "Return to Paradise," Gaty-Cooper-starrer in Technicolor; "The Moon Is Blue," F. Hugh Herbert-Otto Preminger adaptation of the legit comedy, and "My Heart Goes Crazy," Wesley Ruggles Techni musical.

Hayward's 3 Abroad

Hollywood, June 9.

Louis Hayward's A.F.A. Productions closed a deal for three pictures to be made at the London studios of Exclusive Films, Ltd. A.F.A. will provide Hollywood stars, scripts and half the financing.

Company is negotiating with Dennis O'Keefe, Stephen McNally and William Lundigan to appear in the three pictures.

U. S. Pix Making Big Yugo Gains; 50 Imports in '53

Washington, June 9.

American films are making substantial gains in Yugoslavia. In the current year, nearly half of all imports' pix to be shown in that country will be Hollywood product, while there will be a decline in the share of British and French films, reports Nathan D. Golden, director of the Commerce Dept. motion picture division.

"This increase in the distribution of United States films," says Golden, "is attributed partially to their greater popularity and partly to the fact that conditions for payment are much more favorable. A considerable number of British and French films did not yield the expected financial returns in 1952."

"Of a total of 105 foreign films that were shown in 1952, there were 39 United States pictures, 21 French, 21 British, nine Italian, six Austrian, four German, four Mexican and one Swiss. The Yugoslav press stated that in 1953, a total of 104 features are expected to be imported, with about 50 being United States films, 12 French, 10 British, five Mexican, four German, four Austrian, with one each coming from Sweden, India and Japan. Some films are not yet allocated. Fewer musicals and dramas are expected to be shown in 1953, while the number of juvenile films, comedies and action movies will increase."

Cuba's Minister of the Interior announced on May 4 that, effective immediately, all newsreels filmed by private companies must be submitted to him for censorship. This has drawn strong protests from the

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Ozoner Assn., Launching Membership Drive, Aims For Arbitration System

Dallas, June 9.

An arbitration system, specifically designed for drive-ins, is one of the aims of the recently-formed International Drive-In Theatres Assn., it is indicated in a letter sent yesterday (Mon.) by org topper Paul Short to all ozoner managers and owners in the world. Setting up of an ozoner arbitration plan is part of the Assn.'s initial 18-month program being currently launched in conjunction with a membership drive.

Outfit is offering charter membership to every outdoor theatre owner who will give the proceeds (with the exception of operational expenses not to exceed 50% of the gross) of a special midnight show to be held in each drive-in theatre on July 3.

Ozoner org, headed by Claude Ezell, is aiming for 100% drive-in members. Coin will be used to disseminate information pertaining to ozoner operation and to combat the problems facing the outdoor film-eries.

ZONAL DISTRIBS BAND FOR BUYS

In an organizational setup which could have the effect of discouraging film sales to television, a group of regional distributors have banded together under the corporate name of Independent Releasing Corp., to handle oldie pix for re-issue. Outfit already has shelled out \$250,000 for five-year distribution rights to six films, indicating the relatively important amount of coin available for reruns in theatres, as in contrast with what film traders refer to as the "bargain rates" prices which TV sources pay for film product.

Owners of the six pix actually collected a sum much better than the \$250,000. Product, made by International Films seven to nine years ago, was peddled by William Goetz, who headed International when it was in existence, for a total of \$660,000. That averages \$110,000 per pic, obviously more than telecasters would yield for the rights.

Franchise Basis

Goetz' deal was with Moulin Productions, which bought the films outright. Moulin, in turn, leased the six to Independent Releasing, which is headed by Mercury Film Laboratories president Nat Saland, for the five-year period. Outfit is comprised of regional distributors in 18 U. S. areas, and each takes the pix on a franchise basis. Only territories not covered so far in the franchise operation are Los Angeles, St. Louis, Indianapolis and Cincinnati.

The Moulin company, headed by N. Y. attorney David Stillman, is now negotiating similar deals for handling of the films in foreign countries. In additions to reissue setups abroad, Moulin has four virgin territories of considerable size for the product. The six films never played in Japan, Indonesia, Germany and Austria.

Group of pix consists of "Casanova Brown," Gary Cooper-Teresa Wright costarrer; "Along Came Jones," Cooper and Loretta Young; "Belle of the Yukon," Randolph Scott and Gypsy Rose Lee; "It's a Pleasure," Sonja Henle and Michael O'Shea, and "Tomorrow Is Forever," Orson Welles and Claudette Colbert.

Independent releasing group is now eyeing other reissue deals of a similar nature and claims to have plans to enter new production.

Briefs From the Lots

Hollywood, June 9.

Dick Powell's first production at RKO will be "Posse," based on a screenplay by William Bowers. Billy Daniel will create and direct all dance numbers in RKO's "The French Line," co-starring Jane Russell and Gilbert Roland. Twentieth-Fox bought "Lord Vanity," new novel by Samuel Shellabarger, for production by Charles Brackett. Frank De Kova signed for a key role in "Fighter Attack" at Allied Artists. Alex Gottlieb's "Marry Me Again" will be filmed in "Natural Vision," meaning Marie Wilson in 3-D. Stanley Kramer completed casting of top roles for "The Care Mutiny" with the signing of E. G. Marshall as Navy prosecutor.

Dunham Productions, recently formed, moved into Samuel Goldwyn studios to tee off with "Pirate Queen" to be made in 3-D with Frank Parmenter as production manager. Sidney Saukow will direct "Sitting Bull," to be produced independently by W. R. Frank. Billy Grady, Jr., drew production reins on Metro's "Gypsy Colt" with Andrew Marton as director. Cameron Mitchell will play a top role in "Hell and High Water" at 20th-Fox. William Lundigan and Martha Hyer signed for romantic leads in Ivan Tors' indie, "Riders to the Stars." Kiti Guard returns to the screen for a comic role in Columbia's "A Name for Herself."

Exhibs Seek Closer Link With Pix Technicians & Glam Gals for Meets

Tors Ups Kamber

Hollywood, June 9.

Ivan Tors Productions, upped Bernard M. Kamber to veepee in charge of sales, advertising and publicity. Meanwhile, he will continue as the company's N. Y. rep and public relations director.

Currently, Kamber is in Hollywood mapping ad-pub campaigns for two upcoming Tors productions, "Riders to the Stars" and "Space Station, U. S. A.," which United Artists will release.

U's 500G Account Switch To C&W A Vidpix Hypo?

Desire to build up the biz of United World Films, its 16m and telepix subsid, via affiliation with an advertising agency with clients using commercial and TV films, is seen behind transfer of Universal's \$500,000 yearly account from Monroe Greenthal Co. to Cunningham & Walsh. Shift takes place July 1, with the Greenthal outfit retaining the biz of the J. Arthur Rank Co., whose pix U distributes in the U.S.

On C&W's roster are some of the nation's top corporations, with products that could conceivably use a hefty amount of commercial and TV films. It's figured that C&W could possibly steer some of the film biz to UWF.

In addition, change of agency is seen as indication of the increased influence of Decca in U's operation since the former acquired control of the firmery. C&W is also the ad agency for the record company. Previously, U shifted accounting firms, moving from Price, Waterhouse & Co. to Peat, Warwick, Mitchell & Co. Latter is also the auditor for Decca.

Account executive for C&W on the Decca account is Robert Gillham, former pub-ad director of Paramount. It's figured he'll also be a.e. on the Universal account. Greenthal, former pub-ad director of United Artists, set up his own agency to handle the biz of International Films, the former William Goetz-Leo Spitz outfit. When International merged with U, he obtained the biz of the combined operation.

RKO, Goldwyn Execs In Copenhagen to Stimulate Danish 'Hans' Coin to U.S.

Trio of RKO and Goldwyn Productions execs met in Copenhagen this week to work out a deal with the Denmark government and remittances to N. Y. of earnings for Goldwyn's "Hans Christian Andersen." Showing of the film has been held up in the story-teller's native land, pending agreement on percentage of profits which can be converted into Yankee dollars.

Manny Reiner, Goldwyn's foreign chief, left N. Y. yesterday (Tues.) for Copenhagen, where he'll join Alfred W. Crown, head of the RKO foreign department, and Joseph Belfort, film company's Continental chief.

Reiner, who last week wound up an eight-week tour of the Far East, will be in Europe for about three months, covering all capital cities outside the Iron Curtain in connection with "Hans" openings.

Metro slated "Executive Suite" for an August start with John Housman producing and Deborah Kerr, William Holden, Louis Calhern and Walter Pidgeon in top roles.

With technical aspects of the industry presently in the forefront, exhibs are propounding a closer liaison between the production and exhibition groups. Pitch is particularly aimed at getting greater attendance of Hollywood personalities at exhib meetings and conventions. Theatre men are not only seeking the glamorites, but are asking for producers, directors, and technical men, with the latter group taking part with exhibs, in forum discussions on various industry problems.

Presence of players is also regarded as an important asset. For example, at last year's Theatre Owners of America convention in Washington, not a single Hollywood name was at hand, leading local newspapermen to comment that the meet seemed more like a "popcorn" convention than a get-together of film theatre owners. This year, at its upcoming Chicago convention Nov. 14, TOA is pushing a return to showmanship. A specific bid will be made to film factories to lend an aura of glamor, as well as business advice to the proceedings.

Meanwhile, exhib orgs have been enjoying one of their greatest years from the standpoint of attendance. Every regional meeting has been SRO, an exhibs flocked to key centers to seek advice on 3-D, widescreen and trade practices. National offices of both TOA and Allied States Assn. have been flooded, as never before, with inquiries. Exhib leaders such as TOA prexy Alfred Starr, general counsel Herman M. Starr, Allied prexy Wilbur Snaper and general counsel Abram F. Myers have travelled thousands of miles to attend the various territorial meets.

Toppers have been pumpped heavily with questions concerning the new technical developments. The advice from both TOA and Allied chiefs has been "go slow. Don't install any system unless you are sure you can recoup your costs."

SAG, AMPP Execs Say Brewer's 'Ghost Town' Fear Without Basis

Hollywood, June 9.

Roy M. Brewer's declaration that film production abroad for American consumption and 18-month tax deduction tours by stars are turning Hollywood into a "ghost town," elicited rebuttals from the Screen Actors Guild and the Association of Motion Picture Producers.

John Dales, SAG executive secretary said: "As far as we know, there are only 11 actors, out of approximately 8,000 in the Guild, utilizing the 18-month clause." At the same time he declared: "The Guild is deeply concerned over the great number of American pictures being made in foreign countries."

Charles M. Boren, AMPP veepee took exception to Brewer's charge that 95 features of Hollywood origin are planned for foreign shooting. He declared a survey he conducted among eight major studios which are members of the organization, reveals only 11 features slated for overseas production this year. He pointed out that major Hollywood companies had made

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Rathbone's Pic 'Casanova' Precedes Legit 'Sherlock'

Basil Rathbone is returning to the screen via a one-pic deal with Paramount, after which he goes legit. Actor will work in "Mr. Casanova," Bob Hope starrer, this summer.

He's skedded for Broadway in the fall with the lead spot in "Sherlock Holmes," dramatization by Ouida (Mrs.) Rathbone of the Conan Doyle stories. Pressagent Bill Doll is making his bow as producer with the play.

Stout H.O.s Help L.A.; 'Shane' Great \$35,000, 'Titanic' Slow 24G; 'Space' 40G, 'Ft. Ti' Same, 'Stiff' 16G in 2d

Los Angeles, June 9. Although holdovers predominate, biz is staying up in current round, with newcomer "Shane" smash \$35,000 on initial widescreen showing at the Chinese. "Titanic," now playing at popscals, looks medium \$24,000 in four theatres. Stage revue at Orpheum is helping "Bright Road" to a moderate \$13,000.

The 3-D holdovers augur good, both "It Came From Outer Space" and "Fort Ti" shaping great \$40,000 each in their second stanzas. Each pic is playing in two houses. Oke \$16,000 or near is seen in second session of "Scared Stiff," two sites, plus \$31,500 in five ozoners. Sixth round of "Cinerama" is steady with smash \$34,000 in 1,364-seat Hollywood. Other extended runs are dropping.

Estimates for This Week

Chinese (FWC) (2,048; \$1-\$1.80) — "Shane" (Par.) Smash \$35,000. Last week, "Titanic" (20th) (7th wk-5 days), \$4,000.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 814; 1,715; 1,248; 70-\$1.10) — "Titanic" (20th) and "High Treason" (Indie). Medium \$24,000. Last week, "Pickup South Street" (20th) and "Perilous Journey" (Rep); \$29,800.

Orpheum (Metropolitan) (2,213; 90-\$1.25) — "Bright Road" (M-G) with stage revue. Modest \$13,000. Last week, "Roar of Crowd" (AA) and "Cow Country" (AA), \$3,700.

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.50) — "Came From Outer Space" (U) (2d wk). Sock \$40,000. Last week, \$69,000.

Downtown, Hawaii (SW-G&S) (1,757; 1,106; 70-\$1.10) — "Scared Stiff" (Par) (2d wk). Okay \$16,000. Last week, \$22,000.

Los Angeles, Hollywood Paramounts (AB-PT-F&M) (3,300; 1,430; 95-\$1.50) — "Fort Ti" (Col) (2d wk). Socko \$40,000. Last week, \$62,000.

Egyptian, Palace (UATC-Metropolitan) (1,538; 1,212; 70-\$1.10) — "Young Bess" (M-G) and "Fast Company" (M-G) (Egyptian only) (2d wk). Medium \$14,000. Last week, \$22,000.

Loew's State, Four Star (UATC) (2,404; 900; 70-\$1.10) — "Juggler" (Col) and "Fast Company" (M-G) (Loew's only) (2d wk). Fair \$12,000. Last week, \$20,000.

Wilshire (FWC) (2,296; 80-\$1.50) — "Desert Rats" (20th) (5th wk). Thin \$2,000. Last week, \$2,500.

Hollywood (SW) (1,364; \$1.20-\$2.80) — "Cinerama" (Indie) (6th wk). Smash \$34,000. Last week, \$33,600.

Fine Arts (FWC) (679; 80-\$1.50) — "Importance Being Earnest" (U) (8th wk). Sad \$1,000. Last week, \$1,100.

Canon (ABC) (533; \$1.20) — "Times Gone By" (Indie) (8th wk). Slim \$1,500. Last week, \$1,700.

Vogue (FWC) (885; 80-\$1.20) — "Lili" (M-G) (12th wk). Nice \$3,800. Last week, \$4,300.

Globe, Ritz (FWC) (782; 1,370; 70-\$1.10) — "Pickup South Street" (20th) and "Perilous Journey" (Rep) (in.o.). Okay \$8,500. Last week, Globe, secondary, Ritz, "Happens Every Thursday" (U) and "Lone Hand" (U) (2d wk), \$2,600.

'Space' Smash \$13,000, Pitt, 'Run' Oke \$4,000, 'Ft. Ti' Bangup 7G, 2d

Pittsburgh, June 9. Apparently the patrons want 3-D films. Fulton's going great guns this week and topping city with its first 3-Der, "Came From Outer Space," while holdover of town's other Polaroid glasser, "Fort Ti" is doing strongly at the Harris. "Shane" winding up three-week stay at Stanley is big, too. Twinner of "Jamaica Run" and "Vanquished" is barely okay at Warner while "Girl Who Had Everything" at Penn looks drab.

Estimates for This Week

Fulton (Shea) (1,700; 65-\$1) — "Came From Outer Space" (U). Looks like smash \$13,000 for first 3-D pic at this house. Grabbed over \$6,000 in first 3 days. Best at Fulton in months. Last week, "Desert Rats" (20th), \$4,000 in 6 days.

Harris (Harris) (2,200; 65-\$1) — "Fort Ti" (Col) (2d wk). Solid \$7,000 and more than most new ones do here in a good week. Great \$12,500 in first stanza.

Penn (Loew's) (3,300; 50-\$5) — "Girl Who Had Everything" (M-G). (Continued on page 10)

Broadway Grosses

Estimated Total Gross
This Week \$531,600
(Based on 22 theatres)
Last Year \$443,300
(Based on 19 theatres)

'Kettles' Nice 9G In Lagging L'ville

Louisville, June 9.

New bills at all major downtown spots this week but biz is only average for this near-summer week. Weather conditions and lure of weekend trips will combine to affect grosses. "Kettles On Vacation" at Loew's State shapes as leader, while "Desert Song" at the Mary Anderson is good. "Girl Next Door" and "Port Sinister" at Rialto looks fair.

Estimates for This Week

Kentucky (Swift) (1,200; 50-75) — "Never Let Me Go" (M-G) and "Code Two" (M-G). Okay \$5,000.

Last week, "Sheltering Palms" (20th) and "Problem Girls" (Col), \$4,500.

Mary Anderson (People's) (1,200; 50-75) — "Desert Song" (WB). New version in Technicolor, pulling in music lovers. Good \$6,500.

Last week, "All Ashore" (Col), \$7,000.

Rialto (Fourth Avenue) (3,000; 50-75) — "Girl Next Door" (20th) and "Port Sinister" (RKO). Fair \$8,500. Last week, "Sangaree" (Par), \$15,000.

State (Loew's) (3,000; 50-75) — "Ma, Pa Kettle on Vacation" (U) and "Silver Whip" (20th). Nice \$9,000. Last week, "Young Bess" (M-G) and "Glass Wall" (Col), \$10,000.

Heat, H.O.'s Hobble Det Albeit 'Java' Okay \$11,000; 'City' Good 14G, 'Run' 15G

'Posse'-Nile' Good \$8,000, Seattle; 'Space' 7G, 2d

Seattle, June 9.

Too many holdovers are slowing up overall boxoffice pace here this stanza, with newcomers not particularly helpful. One of few new entries, "Lost Posse" (Serpent of Nile), is good at Coliseum. "Out of Outer Space" continues fine in second Orpheum stanza. "Pickup on South Street" also is doing well in second round at Fifth Avenue. "Scared Stiff" shapes okay on initial holdover frame at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-\$1.25) — "Moulin Rouge" (UA) (9th wk). Great \$5,000. Last week, \$3,800.

Coliseum (Evergreen) (1,829; 65-90) — "Lost Posse" (Col) and "Serpent of Nile" (Col). Good \$8,000. Last week, "Desert Rats" (20th) and "Marshall's Daughter" (UA), \$7,800.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Pickup on South St." (20th) and "Gloria Girl" (UA) (2d wk). Nice \$7,000 after \$9,200 last week.

Liberty (Hamrick) (1,650; 65-90) — "City That Never Sleeps" (Rep) and "Iron Mountain Trail" (Rep). Slow \$4,500. Last week, "Take Me to Town" (U) and "Run for Hills" (Indie), \$3,400.

Murie Hall (Hamrick) (2,263; 65-90) — "Young Bess" (M-G) and "Fast Company" (M-G) (2d wk). Holding at \$6,000 after dull \$6,300 last week.

Orpheum (Hamrick) (2,700; 84-\$1.09) — "It Came From Outer Space" (U) plus 3-D supporting bill (2d wk). Good \$7,000. Last week, \$6,110.

Paramount (Evergreen) (3,039; 65-90) — "Scared Stiff" (Par) and "Vanquished" (Par) (2d wk). Fine \$9,000. Last week, \$13,000.

'Juggler' Lusty \$5,500 In Omaha; 'Hand' 10G

Omaha, June 9.

Absence of strong new fare plus the drawing power of Ak-Sar-Ben horse races and return home of Omaha baseball team is crimping pix boxoffices here this week. Doing best is "Juggler" at the Brandeis with strong takings, best at house in a month. "Lone Hand" at Orpheum is fair.

Estimates for This Week

Brandeis (RKO) (1,100; 50-76) — "Juggler" (Col) and "49th Man" (Col). Good reviews helping this to nice \$5,500. Last week, "Ambush at Tomahawk Gap" (Col) and "Serpent of Nile" (Col), \$4,000.

Omaha (Tristates) (2,100; 50-76) — "Invaders from Mars" (20th) and "Sheltering Palms" (20th). Fairish \$6,000. Last week, "Powder River" (20th) and "Gambler and Lady" (20th), \$7,000.

Orpheum (Tristates) (3,000; 50-70) — "Lone Hand" (U) and "Slight Case of Larceny" (M-G). Fair \$10,000. Last week, "Light of Silvery Moon" (WB) and "Stop, You're Killing Me" (WB), same.

State (Goldberg) (865; 80-\$1) — "Fort Ti" (Col) and Marciano-Walcott fight pic (UA) (2d wk). Holding at solid \$5,500 after \$9,000 opener.

'3 Loves' Lively \$18,000, Philly

Philadelphia, June 9.

Rain proved a mixed blessing over the weekend, biz generally being good. "Three Loves" looks as best of newcomers. "Remains To Be Seen" looks thin at the Boyd while "Desert Rats" shapes fair at the Fox. "Shane" is easily standout holdover, with a terrific session at the Mastbaum. "Moulin Rouge" is heading for a great stanza at the Trans-Lux although now in its 14th week.

Estimates for This Week

Arcadia (S&S) (625; 85-\$1.20) — "Lili" (M-G) (4th wk). Just oke at \$5,000. Last week, \$8,500.

Boyd (SW) (2,360; 50-99) — "Remains To Be Seen" (M-G). Thin \$10,000. Last week, "Desert Song" (WB), \$11,000.

Fox (20th) (2,250; 50-99) — "Desert Rats" (20th). Fair \$16,000. Last week, "Titanic" (20th) (3d wk), \$13,000.

Goldman (Goldman) (1,200; 50-99) — "Pickup on South St." (20th). (Continued on page 10)

'Space' Sockeroo \$15,000, K.C.; 'River' Smooth 16G, 'Sangaree' Stout 9G, 2d

Kansas City, June 9.

Key City Grosses

Estimated Total Gross
This Week \$2,270,300
(Based 23 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$1,839,100
(Based on 24 cities, and 209 theatres.)

'Space' Socko 18G, Frisco Standout

San Francisco, June 9.

Rainy weekend plus tourist influx is helping to overcome consistently dull conditions on Market Street. "It Came From Outer Space" looks standout of newcomers with sockeroo session at the Orpheum. "Sangaree" also is sock in second round at Golden Gate. "Young Bess" fell down in second stanza at Warfield after a rather mild opener. "Scared Stiff" still is in the chips in initial hold-over round at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 95-\$1.25) — "Sangaree" (Par) and "Problem Girls" (Col) (2d wk). Sock \$18,000. Last week, \$26,000.

Fox (FWC) (4,651; 65-95) — "City That Never Sleeps" (Rep) and "Perilous Journey" (Rep). Thin \$8,000 in 6 days. Last week, "Desert Rats" (20th) and "Chief Pontiac" (Indie), \$13,500.

Warfield (Loew's) (2,656; 65-95) — "Young Bess" (M-G) (2d wk). Drab \$10,000. Last week, \$14,000.

Paramount (Par) (2,646; 65-95) — "Scared Stiff" (Par) and "Blades Musketeers" (Indie) (2d wk). Stout \$14,000. Last week, \$21,000.

St. Francis (Par) (1,400; 65-95) — "Lili" (M-G). Stout \$11,000. or over. Last week, "House of Wax" (WB) (6th wk), \$8,000 at upped scale.

Orpheum (No. Coast) (2,448; \$1.25-\$1.50) — "It Came From Outer Space" (U). Smash \$18,000 or over. Last week, "Fort Ti" (Col) (3d wk) plus fight films, \$9,000 at upped prices.

United Artists (No. Coast) (1,207; \$1.25-\$1.50) — "Salome" (Col) (5th wk). Near \$6,000. Last week, big \$6,000.

Stagedoor (A-R) (370; \$1.50-\$1.80) — "Hans Christian Andersen" (RKO) (16th wk). Fine \$7,000 or near. Last week, \$7,500.

Clay (Rosener) (400; 65-85) — "Marika" (Indie) (2d wk). Off to \$1,800. Last week, good \$3,100.

Larkin (Rosener) (400; 65-85) — "Don Camillo" (IFE) (9th wk). Nice \$1,700. Last week, \$1,900.

'SONG' SULTRY \$28,500, DENVER; 'TITANIC' 28G

Denver, June 9.

"Desert Song," playing day-date at Aladdin, Denver and Esquire, shapes easy standout here this session with a solid total. "Titanic" also is racking up a sizeable take playing at the Paramount along with the North and Valley drive-ins. "Scared Stiff" is running close to opening week, and holds a third round at the Denham. Rainy weekend helped film biz, trade ranging from fair to sock.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Desert Song" (WB) and "Hurricane Pilgrim Hill" (Indie). Fine \$8,000. Last week, "Desert Rats" (20th) and "Gentlemen's Agreement" (20th) (reissue), \$6,000.

Broadway (Wolfberg) (1,200; 50-85) — "Young Bess" (M-G) (2d wk). Fair \$6,500. Last week, \$9,000.

Denham (Cockrill) (1,750; 50-85) — "Scared Stiff" (Par) (2d wk). Fancy \$12,000. Holds again, Last week, same.

Denver (Fox) (2,525; 50-85) — "Desert Song" (WB) and "Hurricane Pilgrim Hill" (Indie). Solid \$17,000. Last week, "Light of Silvery Moon" (WB) and "San Antonio" (Rep), \$12,500.

Esquire (Fox) (742; 50-85) — "Desert Song" (WB) and "Pilgrim Hill" (Indie). Loud \$3,500. Last week, "Light of Silvery Moon" (WB) and "San Antonio" (Rep), \$2,500.

North Drive-In (Wolfberg) (750 cars; 85) — "Titanic" (20th) and "Watusi" (Indie). Good \$7,000. (Continued on page 10)

3-D fever continues to run high here, with three first-runs going great guns with the new type films. Latest to move into the 3-D circle is the Fox-Midwest's Orpheum, which is smash with "It Came From Outer Space." "Sangaree" getting a fast second week at the Paramount, and "House of Wax," in fourth week at the Missouri, also still is big. "Powder River" looks good in four Fox-Midwest houses and "Lili" continues sock at the Kimco. After days of unseasonably high temperatures, weather turned cooler over weekend.

Estimates for This Week

Kimco (Dickinson) (504 65-85) — "Lili" (M-G) (4th wk). Sock \$3,000, bettering most first weeks here. Last week, great \$3,200.

Midland (Loew's) (3,500; 50-75) — "Scandal at Scourie" (M-G) and "Girl Who Had Everything" (M-G). Slow \$9,000. Last week, "Young Bess" (M-G) and "Fast Company" (M-G), \$11,000.

Missouri (RKO) (2,650; 75-\$1) — "House of Wax" (WB) (4th wk). Fat \$5,000, closing, phenomenal run. Last week, \$7,000.

Orpheum (Fox Midwest) (1,913; 65-85) — "It Came From Outer Space" (U). Reopens house to films after winter of legit. Great \$15,000, and will hold. Last week, house was dark.

Paramount (Tri-States) (1,900; 75-\$1) — "Sangaree" (Par) (2d wk). hefty \$9,000 or near. Last week, \$15,000.

Roxey (Durwood) (900; 50-75) — "Happens Every Thursday" (U) and "Snake Pit" (20th) (reissue). Fair \$3,500. Last week, "Abbott Costello To Mars" (U) and "White Goddess" (Indie), \$4,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Powder River" (20th) and "Hiawatha" (AA). Strong \$16,000. Last week, "Titanic" (20th) and "Perilous Journey" (Rep) at Tower and Granada, fancy \$17,000.

Vogue (Golden) (550; 65-85) — "Hamilton Woman" (Indie) and "Private Life Henry VIII" (Indie) (reissues). Fair \$1,500. Last week, "Crash of Silence" (Indie), \$1,600.

Hot Spell Sloughs Hub; 'Scourie' NSH \$23,500, 'Shane' Smash 22G, 2d

Boston, June 9.

Season's first hot spell is no help to downtown majors with boxoffice activity sluggish. "Shane" in second week at the Met continues great but newcomers, with exception of initial New England showing of "A Queen is Crowned" at the Exeter are creating little interest. "Scandal at Scourie" looks top newcomer but it is only fair in two spots.

Estimates for This Week

Astor (B&Q) (1,500; 74-\$1.25) — "Lili" (M-G) (4th wk). Down to \$4,000 following socko \$6,000 third stanza.

Boston (RKO) (3,000; 50-90) — "House of Horrors" (Indie) and "Vanishing Body" (Indie) (reissue) split week with "Count the Hours" (RKO) and "Fort Apache" (RKO) (reissue). Sad \$7,000. Last week, "Columbus South" (U) and "Nightmare Red China" (Indie), \$9,000.

Exeter (Indie) (1,300; 60-\$1) — "Queen is Crowned" (U). First New England showing opened Sunday (7) with new opening day record. Last week, "I Believe in You" (U) (3d wk), nice \$4,000.

Fenway (NET) (1,373; 50-90) — "Girl Next Door" (20th) and "Roar of Crowd" (AA). Slender \$3,500. Last week, "Desert Song" (WB) and "Marksmen" (AA), \$3,700.

Memorial (RKO) (3,000; 50-90) — "Pickup on South St." (20th) and "Night Without Stars" (RKO) (2d wk). Fine \$14,000 after \$21,000 first week.

Metropolitan (NET) (4,367; 60-\$1) — "Shane" (Par) (2d wk). Holding to great \$22,000 following \$34,000 opener.

Orpheum (Loew's) (3,000; 50-90) — "Scandal at Scourie" (M-G) and "Remains to Be Seen" (M-G). Fat \$15,000. Last week, "Young Bess" (M-G) and "Fast Company" (M-G), \$13,500.

Paramount (NET) (1,700; 50-90) — "Girl Next Door" (20th) and "Roar of Crowd" (AA). Tepid \$10,000. Last week, "Desert Song" (WB) and "Marksmen" (AA), \$9,000.

State (Loew's) (3,500; 50-90) — "Scandal at Scourie" (M-G) and "Remains to Be Seen" (M-G). Fairish \$8,500. Last week, "Young Bess" (M-G) and "Fast Company" (M-G), \$9,000.

Hot Weather Bops Chi; 'City' Mighty \$25,000, Eckstine Boosts 'Moon' To Mellow 53G, 'Shane' Giant 30G, 2d

Chicago, June 9.

Loop biz is still under the weather but improves as shoppers stop by for air-conditioning. Three new entries were brought in this week, but most big films are in their second round. With Billy Eckstine on stage, first week of "Light of the Silvery Moon" at the Chicago should reach a fancy \$53,000.

"City That Never Sleeps" and "Ambush at Tomahawk Gap," the former having been filmed here looks terrific \$25,000 at the Roosevelt. This is biggest at this house in two years.

Among second-weekers, the Oriental's "Young Bess" promises a fair take while the State-Lake's "Shane" is great. Both have their wide-screen appeal. "Scared Stiff" continues brisk at the Palace. "Invaders from Mars" and "Silver Whip" at the Grand is still good in second round. "Fort Ti" is big at the United Artists for same session.

Telenews, which recently switched to first-run policy, has fine session on tap for "Sinners" in second week. "O.K. Nero" looks good in second stanza.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Light of Silvery Moon" (WB) with Billy Eckstine on stage. Lively \$53,000. Last week, "Sheltering Palms" (20th) with Johnny Ray plus Georgia Gibbs topping stage show, \$50,000.

Grand (RKO) (1,200; 98-\$1.50) — "Invaders from Mars" (20th) and "Silver Whip" (20th) (2d wk). Bright \$9,000. Last week, \$12,500.

Monroe (Indie) (1,000; 55-98) — "O.K. Nero" (IFE) (2d wk). Strong \$6,000. Last week, \$8,000.

Oriental (Indie) (3,400; 98-\$1.25) — "Young Bess" (M-G) (2d wk). Fair \$16,000. Last week, \$24,000.

Palace (Eitel) (2,500; 98) — "Scared Stiff" (Par) (2d wk). Fine \$12,000. Last week, \$18,000.

Roosevelt (B&K) (1,500; 55-98) — "City That Never Sleeps" (Rep) and "Tomahawk Gap" (Col). Terrific \$25,000. Last week, "Split Second" (RKO) and "Woman Almost Lynched" (Rep) (2d wk), \$9,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "Shane" (Par) (2d wk). Socko \$30,000. Last week, \$39,000. Surf (H&E Balaban) (685; 98) — "Times Gone By" (IFE). Robust \$6,500. Last week, "Brief Encounter" (Indie), \$3,200.

Telenews (Indie) (600; 55-98) — "Sinners" (Indie) (2d wk). Bright \$8,000. Last week, \$10,500.

United Artists (B&K) (1,700; 55-98) — "Fort Ti" (Col) (2d wk). Good \$14,000. Last week, \$15,000.

Woods (Essaness) (1,073; 98) — "Titanic" (20th) (4th wk-4 days). Oke \$8,000. Last week, \$14,000.

World (Indie) (587; 98) — "Justice Is Done" (Indie) (2d wk). Strong \$3,500. Last week, \$4,000.

Ziegfeld (Lopert) (485; 98) — "Little Sheba" (Par) (14th wk). Splendid \$3,000. Last week, \$3,200.

Prov. Slow But 'Ft. Ti' Smash \$12,000; 'Let Go' Lean 9G, 'Stiff' 9½G, 2d

Providence, June 9.

Threatening Sunday weather kept motoring public near home, and downtown biz perked to help an otherwise very slow week. Biggest is "Fort Ti" 3-D at Strand. Loew's is moderate with "Never Let Me Go." Also on the slower side are RKO Albee's "Man On a Tightrope" and Majestic's "It Happens Every Thursday."

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Man On Tightrope" (20th) and "Bad Blonde" (Indie). Slow \$6,000. Last week, "Pickup on South Street" (20th), good \$7,000.

Majestic (Fay) (2,200; 44-65) — "Happens Every Thursday" (U) and "Law and Order" (U). Muck \$4,500. Last week, "Desert Song" (WB) and "Kansas Pacific" (A.A.), \$7,000.

Metropolitan (Snider) (3,100; 44-65) — "Scared Stiff" (Par) and "Marksmen" (A.A.) (2d wk). Nice \$2,500. First week, \$15,000.

State (Loew) (3,200; 44-65) — "Never Let Me Go" (M-G) and "Bright Road" (M-G). Mild \$9,000. Last week, "Young Bess" (M-G) and "Two Men in a Boat" (M-G), \$10,000.

Strand (Silverman) (2,200; 40-\$1.15) — "Fort Ti" (Col). Upped scale \$12,000. Last week, "Ambush at Tomahawk" (Col) and "Man" (Col), \$7,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dark' Bright In Cincy at \$16,000

Cincinnati, June 9.

Runaway lead of "Man in Dark," a pleasing grosser at the big Albee, is sufficient to post a gain for total downtown biz this hot weather stanza. "Pickup on South Street" stacks up okay at the Palace. "Girl Next Door" at Keith's and "Cry of Hunted" in the Capitol are only so-so.

Estimates for This Week

Albee (RKO) (3,100; 75-\$1) — "Man in Dark" (Col). Pleasing \$16,000. Last week, "Scared Stiff" (Par), \$14,000 at regular 55-85c scale.

Capitol (RKO) (2,000; 55-85) — "Cry of Hunted" (M-G) and "Code Two" (M-G). Mild \$6,000. Last week, "Young Bess" (M-G), \$6,500.

Grand (RKO) (1,400; 55-85) — "Scared Stiff" (Par) (m.o.). Nice \$6,000. Last week, "House of Wax" (WB) (m.o.) (4th wk), \$5,000 at 75-125c scale.

Keith's (Shor) (1,500; 55-85) — "Girl Next Door" (20th). So-so \$5,000. Last week, "Titanic" (20th) (2d wk), \$5,400.

Palace (RKO) (2,600; 55-85) — "Pickup on South Street" (20th). Okay \$9,500. Last week, "Desert Song" (WB), \$8,500.

Coronation Films Tilt Toronto; 'Queen' \$17,000, 'Crowned' 14G, Both Big

Toronto, June 9.

On patriotic fervor, rushed color films of the Coronation are topping the city with "A Queen Is Crowned" smash at the Odeon, and "Elizabeth Is Queen" in two houses also great. Also holding well in second stanza is "Young Bess" at Loew's. Many of other new pix are only fair. However, "Fair Wind To Java" shapes neat in four spots.

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60) — "Fair Wind To Java" (Rep) and "Fort Vengeance" (A.A.). Neat \$13,500. Last week, "Man Behind Gun" (WB) and "Roar of Crowd" (A.A.), same.

Eglinton, University (FP) (1,080; 1,556; 40-75) — "Elizabeth Is Queen" (WB) and "Raiders in the Sky" (Indie). Big \$17,000.

Imperial (FP) (3,373; 40-75) — "Girl Next Door" (M-G) (2d wk). Okay \$13,000. Last week, "Invaders from Mars" (20th), \$10,000.

Loew's (Loew) (2,096; 60-\$1) — "Young Bess" (M-G) (2d wk). Holding hefty at \$12,000. Last week, \$19,000.

Odeon (Rank) (2,390; 50-90) — "A Queen Is Crowned" (Rank). Smash \$14,000. Last week, "Moulin Rouge" (UA) (5th wk), \$12,000.

Shea's (FP) (2,386; 40-75) — "Man in Dark" (Col). So-so \$12,000. Last week, "Stars Are Singing" (Par) (2d wk), \$7,000.

Uptown (Loew) (2,743; 40-75) — "Take Me To Town" (U). Fair \$7,000. Last week, "Remains To Be Seen" (M-G), \$10,000.

Clear 'Dorsey's' Title

Los Angeles, June 9.

Exclusive right to reissue "The Fabulous Dorsey's" or release it to television was granted the Sunset Securities Co. by Judge Arnold Proeger in Superior Court. Title was cleared after disclaimers had been filed by numerous defendants, including 40 John Does.

Picture was produced in 1947 by Charles R. Rogers under the Embassy, Inc., banner.

'DOOR' DRAB \$10,000, D.C.; 'SHANE' 18G, 2D

Washington, June 9.

There is a sharp dip at the midtown boxoffice due in large part to the general air of uncertainty on heels of wholesale firing in government agencies. Coronation pix gave big houses a brief flurry, but not enough to bring averages up much. Sole standout continues to be "Shane," great in holdover session at the Warner. "Powder River" at Loew's Capitol shapes very slow. "Shane" was terrific in first round day-dating the Warner and Ambassador.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95) — "Powder River" (20th) plus vaude topped by Jerry Lester. Thin \$17,000. Last week, "Young Bess" (M-G) plus vaude, \$24,000.

Columbia (Loew's) (1,174; 55-85) — "Pickup on South St." (20th) (2d wk). Solid \$8,500 after \$13,000, over hopes last week. Stays.

DuPont (Lopert) (372; 55-\$1) — "Man on Tightrope" (20th) (3d wk). Fine \$4,000 and holds after \$4,500 second week.

Keith's (RKO) (1,949; 55-85) — "Seminole" (U). Mild \$7,500. Last week, "Angel Face" (RKO), \$6,000.

Metropolitan (SW) (1,200; 55-85) — "San Antonio" (Rep) and "Woman Almost Lynched" (Rep). Thin \$4,000. Last week, "Vanquished" (Par), \$3,500.

Palace (Loew's) (2,370; 55-85) — "Girl Next Door" (20th). Nixed by crix and patrons alike, poor \$10,000. Last week, "Titanic" (20th) (2d wk), \$9,000.

Playhouse (Lopert) (435; 55-\$1) — "The Star" (20th) (5th wk). Oke \$3,600 after \$3,800 last week.

Warner (SW) (2,474; 55-85) — "Shane" (Par) (2d wk). Town's top grosser for second consecutive week with big \$18,000. Holds. Last week, huge \$28,000.

Trans-Lux (T-L) (600; 90-\$1.25) — "Salome" (Col) (9th wk). Holding to steady \$5,000 for third consecutive week. Stays at least one more round.

'Space' Huge \$14,000 in Mpls.

Minneapolis, June 9.

Cold, rainy weather over week-end got a strong array of newcomers off to fast start here. Such boxoffice powerhouses as "Scared Stiff" and "It Came From Outer Space" are setting the pace, but several other fresh entries, including "Powder River" and "Magnetic Monster," are making their presence felt. Lone moveover, "Fort Ti," looks potent.

Estimates for This Week

Century (Par) (1,600; 65-85) — "Girl Who Had Everything" (M-G). Mild \$3,000. Last week, "Moulin Rouge" (UA) (7th wk), fine \$3,500 at 75-85c.

Gopher (Berger) (1,025; 65-85) — "Magnetic Monster" (U.A.). Fair \$4,000. Last week, "Desert Rats" (20th) (2d wk), \$3,200.

Lyric (Par) (1,000; 65-85) — "Powder River" (20th). Satisfactory \$4,500. Last week, "Light of Silvery Moon" (WB) (2d wk), \$3,000.

Radio City (Par) (4,000; 65-85) — "Scared Stiff" (Par). Big \$12,000. Last week, "Young Bess" (M-G), \$8,000.

RKO-Orpheum (RKO) (2,800; 75-\$1) — "Came From Outer Space" (U). Going great guns. Giant \$14,000 or near. Last week, "Fort Ti" (Col), hefty \$14,000.

RKO-Pan (RKO) (1,600; 75-\$1) — "Fort Ti" (Col) (m.o.). Potent \$8,500. Last week, "House of Wax" (WB) (6th wk), \$4,000.

State (Par) (2,200; 65-85) — "Jamaica Run" (Par). Slight \$4,500. Last week, "Girl Next Door" (20th), \$6,000.

World (Mann) (400; 55-\$1.20) — "Man on Tightrope" (20th). Moderate \$3,000. Last week, "Lime-light" (UA) (2d wk), \$2,000.

'Ft. Ti' Brisk \$15,000, Buff; 'Mars' Sad 7½G

Buffalo, June 9.

Not many bright spots among newcomers and holdovers are saving this stanza. Top new entry is "Ft. Ti" with solid takings at Lafayette. "Invaders from Mars" is slim at the Buffalo. "Desert Song" shapes okay in second Center round.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70) — "Invaders from Mars" (20th) and "Bright Road" (M-G). Sad \$7,500. Last week, "Young Bess" (M-G) and "Fast Company" (M-G), \$11,000.

Paramount (Par) (3,000; 40-70) — "Scared Stiff" (Par) and "The" (Continued on page 10)

3-D, Royalty, Roman Topkick Reign On B'way; 'Sangaree' Smash 26G, 1st, 'Queen' Ace 20G; 18½G Hails 'Caesar'

Despite the obvious toll taken at the boxoffice by the first extensive spell of hot weather, Broadway film business is holding up well this stanza. Launching of another 3-D pic as well as a wide-screen entry is contributing to the healthy tone. The first-run theatres had to battle the hottest weather of the year last Saturday (6), and the rain early Sunday did not last long enough to stimulate trade at the wickets. Beaches were given a heavy play by New Yorkers.

Champ newcomer is "Sangaree," latest entry in the tri-dimensional derby, with a smash \$26,000 in first week at the Victoria. Another big new entry is "Man on Tightrope," climbing to \$24,000 at the Mayfair. "South Sea Woman" with Vic Damone topping the stage show looks good \$65,000 opening week at the Paramount. Present stanza of "Julius Caesar" on a two-day run at the Booth, small-seater legit house, was auspicious. It shapes virtually capacity at about \$18,500. "A Queen Is Crowned" is heading for a new house record of \$20,000 at the tiny Guild, meaning capacity biz.

Switch at "Cinerama" to the Warner from the Broadway was eminently successful. Despite its run of just over 35 weeks at the latter it is zooming to practically capacity \$51,000 in first Warner frame. Added seating capacity and slightly upped scale (\$3.60 for mezz) are factors.

The biggest coin total is going to "Young Bess" with stage show at the Music Hall where the third week is winding up today (Wed) with a fine \$117,000. It stays a fourth round.

"Ft. Ti" still is very big with \$25,000 in second stanza at the Criterion. "Thunder Bay" is holding at a lively \$20,000 in third State session. "Titanic" with ice-show on stage dipped considerably in its second week to a barely good \$62,000 at the Ruxy.

Estimates for This Week

Astor (City Inv.) (1,500; 80-\$1.50) — "President's Lady" (20th) (3d wk). Holding around \$9,000 or a bit better. Second week was okay \$11,500. Continues with "Stalag 17" (Par) due in next but not likely until July.

Booth (Loew's) (723; \$1.20-\$2.40) — "Julius Caesar" (M-G). First week finishing tomorrow (Thurs.) looks to reach smash \$18,500, virtually capacity since also including single night performance opening day (Thurs). Current schedule calls for 15 shows weekly. Looks in for run.

Baronet (Reader) (430; 90-\$1.50) — "Tonight at 8:30" (Indie) (3d wk). Second round ended Sunday (7) held at very good \$5,800 after \$9,200 opener.

Capitol (Loew's) (4,820; 70-\$1.80) — "Never Let Me Go" (M-G). Opens today (Wed.). Last week, "Battle Circus" (M-G) (2d wk), off to \$10,000 or near after fair \$19,000 opening week.

Globe (Brandt) (1,500; 60-\$1.50) — "A Queen Is Crowned" (U). Soaring to record \$20,000 in first week ending Friday (12). Started run at 3 p.m. Saturday (6), with house playing at virtual capacity ever since.

Criterion (Moss) (1,700; 85-\$2.20) — "Fort Ti" (Col) (2d wk). First holdover round ending tomorrow (Thurs.) looks to slip to around \$25,000, still big. First week was socko \$51,000 albeit considerably below hopes. Heat and competitive 3-D films sloughed it the final days of first session. Stays on.

Fine Arts (Davis) (468; 90-\$1.80) — "Fanfan the Tulipe" (Indie) (6th wk). Fifth stanza ended Sunday (7) continued great at \$7,800 after \$9,300 for fourth week.

Globe (Brandt) (1,500; 60-\$1.50) — "Destination Gobi" (20th) (2d final wk). Current round ending tomorrow (Thurs.) looks fair \$9,000 after \$13,000, over hopes, in first week. "Farmer Takes Wife" (20th) due in Friday (12). Had been originally slated to go in last Friday but decided to hold "Gobi."

Holiday (Par-Rose) (950; 60-\$1.20) — "Hitch-Hiker" (RKO) (7th wk). Sixth frame ended last night (Tues.) held around \$4,500 after okay \$4,800 for fifth week. Current pace justifies holding over since pic reportedly is on flat deal.

Mayfair (Brandt) (4,736; 70-\$1.80) — "Man on Tightrope" (20th). Initial week winding tomorrow (Thurs.) looks to hit big \$24,000. Holding; natch! In ahead "Desert Rats" (20th) (4th wk-6 days), okay

\$7,500 with an assist from previews of "Tightrope."

Normandie (Normandie Theatres) (592; 95-\$1.80) — "Strange Deception" (Casino) (3d wk). Second round finished Monday (8) held at fine \$4,900 after \$8,200 opening week.

Palace (RKO) (1,700; 50-\$1.50) — "Pony Express" (Par) with 8 acts of vaudeville. Looks to hit mild \$16,000 in week winding up tomorrow (Thurs.). In ahead, "Invaders from Mars" (20th) with vaude, \$17,500.

Paramount (Par) (3,664; 80-\$1.80) — "South Sea Woman" (WB) with Vic Damone, Richard Hayman arch. Joey Blakey, Bunny Briggs on stage (2d wk). Initial round ended last night (Tues.) was good \$65,000. In ahead, "Desert Song" (WB) with Jerry Gray arch. Four Acres others, on stage (2d wk), \$61,000, aided by Memorial Day.

Paris (Indie) (563; 90-\$1.80) — "Seven Deadly Sins" (Indie) (5th wk). Fourth stanza ended Sunday (7) continued very big with \$12,200 after \$13,000 for third week.

Rivoli (UA) (2,092; 95-\$1.80) — "Salome" (Col) (2d wk). The 11th frame ended last night (Tues.) was only okay \$9,300 after good \$13,000 for 10th week.

Radio City Music Hall (Rockefeller) (5,915; 90-\$2.40) — "Young Bess" (M-G) with stage show (3d wk). Continues nice with around \$117,000 after \$133,000 for second week. Stays a fourth stanza. "Dangerous When Wet" (M-G) comes in next.

Ruxy (20th) (5,386; 50-\$2.20) — "Titanic" (20th) plus ice show on stage (3d wk). First holdover stanza ended last night (Tues.) was down to barely okay \$67,000 after big \$97,000 opening week.

State (Loew's) (3,450; 85-\$1.80) — "Through the Clouds" (Col) (3d wk). Third week ended last night held very well around \$20,000 after \$29,000 for second round.

Trans-Lux (T-L) (St. CT) (453; 90-\$1.50) — "Hellfire" (IFE) (4th wk). Fourth round ending Friday (12) held at about \$5,000, good after \$4,300 for third week.

Trans-Lux (T-L) (St. CT) (510; 90-\$1.50) — "Tales" (M-G) (4th wk). The 13th frame ended Monday (8) continues on a high at \$7,500, after \$8,400 for 14th wk.

Victoria (City Inv.) (1,060; 95-\$1.80) — "Sangaree" (Par). This 3-D (inter) is firing up today (Wed.) with about \$20,000, sockeroo, after one of her glowing days in history of Vic. In ahead, "Jangle" (Col) (4th wk-6 days), oke \$9,000, to wind up nice run.

Warner (S-W) (1,600; \$1.20-\$3.60) — "Cinerama" (Indie). First week here and 36th on Broadway ending tomorrow (Thurs.) looks to hit \$51,000, virtually capacity. Present schedule is 17 performances weekly. This plus slightly higher scale and 400 more seats than the Broadway, where previously playing, spells higher gross.

"Cinerama" got \$43,000 in 9-day 35th week and had been running \$39,000 for regular week which was practically capacity.

Heat Hits Balto B.O.; 'Stiff' Sturdy \$18,500, 'Shane' Hotsy 21½G, 2d

Baltimore, June 9.

With summer temperatures making belated arrival, film grosses here this week indicate a big exodus to the beaches. Only entry battling the lure of the shore is "Scared Stiff" at the Stanley, registering solid. Large number of holdovers also is factor in moderate grosses. However, "Shane" in its second week at Keith's, best in this group, shapes very smash.

Estimates for This Week

Century (Loew's-UA) (3,400; 20-70) — "Invaders from Mars" (20th). Fair \$9,000. Last week, "Young Bess" (M-G), \$14,400 in 9 day.

Hippodrome (Rappaport) (2,100; 50-\$1.25) — "Salome" (Col) (5th wk). Down to \$11,400 after \$15,000 for fourth.

Keith's (Schanberger) (2,400; 50-\$1.25) — "Shane" (Par) (2d wk). Still hot at \$21,400 after \$24,000 opener.

Little (Rappaport) (310; 25-90) — "Under Red Sea" (RKO). Moderate \$3,300. Last week, "Man On Tightrope" (20th) (3d wk), \$3,000.

Mayfair (Hicks) (9,811; 20-70) — "Raiders of Seven Seas" (U.A.). Startline tomorrow (Wed.) after (Continued on page 10)

Senate Group to Decide Who's Telling Truth in Minn. Tix Tilt for 'Pan'

Minneapolis, June 9.

With their sworn testimony in direct contradiction, the U. S. Senate Select Committee on Small Business monopoly subcommittee will have to decide if Bennie Berger, circuit owner, and Lowell Kaplan, his buyer-booker, on the one hand, or C. J. Dressell, local RKO branch manager, on the other, is telling the truth regarding alleged efforts to fix admission prices for "Peter Pan."

If the committee determines perjury is involved in notarized affidavits filed with it, criminal prosecution may ensue, it's pointed out. In his affidavit, Berger, who also is North Central Allied president and Northwest Variety Club chief barker, accuses Dressell of attempting to induce him to raise his admission prices at his Fergus Falls, Minn., theatre for "Peter Pan." Berger claims that, in violation of the consent decree, the picture isn't being delivered to him because he refuses to up the scale.

On his part, Dressell also has submitted an affidavit to the committee. The RKO branch manager denied flatly he insisted that Berger raise admission prices for "Pan." The Berger affidavit to the committee brands the Dressell deposition as "utterly and completely false."

Berger's affidavit is backed up by another notarized one made by Kaplan. Latter alleges he was informed by Dressell that "Pan" would not be sold to Fergus Falls, unless the Berger Amusement Co. agreed to advance its admission prices for the picture.

Minn. House's 192G Suit Seeks Better Clearance Than Its 'Inferior' Nabes

Minneapolis, June 9.

A test case is before the Federal Court here to determine if the clearance principles, laid down by the Supreme Court in the Paramount suit, should determine availability according to (1) a theatre's construction cost; (2) seating capacity and (3) grosses, in comparison with those of other showhouses in the same area, regardless of location.

Acting for the Robbinsdale Amusement Co., attorney Lee Lovenger has filed suit against major distributors. Damages of \$192,000 and "a reasonable playing position" are sought for the 1,400-seat RCA Terrace, newest Twin Cities suburban theatre, constructed two years ago at cost of approximately \$600,000.

It's alleged that the 28-day clearance had by the Terrace, the earliest in the Twin Cities but also enjoyed by a number of subsequent-run houses, is "unreasonable" and has caused considerable monetary damage. Suit claims that, as "the finest theatre in the Twin Cities area," the Terrace should be granted "a substantially better playing position" than "inferior" theatres in the Twin Cities area.

Complaint points out that the Terrace admission is nearly as much as that charged by Minneapolis and St. Paul downtown theatres, and asserts it could charge the same and draw as large grosses with a similar playing position. Because it does not have a run commensurate with its merits as a theatre, the Terrace is suffering a loss of approximately \$8,000 a month, according to the complaint.

N.Y. Distrib. Co. Files In 336G Bankruptcy

Classic Pictures, Inc., distributing outfit headed by Max J. Rosenberg, filed a voluntary petition of bankruptcy in N. Y. Federal Court last week, listing liabilities of \$336,795 and \$2,000 in assets. At the same time, Rosenberg also filed a similar petition which reported his liabilities at \$248,699 and no assets.

Papers disclosed that Classic's debts are held by some 153 creditors, of which 10 are secured. Among those in the latter category are Mercury Film Laboratories, Inc. \$60,000; Bonded Film Storage Co. \$22,000; Daphnia Associates, \$12,000; and Futurity Film Corp., \$10,000.

First Indie C'Scope

First indie CinemaScope production, "The Story of William Tell," will be filmed by Errol Flynn Enterprises.

J. Barrett Mahon will produce the picture, United Artists to distribute. Pic will be shot in the Italian Alps, with Flynn in starring role.

5th Ave. Playhouse Tenant Hassle

Hassle has developed over who is going to be the tenant of the Fifth Ave. Playhouse in New York. Pathe Cinema Corp., which operates the Paris Theatre, maintains that it has entered into a lease for the house starting July 15 and plans to take possession. S & M Amusement Corp., which currently occupies the premises, says it has no intention of vacating and giving up its lease.

Henry B. Hyde of Judd & Gurfel, attorneys for Pathe Cinema, said last week that, under a lease between Esskap Holding Corp. and S & M, the landlord had the right to enter into a new written lease between Jan. 1 and Sept. 30, '53, provided the landlord first offered refusal of such premises to S & M on the same terms as stated in the new lease. According to Hyde, Pathe Cinema signed a lease for the Fifth Ave. Playhouse on April 3, '53, and subsequently was notified that S & M did not accept its option of entering into a new agreement. Pathe has never been advised of any move to contest that lease, Hyde declared.

Different tack is taken by David H. Isacson of Malkin & Isacson, attorney for S & M and Samuel Baker, who says he has been retained "to take such action as may be necessary to enable them to enjoy quiet possession of the leased premises for the remainder of the term set forth in that lease as of October 1958."

50G Suit Claims UA Pic, 'Assassin,' Steals Title

Suit asking \$50,000 and an injunction has been filed against United Artists by David Dietz and William Horne. Action was filed in N.Y. Supreme Court.

Plaintiffs state they have been releasing the pic, "Assassin for Hire," since 1951. They acquired it from Merne Productions, which was headed by Fred Meyer at that time. Charge is that UA picked up the rights to "Venetian Bird," made in 1952, and is releasing this as "The Assassin," in conflict with the plaintiffs' film.

Constant Change

Continued from page 5

tially under those now being quoted.

"Today there is no doubt that the industry itself is in a state of confusion which has reflected upon the theatregoing public, wherein the public thinks 3-D is Cinemascope. However, all of this is a favorable sign for our business, inasmuch as the public is looking forward to the changes that are being made. I feel that it is imperative today that every theatre operator keep abreast with all the changes being made in our industry and give full cooperation to the film companies who, in turn, must keep in mind that the public is still buying entertainment. 3-D pictures are now at the place where they are being judged with 2-D with regard to quality, story value and stars. The productions must have boxoffice value. The novelty of 3-D is not sufficient to bring customers in at the box office. The same will be true of Cinemascope and stereophonic sound."

Leo Turtledove returned to Hollywood from Spain to make deals with Coast producers for the use of Ballesteros Studios in Madrid.

Chi Theatre's Film Fete Showing 30 Pix in 2 Wks.

Chicago, June 9.

Clark Theatre launches the third in its series of Great Film Festivals June 14, showing a total of 30 outstanding Hollywood films in the space of two weeks. The festivals are presented semi-annually, in spring and in fall, and are known to gross considerably over the ordinary take at this Loop house.

Two pictures are shown each day on an around-the-clock basis, most of them award-winners. The Clark is believed to be unique in presenting regular film festivals with daily changes of program, according to Bruce Trinz, general manager of the theatre. There is no increase in admission and series tickets are at reduced prices.

The film classics date as far back as 1939, with "Hunchback of Notre Dame," and are as recent as "Bad and the Beautiful." Other notable pix in the series are "Great Caruso," "King Solomon's Mines," "Up In Arms," "Great Expectations," "Viva Zapata," "Place in the Sun," "All the King's Men," "Young Man With a Horn," "Streetcar Named Desire" and "Cyrano de Bergerac."

Fabian Deal

Continued from page 5

between the new company and Cinemascope Productions Corp. Mayer states that 20 additional theatres would be opened rapidly, with a long-range objective of 50 houses on a worldwide basis.

Easy Approval

Since Cinemascope Productions is a closed corporation, a turnout of about 25, representing different groups, is expected. With the controlling stockholders such as Mayer, prexy Dudley Roberts, Jr., and vice-chairman of the board Lowell Thomas actively participating in the talks with SW, it's anticipated the deal will be approved easily. Originally, Cinemascope Productions was capitalized at 1,000,000 shares, but it was later increased to 2,000,000 with the thought of possibly floating a public issue. SW, it's indicated, would invest via a purchase of the 1,000,000 shares of unissued stock.

As of January, 1953, there were outstanding 492,000 shares of common stock, of which 280,715 shares or approximately 57% were owned by the following, or their associates: Lowell Thomas, 55,101; Frank M. Smith, 31,861; Dudley Roberts, Jr., 26,331; Paul W. Kesten, 10,000; Alger B. Chapman, 15,122; Robert L. Bendrick, 4,000; Louis B. Mayer, 89,250; Merian C. Cooper, 38,550; and C. W. Whitney, 10,500.

SW, it's indicated, has received the greenlight from the Dept. of Justice, to enter an arrangement with Cinemascope. David Fogelson, SW attorney, conferred with Justice Dept. officials last week and reportedly was told the government agency would offer no opposition.

Cinemascope Happy

Meanwhile, Cinemascope, Inc., the company which manufactures and equips theatres and licenses the use of the process, indicated that the approval of its stockholders would not be necessary for an SW-Cinemascope Productions agreement. In fact, Cinemascope, Inc., officials are very much in favor of the deal, with one exec saying "it'll put us six months ahead." He declared that the company had ready equipment for 20 additional theatres and was prepared to install them as soon as it received the greenlight.

According to proxy notice sent to Cinemascope Productions stockholders, it appears that SW will receive a stock interest in Cinemascope, Inc. also. Proxy says meeting will consider the sale of stock in Cinemascope, Inc., plus options to purchase upon certain conditions additional shares of Cinemascope, Inc.

Cinemascope, Inc., a public corporation offering over-the-counter securities, is withholding the sale of 4% convertible debentures pending the inkling of the Cinemascope Productions deal with SW. Issue, for \$2,000,000, is the second put forth by the company, with \$1,000,000 being raised via its first bond issue. Convertible arrangement of current issue offers Cinemascope, Inc. stock at 3 1/4, with a \$1,000 bond purchasing 266 shares. Coin raised so far is being held in escrow pending the finalization of the SW deal.

Picture Grosses

PHILADELPHIA

(Continued from page 8)

(2d wk). Hefty \$16,000. Last week, \$28,000.

Matbaum (SW) (4,360; 90-\$1.25) — "Shane" (Par) (2d wk). Terrific \$29,000. Last week, \$42,000.

Midtown (Goldman) (1,000; 90-\$1.30) — "Story of Three Loves" (M-G). Socko \$18,000. Last week, "Tonight We Sing" (20th) (2d wk), \$6,500.

Randolph (Goldman) (2,500; 50-99) — "Juggler" (Col) (2d wk). Mild \$5,000 in 3 days. Last week, \$14,000.

Stanley (SW) (2,900; 99-\$1.25) — "Sangaree" (Par) (2d wk). Okay \$15,000. Last week, great \$26,000.

Stanton (SW) (1,473; 50-99) — "Ambush at Tomahawk" (Col). Big \$9,000. Last week, "Sea Devils" (RKO), \$7,500.

Trans-Lux (T-L) (500; 90-\$1.50) — "Moulin Rouge" (UA) (14th wk). Great \$9,500. Last week, \$11,000.

'BESS' SOLID \$17,000, ST. LOO; 'TITANIC' 15G

St. Louis, June 9.

Biz took a nice upturn over the weekend despite outdoor opposition which increased as the 35th season of entertainment in the Forest Park Theatre teed off with "Young Bess" shapes stand out with a solid take while "Titanic" is rated fine at the Fox. "Fort Ti" is neat in second Ambassador round. "Tonight We Sing" is nifty in two houses.

Estimates for This Week

Ambassador (F&M) (3,000; 90) — "Fort Ti" (Col) (2d wk). Neat \$14,000 after \$18,000 first frame.

Fox (F&M) (5,000; 60-75) — "Titanic" (20th) and "Roar of Crowd" (AA). Fine \$15,000. Last week, "Kittles on Vacation" (U) and "A and C Go to Mars" (U), \$13,000.

Loew's (Loew) (3,172; 50-75) — "Young Bess" (M-G) and "Fast Company" (M-G). Solid \$17,000. Last week, "Salome" (Col) (2d wk), \$13,000.

Pageant (St. L. Amus.) (1,000; 90) — "Tonight We Sing" (20th). Firm \$6,000. Last week, "Peter Pan" (RKO) (4th wk), \$4,000.

Shady Oak (St. L. Amus.) (800; 90) — "Tonight We Sing" (20th). Trim \$5,000. Last week, "Peter Pan" (RKO) (4th wk), \$4,500.

PITTSBURGH

(Continued from page 8)

Apparently everything but b.o. Doubtful if it'll get dull \$7,000. Last week, "Young Bess" (M-G), \$9,000.

Squirrel Hill (SW) (900; 50-85) — "Penny Princess" (Indie). Modest \$2,000 despite oke notices. Last week, "Crash of Silence" (U) (2d wk), \$1,000 in 6 days.

Stanley (SW) (3,800; 85-\$1.25) — "Shane" (Par) (3d wk). Dropping a bit on windup but smash at \$13,000. Last week, \$16,000.

Warner (SW) (2,000; 50-85) — "Jamaica Run" (Par) and "Vanquished" (Par). Okay \$5,500. Last week, "Desert Song" (WB), \$7,500 in 9 days.

BALTIMORE

(Continued from page 9)

week of "Ma, Pa Kettle On Vacation" (U) got okay \$4,500.

New (Mechanic) (1,800; 35-70) — "Desert Rats" (20th). Slow \$8,000. Last week, "Titanic" (20th) (2d wk), \$14,500.

Playhouse (Schwaber) (420; 50-\$1) — "Importance Being Earnest" (U) (4th wk). Holding nicely at \$4,000 after \$4,400 for third.

Stanley (WB) (3,280; 35-80) — "Scared Stiff" (Par). Big \$18,500 or near. Last week, "Light Of Silvery Moon" (WB), \$11,000.

Town (Rappaport) (1,800; 50-\$1.25) — "Moulin Rouge" (UA) (7th final wk). Dipping to \$9,700 but still strong after \$12,500 for sixth.

BUFFALO

(Continued from page 9)

System (WB) (2d wk). Off to \$8,500. Last week, fine \$15,000.

Center (Par) (2,100; 40-70) — "Desert Song" (WB) and "White Corridors" (Indie) (2d wk). Oke \$7,500 in 8 days. Last week, fine \$9,000.

Lafayette (Basil) (3,000; 40-70) — "Fort Ti" (Col) and "Spooks" (Col). Bright \$15,000. Last week, "It Came From Outer Space" (U), \$14,000.

Century (20th Cent.) (3,000; 40-70) — "Raiders of Seven Seas" (UA) and "Magnetic Monster" (UA). Slim \$7,000 or near. Last week, "Count the Hours" (RKO) and "Hitch-Hiker" (RKO), same.

'PICKUP' TALL \$13,000, PORT.; 'SPACE' 9G, 2D

Portland, Ore., June 9.

First-runs are bogged down with holdovers and action pics this frame. New widescreen used at the Liberty on "Young Bess" is keeping it lively in second round. Biz is perking at nearly all downtown spots. "Come From Outer Space" looms big in second week at the Broadway. "Pickup on South Street" shapes strong in two spots.

Estimates for This Week

Broadway (Parker) (1,890; 90-\$1.25) — "Come From Outer Space" (U) (2d wk). Big \$9,000. Last week, \$12,000.

Guild (Parker) (400; \$1) — "Lili" (M-G) (3d wk). Great \$3,800. Last week, \$3,600.

Liberty (Hamrick) (1,875; 65-90) — "Young Bess" (M-G) and "Bright Road" (M-G) (2d wk). Loud \$10,000. Last week, \$10,800.

Mayfair (Evergreen) (1,500; 65-90) — "Snows Kilimanjaro" (20th) and "Mockery" (Indie), popular prices. Fancy \$4,000 or near. Last week, "Never Wave At WAC" (RKO) and "Angel Face" (RKO) (m.o.), \$4,200.

Oriental (Evergreen) (2,000; 65-90) — "Pickup on South St." (20th) and "49th Man" (Col). Tall \$4,500. Last week, "Desert Rats" (20th) and "High Treason" (Indie), \$2,700.

Orpheum (Evergreen) (1,750; 65-90) — "Pickup on South St." (20th) and "49th Man" (Col). Lofty \$8,500 or over. Last week, "Desert Rats" (20th) and "High Treason" (Indie), \$6,000.

Paramount (Evergreen) (3,400; 65-90) — "Jamaica Run" (Par) and "Bela Lugosi Meets Brooklyn Gorilla" (Indie). Slow \$5,500. Last week, "Powder River" (20th) and "Dark Man" (Indie), \$5,300.

United Artists (Parker) (890; 65-90) — "Never Let Me Go" (M-G) (2d wk). Mild \$4,000. Last week, \$5,000.

Joe Louis Ups 'Island' To \$9,000, Indpls Ace

Indianapolis, June 9.

Biz remains sluggish at first-runs here this stanza, outdoor competition getting the weather break. "Love Island" at Lyric with Joe Louis Revue onstage is top grosser, but not impressive. "Girl Next Door" at Circle, "Juggler" at Loew's and "Desert Rats" at Indiana are about even as straight filers, and all sluggish.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-76) — "Girl Next Door" (20th) and "Yellow Sky" (20th). Slow \$8,000. Last week, "Desert Song" (WB) and "The System" (WB), same.

Indiana (C-D) (3,200; 50-76) — "Desert Rats" (20th) and "Perilous Journey" (Rep). Thin \$7,000. Last week, "Sangaree" (Par), \$15,000 at 50-\$1.20 scale.

Loew's (Loew's) (2,427; 50-76) — "Juggler" (Col) and "Serpent of Nile" (Col). Tepid \$7,500. Last week, "Young Bess" (M-G) and "Fast Company" (M-G), \$8,000.

Lyric (C-D) (1,600; 50-\$1) — "Love Island" (AA) with Joe Louis Revue onstage. Fair \$9,000. Last week, "Lone Hand" (U) and "Bela Lugosi Meets Brooklyn Gorilla" (Indie), \$4,500 at 76c top.

DENVER

(Continued from page 8)

Last week, "Fort Ti" (Col) and "Glass Wall" (Col), \$12,500.

Orpheum (RKO) (2,660; 50-85) — "Slight Case of Larceny" (M-G) and "Bad Blonde" (Lip). Sad \$6,500. Last week, "Remains To Be Seen" (M-G) and "Magic Box" (Indie) (reissue), \$6,500.

Paramount (Wolfberg) (2,200; 50-85) — "Titanic" (20th) and "Watusi" (Indie). Nice \$14,000. Last week, "Fort Ti" (Col) and "Glass Wall" (Col), \$21,500.

Tabor (Fox) (1,967; 50-85) — "Ambush Tomahawk Gap" (Col) and "Fuller Brush Man" (Col) (reissue). Fair \$5,500. Last week, "Desert Rats" (20th) and "Gentlemen's Agreement" (20th) (reissue), \$6,000.

Valley Drive-In (Wolfberg) (1,000 cars; 85) — "Titanic" (20th) and "Watusi" (Indie). Good \$7,000 in 5 days. Opening week.

Vogue (Pike) (600; 60-90) — "Run For Money" (Indie). Fat \$2,500. Last week, "Wonderful Times" (Indie), \$1,700.

Webber (Fox) (750; 50-85) — "Ambush Tomahawk Gap" (Col) and "Fuller Brush Man" (Col) (reissue). Fair, \$2,700. Last week, "Desert Rats" (20th) and "Gentlemen's Agreement" (20th) (reissue), \$3,000.

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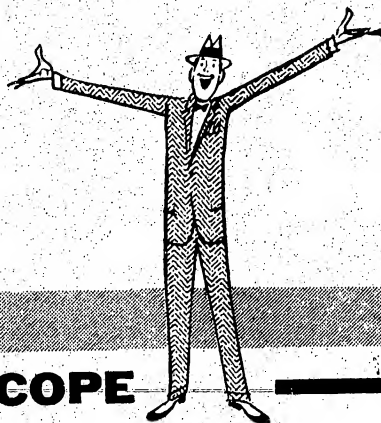
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THE NEW YORK TIMES

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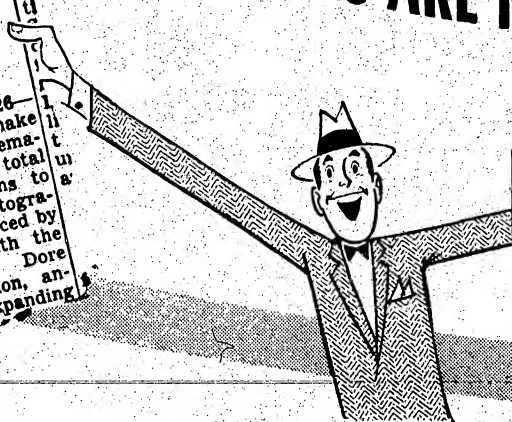
Schary Says Production Calls
for Two Additional Films
Employing Fox Process

By THOMAS M. PRYOR
Special to The New York Times

HOLLYWOOD, Calif., May 26—Metro-Goldwyn-Mayer will make two additional pictures in CinemaScope, giving the studio a total of four big-scale productions to utilize the wide-screen photography process recently introduced by Twentieth Century-Fox with the making of "The Robe." Dore Schary, chief of production, announced today Metro's expanding interest in CinemaScope.

THE ENTIRE NATION IS TALKING ABOUT
EXHIBITORS ARE PREPARING TO LAUNCH
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CINEMASCOPE

TRES OF EVERY SIZE AND EVERY SHAPE!

McConville Forecasts Extended Brit. Pix Prod. Program for Columbia

London, June 2.

An extended program of British production was forecast last week by Joseph A. McConville, Columbia International proxy, who is spending a few days here following the Barcelona convention and prior to an extended tour of the Continent. He envisaged a schedule of two to three major pix annually, with possibly a number of additional modest ventures.

In the past year, Columbia has lensed two major British films both starring Alan Ladd. The first, "Red Beret," is now being re-recorded with stereophonic sound for its West End preem at the Empire, Leicester Square, in August. The second, "Hell Below Zero," is off the floor and is being readied for early release.

Recently, Columbia inked a deal with Facet Productions for worldwide distribution of "Father Brown," based on G. K. Chesterton's stories, with Alec Guinness in the title role. This is being jointly produced by Paul Moss and Vivian Cox. It is also dickering with Mike Frankovitch for a British film version of "Gentlemen Marry Brunettes," based on an Anita Loos yarn.

Arrangements are also being finalized for a third Alan Ladd starrer, "Black Knight," which is due to roll in November. Budgeted at over \$1,000,000, this will be lensed in 3-D and for widescreen with stereophonic sound. It will be in Technicolor.

McConville explained that Col's growing British activity was part of the operation of increasing co-production outside America. Film had deals in operation in France, Germany, Italy and Brazil. These projects were additional to its Hollywood output. As the main studios were operating at capacity, there was no question of denying employment to American technicians by these foreign film-making activities.

'Quiet Man,' 'Snow White' Sydney B.O. Standouts; 'Bali' Melbourne Click

Sydney, June 2.

Down Under cinema biz is healthy, with U. S. and British product in the fore. Two Sydney standouts are "Quiet Man" (Rep) in seventh week and revival of "Snow White" (RKO) in its fourth stanza. 3-D is holding with "House of Wax" (WB), easily outpacing "Dark Man" (Col). "Gilbert Sullivan" (U) premeed last week.

"Planter's Wife" (BEF) is okay, with "Little Sheba" (Par) very solid in a small capacity house. "Son of Paleface" (Par) still is drawing well in fifth week. "Julius Caesar" (M-G) looks set for a long run.

'Bwana' Solid in Melbourne

Melbourne, June 2.

"Bwana Devil" (UA) opened to solid biz here via the novelty angle. May hold for a run, although this is regarded doubtful.

"Road to Bali" (Par) is a big click, while "Lili" (M-G) likewise is doing well. "Planter's Wife" (BEF) opened powerfully. "Quiet Man" (Rep) continues strong in sixth week.

BOT to Back New Rules On British Quota Films

London, June 9.

The Board of Trade has made up its mind that its new regulations governing the registration of British quota pix are legal, and it will challenge any attempt to test their validity in the high courts. It gave this assurance last week to the British Film Producers Assn. after several indie film makers had raised the question.

The new BOT rules, mainly dealing with a stricter application of the labor costs clause in the Films Act, were a sequel to an earlier high court ruling which decided that the Indian-made "Monsieur" did not qualify for British quota. The BOT also has promised to protect the interests of British producers who entered into pacts before the new regulations were proposed.

Comedie-Francaise May Tour U.S. in '54 for Hurok

Paris, June 2.

Pierre Descaves, director of the state-subsidized Comedie-Francaise, feels that the recent prestige and financial success of the C-F in London is a prelude to more extensive theatrical cooperation between the two countries, and probably a forerunner of more intensified C-F sojourns abroad. There's also strong possibility of a U. S. visit next year, as result of recent visit of impresario Sol Hurok.

Next year the C-F will participate in the Edinburgh Festival. There are also talks going on now for the creation of a permanent London season for the C-F every year. The C-F intends to reciprocate by adding a new batch of English works to its rep. New ones will be the first presentation of James Barrie's "Peter Pan," translated by Claude-Andre Puget; Shakespeare's "Macbeth," translated by Marcel Pagnol; and "Julius Caesar," translated by Georges Neveux.

Strike Threat Vs. Yank Distribs in Mex Fades; Union Cuts Demands 40%

Mexico City, June 9.

Optimism about again avoiding a strike is developing among U. S. pic distributors in Mexico because the National Cinematographic Industry Workers Union (STIC) suddenly dropped its demand to a straight 10% from the 50% pay tilt demand plus an extra day of yearly paid vacations. The American companies and STIC are holding powwows and expect to settle the wage case amicably.

Industry opinion is that STIC may get what it is now asking for though the 46¢ cinema admission ceiling here is causing a loss to American distribts.

While easing up on the Americans companies temporarily, STIC has put the heat on the Mexican distribts now. It demands a 12% pay tilt of them with the threat of a strike unless it is forthcoming. They contend that they are losing as much coin as are the American distribts by the 46¢ admission price-fixing. Some claim their revenue is off 20% to 35%.

Vichy June Fete Asks Public to Pick Prizes

Paris, June 2.

The Vichy Film Festival started Monday (1) and runs until June 12. This is strictly a resort ballyhoo affair and has been severely reprimanded by the French press lately on the angle that too many frankly commercialized fetes would ruin any value attached to the Cannes and Venice affairs. However, the festival still goes on and gives its prizes via public referendum given out at the end of each pic.

The water resort has equipped a special theatre for this fourth Vichy Film Referendum Fest, and has several French pix entered plus one from Germany, an English film, American pic and a few Italian entries. French pix are a mélange of already shown and non-distributed films. U. S. pic is "Thunder In The East" (Par) while the English film is "Commando." The prizes are statuettes extolling the Vichy waters.

Hong Kong Sees 3-D As Much-Needed Biz Hypo

Washington, June 2.

Exhibitors in highly competitive Hong Kong are looking to the entry of 3-D films this spring to boost biz, reports the U. S. Commerce Department. Competition in the film biz has been growing steadily in the British colony with an increased number of houses operating and exhibs complaining they can't get enough good product.

Newest theatre, likely to be completed by the end of this year, will be called the Hoover. It will cost \$335,000.

Saving Salvador

Hollywood, June 9.

Film industry's production code is so effective that El Salvador has no moral problems involved in the showing of Hollywood pictures. That was the sentiment expressed by Dr. Tomas Fidiias Jimenez, chairman of the National Board of Censorship of that country, currently in town as a guest of the AMPP International Committee.

He had high praise for all phases of the Code as practiced here.

Brit. Widescreen Derby Tightens

London, June 2.

The widescreen derby here is now on. With the preeming of the new Metro installation at the Empire Leicester Square a week after J. Arthur Rank sneaked his big screen at the Odeon, Leicester Square, comes news that other West End theatres are to follow suit in the near future.

The two Paramount first-runs are to be equipped with all-purpose screens. The Plaza installation should be ready by the end of May for the preem of the 3-D "Sangaree." The Carlton installation will follow soon afterwards.

Other West End houses controlled by the J. Arthur Rank circuits will have screens similar to that at the Odeon, Leicester Square. At the Warner theatre where "House of Wax" is the current pic, consideration is being given to the early installation of an all-purpose screen with an aspect ratio of approximately two to one. The London Pavilion also will turn to widescreen in the next two weeks.

The Empire equipment, which has stereophonic sound, was given its first airing for the London premiere of "Young Bess." Audience reaction was favorable, although there is occasional evidence of distortion.

FINLAND TRIES HAND AT SHOW BIZ IN PARIS

Paris, June 9.

Little Finland, whose capital Helsinki has only seven theatres, and which has made only one full-length film recently, unveiled a cross-section of its show biz potential here this week. The Cannes prizewinning pic, "The White Reindeer," opened for a run at the Cinema D'Essai here and small a series of three short plays at the Finnish theatre group, launched Theatre Quartier Latin. Plays will be done in Finnish and French. There is also a Finnish choir, Suomen Laulu, doing both classical and folkloric music in the city.

"Reindeer" was made in Lapland for \$30,000 by husband-wife producing team of Erik-Blomberg and Mirjam Kuosmanen. Blomberg wrote, directed and lensed the pic from a story by Miss Kuosmanen, who also played the lead. Theatre group is headed by Vicia Bandier.

Paris Opera-Comique Finally Out of Red

Paris, June 2.

After a long pull, the state-subsidized Opera and Opera-Comique are beginning to get in the black. Biggest money maker has been the restaging of the 18th Century Rameau opera, "Les Indes Galantes." This large scale spec which cost \$120,000, which was considered suicidal at time of the opening June 20 last year. However, proxy Maurice Lehmann's show biz savvy is helping this to pay off big this year. "Galantes" has played to packed houses here for a year and has scored in Italy.

Recent revamping of "Boris Goudonov" is also big and the Opera-Comique reprise of operetta "Ciboulette" is also doing well. Inviting other big opera groups to play the house is another aspect of the new lucrative theatre policy here.

Other Foreign News
on Page 16

Indie Exhibs Squawk, Threaten Law, As Metro Expands Loop Down Under

Sydney, June 2.

Customs Duty Row Keeps U.S. Pix Out of Israeli

Tel Aviv, June 2.

A six-month-old battle between about 10 American film companies and the government over customs duties has resulted in a serious shortage of U.S. product for Israeli screens. Metro, with two theatres here, has been forced to rely upon European pictures to tide it over.

Since no new Yank films have been taken out of customs after the dispute arose last November, continental-made films have been picking up playing time in Israeli key cities. Recently there were three French, two Italian and one British picture on local screens. This never happened before when American product was available. No solution to the impasse appears in sight.

'Gang War, Sexy Gun Molls' In U.S. Pix Irk Foundry Workers; Ask Import Ban

Glasgow, June 9.

An American comic book, "Tales from the Crypt," was waved by a delegate to the annual confab of the 80,000-strong Amalgamated Union of Foundry Workers at Scarborough, Eng., when the conference called for a ban on import of U. S. films, books and magazines glorifying war and brutality. The issue brought one of the few split votes during the five-day conference.

W. Simpson, Scot. delegate, said their "tastes should be above gang warfare and sexy gun molls and so forth, but the fact is that they are not." By banning them you are not going to stop people reading them. They will find their way into the country somehow.

He said that someone should have the job of deciding what was brutality and horror, and what was unsuitable. "I would not like to see Chaucer's 'Canterbury Tales' and some of Shakespeare's plays banned, but they contain things which some people might object to." It was, he said, only a short step from deciding what was bad for people to deciding what was good for them.

Conference, however, passed the resolution, calling for the ban by a majority of nearly two votes to one.

French Actress Sees Peron For Okay on Evita Role

Buenos Aires, June 2.

Andree Debar, French legit and screen actress, arrived here this week to interview General Peron and obtain his authorization to play the role of the late Eva Peron in a film version of her life to be made as a Franco-Argentine co-production. French actress, who attended the Punta del Este Film Festival in 1951, and later visited Buenos Aires, is counting on her physical resemblance to the President's late wife to get her this part.

This week, she was feted by Press Minister Raul Apold, as a preliminary to her first interview with the president. The actress is accompanied by a rep of Elysee Films of France, an outfit which seeks cooperation with an Argentine studio in making this pic. Nothing has been said as to whether the film would be made in a Spanish or French language version, or how the French actress' foreign accent would be overcome.

\$20,000 Ceiling on U.S. Pix for Nip Flat Deals

Tokyo, June 2.

The Japanese finance ministry has set a \$20,000 ceiling on films purchased in flat deals from the U. S. during the current fiscal year. Top foreign currency allocations for films from Britain, France, Italy and West Germany will be \$10,000 each. On pix from other countries it is \$5,000.

These ceilings have been based upon average per-film earnings in the last fiscal year.

Continued loop expansion by Metro here is bringing complaints from Down Under exhibitors and may result in an approach to politicians for the introduction of a local Bill of Divorcement. Metro now operates 12 houses in key cities and suburban zones. It completed a deal this week for the takeover of the Sesqui in Crow's Nest, which is a nabe keyer, from the Robert Pivott interests. Deal had been in work for a long time. It's Metro's policy to play product day-and-date in city and nabe situations to secure the widest possible coverage from coast-to-coast, and this policy has paid off at the boxoffice.

Independent exhibitors here and in Melbourne, the two Aussie major cities, are reputedly alarmed over Metro's expansion. They contend it is time a halt was called to this trend by a foreign organization operating both distribution and exhibition, and in strong opposition to Aussie setups. However, they have complained along the same line in the past, with no tangible results.

However, this time it is reported some exhibs will carry their plea to Canberra and seek introduction of a bill of divorce to halt further moves by U. S. distributors in exhibition. This also would be aimed at Paramount because of key takeovers here, in Melbourne and Adelaide.

3 More Paris Houses Readied for 3-D Pix; 'Dark,' 'Wax' Due in Next

Paris, June 2.

Only five picture houses here are at present equipped for 3-D projection of the Polaroid spec type films. The Broadway and New York Theatres were redone last July when the so-called Natural Vision was presented via a series of shorts from the Festival of Britain. The Paris and Olympia were recently converted for the showing of "Bwana Devil" (UA), while the Alhambra was set for "Man in the Dark," now playing there.

The Normandie and Rex are being prepared currently for the release of "House of Wax" (WB) this week. The Paramount here is also getting the 3D treatment.

"Devil" was disappointing in its three-week stay at the Paris and Olympia, where it did biz better than the normal pix of the last few months, but did not get the run anticipated. It finished seventh at the boxoffice in its last week, being topped by flats having spec, color or Gallic comedy.

One drawback was the great difficulty in reading subtitles which were almost unintelligible in 3-D. WB releasing its 3D entry, "Wax," in dubbed version this week to try to overcome this handicap. "Devil" has moved into the New York for a second run.

Producer Ray Ventura, just back here from the U. S., says he is extremely impressed by 3-D advances and has held up production on his big color film, "The Poachers," with Jean Renoir until he can devise means of using some current 3-D method.

Nip All-Girl Co. Goes H'wood With 'Butterfly'

Tokyo, June 2.

The Takarazuka Opera Co. Japanese all-girl troupe, has gone Hollywood. Influenced by the celluloid sons of Ali Baba, Monte Cristo and Zorro, the group is staging an original musical comedy, "Son of Madame Butterfly."

The show is in Japanese, but colorful costumes and scenery and the novelty of the production are drawing many foreigners to the Imperial. There are numerous but short spels of dialog. A program, partly in English, offers a synopsis of sorts.

Highlighting the show are several original musical numbers including a ricksha routine, a feast of the lanterns and a geisha sequence. Finale has 50 kimono-clad chorines. With tabs from 75¢ to \$1.11 this splendidly mounted show is offering foreigners here a bargain in extravaganzas.

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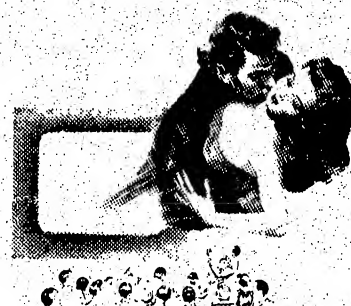
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"MAIN STREET TO BROADWAY"

Tallulah Bankhead • Ethel Barrymore • Lionel Barrymore • Gertrude Berg • Shirley Booth • Louis Calhern • Leo Durocher • Faye Emerson • Oscar Hammerstein II • Rex Harrison • Helen Hayes • Joshua Logan • Mary Martin • Agnes Moorehead • Lilli Palmer • Richard Rodgers • Herb Shriner • John Van Druten • Cornel Wilde with Tom Morton • Mary Murphy

("MOGAMBO" means "The Greatest!")

Continued High Admish Tax Threat To All British Pix Biz, O'Brien Warns

London, June 9.

A warning to the Chancellor of the Exchequer that the continued high incidence of the admission tax makes it impossible for independent exhibitors to contemplate capital investment projects for 3-D and widescreen and that this eventually would rebound on British production was made by Tom O'Brien, M. P., head of the Trades Union Congress. He gave the warning at a talk before a local branch of his union, the National Assn. of Theatre and Kine Employees.

With the government continuing to drain the industry to the tune of almost \$110,000,000 annually, it was facing annihilation within the next year or two. There was not a penny available for production via the new techniques. He claimed that if the Chancellor continued his policy, there would very soon be little of the industry left for him to tax.

O'Brien asserted it would be a crime of the first magnitude for the Chancellor to turn a blind eye to the difficulties of the industry, and continue to dip his hands into the turnover of box office receipts. O'Brien, supported by other prominent laborites, including former Board of Trade prexy Harold Wilson, has tabled an amendment to the tax schedules which would save the industry about \$10,000,000 annually. This will be considered during the debate on the Finance Bill after the House of Commons resumes today (Tues.) from the Whitsuntide and Coronation recess.

The TUC toppler believes the situation is more serious than was the case during the advent of sound in 1929 because theatre operators today had neither the capital nor a hope of outside finance to meet the widespread demand for the new methods of film presentation.

'Girl Friday,' by Aussie Author, Set as Color Pic

London, June 2.

Renova Pictures starts its first color production this month when a unit moves to Majorca for locations on "Our Girl Friday," based on a comedy by Australian novelist Norman Lindsay. Noel Langley, who will direct, has prepped the screen-play. George Minier will produce.

Lensing starts in Majorca June 22, with interiors to be filmed later in London studios. An advance party, comprising a convoy of eight lorries, loaded with technical equipment, leaves here June 15 and drives to Barcelona before embarking on the 155-mile sea trip to Majorca.

Martin-Lewis Glasgow Date Gets Big Advance

Glasgow, June 2.

Customers stood in line 12 hours at the Empire Theatre to get ducats for the Dean Martin-Jerry Lewis engagement starting June 15. Line began to form at midnight and by 9 o'clock the next morning it stretched halfway round the theatre.

When house doors opened, ticket-buyers were allowed to sit inside the theatre until their turn at the boxoffice arrived. This is the European preem for Martin-Lewis, with Empire run being one week.

Safra's 5 French Tinters

Paris, June 2.

Michel Safra's production outfit here will make five feature pics in Gevecolor this year. Robert Siodmak will direct "Rapture," with a script by Marcel Rivet and dialog by Charles Spaak. Film will be made entirely in Morocco. Andie, Cavatte will make two films for the firm in collaboration with writer Charles Speck. "The Better on Way" and "Spring Always Comes Again."

Christa Legue again will do a large-scale costume, "La Belle Hénoc," based on the opera by Offenbach and set in 18th-century France. The last of the "Fanny's" is following. L. J. J. has a trend which showed that color pic and costume specs paid off big here.

New Brazilian Producer Expands; 1st Tinter Ready

Rio de Janeiro, June 2.

Multifilmes do Brazil, new producing company located in S. Bernardo do Camp, near Sao Paulo, has just finished lensing "Destiny in Trouble," the first local feature pic in color. Completed in 46 days, it was made in Ans-color, with lab work being done by Houston Color Laboratories. Directed by Remani, this stars Helio Souto, Beatriz Consuelo and Paulo Autran.

Future production schedule of outfit call for 12 pix annually. First of these will be "Life For Two" and "Parrot Man." Procopi, for years Brazil's top legit actor, will star in the latter. Company has picked stories for six other films. Company has three studios already completed and a fourth under construction.

British Technician Urges Caution on 3-D Until Standardized

London, June 2.

Dr. Leslie Knopp, technical advisor to the Cinematograph Exhibitors Assn., who returned here last week after attending a conference sponsored by the Society of Motion Picture and Television Engineers in Hollywood, has advised British theatre operators not to invest in widescreen or stereophonic sound until standardization has been achieved. In the meantime, the British Kinematograph Society, of which Knopp is prexy, is to make a countrywide theatre survey to ascertain the maximum screen proportions which can be accommodated.

In his report to the CEA, Knopp pointed out that the present American trend was towards the use of widescreen, but that the present production of 3-D would provide product which could be shown here with the minimum technical alteration to existing equipment. Knopp reckoned that the transitional period would be a short one, and that standardization could be effected before the end of the year.

It is considered likely that the technical survey will be extended throughout Europe, and reports submitted to a further conference to be held in America, probably in September.

Airlift for 'Oklahoma' From Brit. to Dublin

Dublin, June 9.

Biggest theatre airlift yet for Europe has been set by H. M. Tennent for next weekend in bringing the touring company of "Oklahoma" here from Liverpool. Show closes there Saturday (13) and opens at Gaiety here Monday (15).

Shipping service on weekends could not get the scenery across in time, so Tennent is chartering two Douglas Dakotas for 66 members of the company, while four Bristol freight planes will handle the scenery and props. Production is slated for runs here and in Belfast.

London Film Notes

London, June 2.

Ann Gudrun, signed by Exclusive Films to play opposite Dan Duryea in "3 Hours," was originally the Desdemona in Orson Welles production of "Othello," at St. James's Theatre in 1951 under the name of Gudrun. Ore Gilbert Harding, ace TV name, due to go to the U.S. on short trip to appear on TV there, has postponed trip until October because of a starring commitment in film for Hyams Bros. Nettlefold Film Productions' next film is titled, "Marion," with Maxwell Reed and Sandra Dorne starred. Wolf Rilla will direct, with shooting started. Michael Balcon's "The Putters," film based on activities of steamers plying around the Scottish coast, starts shooting soon on location, with an all-Scottish cast of unknowns. Sandy Macken-drick, who directed "Whisky Galore," which did well in the U.S. as "Light Little Island," will direct Michael Truman is producing.

Threatened With 'Music'

Vienna, June 2.

"Say It With Music" is the slogan of the volunteer fire department of Klostershausen. When attempts to collect funds to buy a new fire engine failed, the fire chief got an unusual idea.

He posted the following "threat" in town: "Unless our collections for a new fire engine reach the necessary figure, we will hold a public charity concert on the main square next week."

Brit. Film Shares Off Sharply as Attendance At Cinemas Still Dips

London, June 9.

The latest survey of the picture industry issued a fortnight ago by the Board of Trade, which reported a continued downward trend in attendance, is reflected by the sharp drop in film share values on the stock exchange. Stocks in the major groups are currently quoted at the lowest figure this year.

Odeon stock is currently being quoted at \$1.23. This represents a drop of 39c. from the 1953 peak of \$1.62. No dividend was declared on these shares last year. Gaumont British shares are now down to 66c. Their top quotation for the year was 74c. Both these theatre groups are controlled by the J. Arthur Rank Organization.

Shares in Associated British Cinemas have also been affected by the general market dive. The common stock is \$1.10 as against a top figure this year of \$1.30.

Shares in other picture and cinema companies also reflect the general downward trend. Financial experts in the City (Wall Street of London) are prepared for the decline to continue for some time. If the government concedes to part of the industry's tax campaign, the market is expected to improve.

'Show' Still Breaking Nip 1st-Run Records

Tokyo, June 2.

"Greatest Show on Earth" (Par) continues to smash records at Japan's boxoffice as final figures are being tallied. It has already broken many house records here, and now it has finished a 26-day roadshow run in Nagoya where it smashed all previous highs for the city with a huge \$20,000.

During the last three weeks of the Tokyo run it grossed \$58,600. For the first two weeks it was shown at two first-runs but now is playing at only one with little dip in attendance. "Story of Three Loves" (M-G) has been doing all right, grossing \$23,400 in two weeks.

Other roadshow figures for the last two weeks show "Man in Dark" (Col), big \$13,600; "Byana Devil" (UA), \$13,000; "Niagara," \$11,500; and "Stranger on Train," (WB), \$9,300.

Legit Shows Abroad LONDON

(Week ending June 6)
Affairs of State, Cambridge (4:21).
Airs Shoestring, Royal Ct. (22).
Appreciate, Haymarket (5:7).
Dangerous Curves, Garrick (14).
Dear Charles, West (12:18).
Dial M Murder, West (6:19).
Dido & Aeneas, Royal Exchange (5:20).
Escapade, Strand (1:20).
For Better World, Comedy (12:17-32).
Glorious Days, Palace (2:28).
Guys and Dolls, Coliseum (5:28).
Hamlet, Embassy (5:26).
Happy As a King, Princess (5:23).
Happy Marriage, Duke York (8:7).
High Spirits, Hipp (5:30).
King Henry VIII, Old Vic (5:6).
Little Hut, Lyric (10:23-50).
Living Room, Westminster (1:18).
London Laughs, Adelphi (4:12).
Love From Judy, Saville (9:25).
Mousetrap, Ambic (11:25).
Over the Moon, Piccadilly (5:7).
Paint Wagon, Her Majesty's (2:11).
Paris to Piccadilly, P. Wales (4:15).
Quadrille, Phoenix (9:12).
Redheaded Blonde, Adelphi (4:1).
Reluctant Heroes, White (9:12-50).
Ring Out Bells, Vic. Pat. (11:12).
Sacha Guitry, White (6:47-49).
Seagulls Screeching, Adelphi (4:30).
Seven Year Itch, Aldwych (5:14).
South Pacific, Duke York (11:15).
Three Cheers, Lyric (10:23-50).
Two Bachelors, St. Martin's (5:12).
Uninvited Guest, St. Martin's (5:12).
Woman's Impudence, Savoy (12:12-50).
Young Elizabeth, Criterion (4:2).

SCHEDULED OPENINGS

Admission: 10c, 20c, 30c, 40c, 50c.
E. H. 20c, 30c, 40c, 50c.
Set to Music, New, Watling 10c.

Near-Winter Weather Chases London Tourists; C-Day Hangover Lingers

London, June 9.

They came, they saw, they went to Paris. The mass exodus from London after Coronation Day (2) started with almost indecent haste, with the major airlines running extra planes throughout the week to carry passengers to the French and Italian capitals as well as other Continental centres. But there is a compensating inflow of new arrivals and London is still jammed with tourists.

Obviously, the lure of the Paris cafes and southern sunshine proved too strong to hold the visitors in the near-winter temperatures that enveloped Britain in Coronation week. But officialdom believes the mass departures were premeditated and that they'd have left whatever the weather.

According to the British Travel and Holidays Assn., the majority of overseas visitors to Britain who came to see last week's royal junketings juggled their dates to allow a few days in London as part of a more comprehensive looksee. They had their short stay in London as planned, and then proceeded to Paris, Rome and other points to "do" the continent.

It's been estimated that of 200,000 overseas visitors in town for last week's celebration, between 30,000 and 40,000 came from across the Atlantic. These are record figures for tourism and advance bookings suggest that it will be a record year. The Coronation season, which goes on for several weeks ahead, is definitely a tourist lure. As for the Coronation itself, British people are supposed to have "blown" \$280,000,000 on the spree.

No Saturation

Astonishing fact that comes to light from the Coronation is that, notwithstanding the immense film, TV, radio and newspaper coverage, the public has by no means been fed to saturation point. On Coronation day, TV and sound radio marathon coverage reached almost every home in this island. The evening and morning papers, had only one story to tell. Picture theatres, equipped with big-screen television featured the telefilm in their evening programs. All this on C-day when the first newsreel flashes were being screened.

Next day, the double-length newsreel versions were on show in most parts of the country. News theatres which featured the most comprehensive coverage of the ceremony and the procession had all-day queues; at other theatres, the newsreels were received with applause, a unique experience for the topicals. The conventional black and white reels have been followed by three tinters, two of which are full-length features. In the Coronation color derby, Associated British-Pathe was ahead of the Rank organization by several hours.

While the cafe trade has been helped by the weather and picture theatres have had the additional Coronation newsreel attractions, legit has suffered a severe setback, with a flock of closings already scheduled for this month and a few other productions holding on in a precarious position. First victim was "The White Carnation," starring Ralph Richardson, which folded last Saturday (6). It will be replaced later this week by "The Private Life of Helen."

Other plays due to be withdrawn in the next four weeks already include "The Young Elizabeth" (Criterion), "The Deep Blue Sea" (Duchess), "Dial M for Murder" (Westminster), "Quadrille" (Phoenix) and "The Happy Marriage" (Duke of York). If biz continues at its present low ebb, it is estimated there will be at least half-a-dozen more closings within the next month.

Paris Coverage

Paris, June 9.

Intense interest here in the Coronation last Tuesday (2) led to a first in the initial presentation of direct live large-screen TV, and a record number of newspaper editions. Six hours of continuous TV from 10:15 a.m. to 5:20 p.m. showed the event. Three first-run film houses had special installations for large-

screen TV, Marignan, Marbeuf and Raimu.

Special newsreels of the Coronation were already on first-run screens here Wednesday (3). Pre-Coronation pix have already been playing here for weeks now with documentary "Royal Heritage," on the career of Queen Elizabeth, at the Monte-Carlo, and "Sacre Royal," a constitution of the manifestation with small-scale models, at five first-runs. By June 12 three features, made by J. Arthur Rank, Pathe News and 20th-Fox, will be on screens here. Big one by Rank, "A Queen is Crowned," is in Technicolor, and will play here in subtitled versions. It will run 70 minutes. The others, "Elizabeth is Queen" and "Coronation" (20th) will run 30 and 15 minutes, respectively.

'Shane' & 'Moon Is Blue' Final U.S. Pix Entries At Berlin Fete This Month

Berlin, June 9.

With "Shane" (Par) and "Moon Is Blue" (UA) as the last entries, the U. S. appears to have the tightest lineup at the Berlin International Film Festival which opens June 18. "Moon," which was shot in the German language in Hollywood with the Teutonic stars Johannes Heesters, Hanneli Matz and Hardy Krueger, will have its preem at the Waldbuehne, Europe's biggest ozoner, June 20. The American pix entered in the fete here are "Man on Tightrope" (20th), "Member of Wedding" (Col), "Sun Shines Bright" (Rep), "Bad and Beautiful" (M-G), "Shane" (Par) and "Moon" (UA). The festival committee announced that Eric Johnston and William Wyler will come to Berlin for the festival.

France finally named "Manon des sources," "Le fruit defendu" and "Le Salair de la Peur." In addition, two pix for outside competition were announced: "Les Vacances de M. Hulot" and the Jean Marais pic, "Les Amants de Minuit." France will probably send the biggest batch of personalities. They include Marcel Pagnol, Jacqueline Pagnol, H. G. Clouzot, Daniel Gelin, Francoise Arnoul, Blanche Brunoy, Dany Robin, Jacques Becker, Simone Signoret, Serge Reggiani, Yves Montand and Michael Auclair.

Italy has entered "Altri Tempi," "Processo Alla Citta" and "J 7 Del Orsa Maggiore" and "Maggia Verde."

Mexico's entry is "The Net," while Spain will have "Treacherous Eyes."

Biggest trouble for the festival organizers appears to be, as last year, from the financial standpoint. The Berlin Senate only granted \$25,000 as against the Cannes Film Fete's \$87,500.

'Million' Set to Follow 'Folies' in Melbourne

Sydney, June 2.

David N. Martin, boss of Tivoli circuit, has set Emile Littler's musical comedy "Zip Goes a Million" to follow "Folies Bergere" at the Tivoli, Melbourne. Littler is currently a sellout in its seventh week. The new iceshow, "Hot Ice," is a smash in Auckland, New Zealand, with Farrar and Carter, Diana Grafton, Pat Gregory, Jimmy and Gene Jimae, Nellie Small and Eddie Ash. "Ice" was produced by Armand Perren.

Tommy Trinder is playing to sock biz on a scheduled seven-months New Zealand tour of vaude-revue houses. Trinder will later play Sydney on a long run, giving the British comic at least two years in this territory.

Martin presently is dickering with top U. S. talent for Down Under playdates this year.

BFFA To Spain on Brit. Product

London, June 9.

A delegation from the British Film Producers Assn. flies to Madrid today (Tues.) for confabs with the Spanish authorities in the hope of improving the position of British films in Spain.

They will be represented by Sir Henry L. French, the director general, and R. D. Fricker, who is in charge of the export division.

In every language,

in every situation,
in key dates, suburban
dates, subsequent runs
and small towns

HOUSE OF WAX

is blazing the way for
the new 3D history
that Warner Bros.

will make next month
with

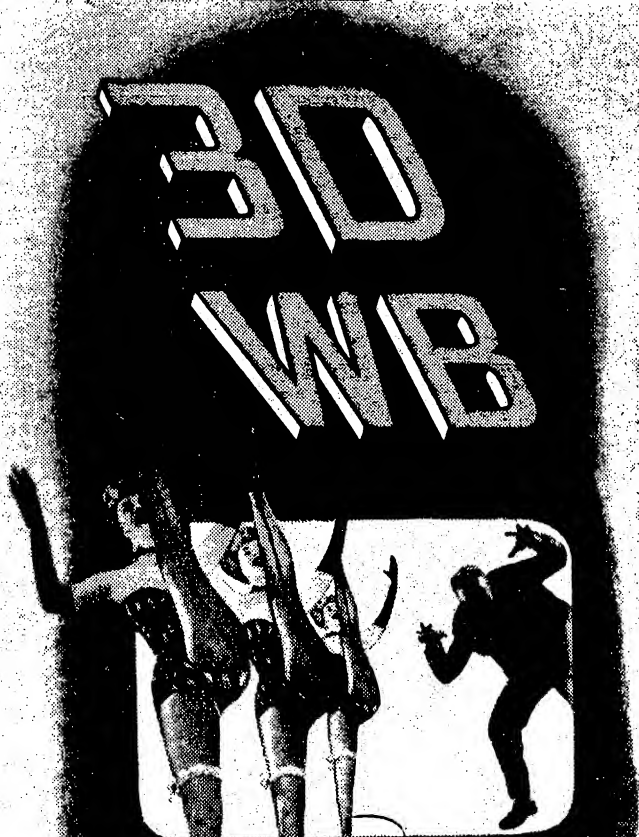
THE CHARGE AT FEATHER RIVER

WARNERPHONIC SOUND!

WARNERCOLOR!

NATURAL VISION 3 DIMENSION

THIS PICTURE ALSO CAN
BE EXHIBITED IN 3-D
ON WIDE OR
GIANT SCREENS!



Wire from Puerto Rico!
"FIRST LATIN AMERICAN
ENGAGEMENT
'HOUSE OF WAX'
ESTABLISHED
ALL-TIME RECORD"

Cable from Germany!
"HOUSE OF WAX'
BERLIN AND FRANKFURT
SENSATIONAL SUCCESS
100% SELLOUT STOP
NEWSPAPERS HAIL
EVENT COMPARABLE
FIRST TALKIE"

Cable from Denmark!
"WAX' COPENHAGEN
ABSOLUTE CAPACITY
AND RECORD RUN
ASSURED"

From the
LONDON
OBSERVER:
"I think it
will pack
the theatre
all through
the coronation summer!"

Report from London!
"FIVE WEEK TOTAL
ALL-TIME RECORD"



New Mode of Tripling Image Size On Screen Mapped by Glamorama

Method of getting more image on film without compression or going beyond the standard 35m width is being developed by Douglas Leigh for his Glamorama widescreen system which, he claims, can accomplish the Cinema-type effect on a deep-curve screen with only one projector.

What Leigh and his associates, particularly Ralph Hoge, intend to do is to print the images on the film vertically and pull down eight to 10 sprocket holes at a time instead of the usual four. With each image thus stretched over two and a half frames, this would permit slightly more than triple the normal image on the film, giving the effect of a 70m or 75m width, Leigh says. A 90-degree mirror would be used at the projector to transpose pix on the screen correctly.

As described by Leigh, prexy of Douglas Leigh, Inc., builders of Broadway spectacles, Glamorama picks up 105 degrees of the photographic field at an aspect ratio of 2.55 to 1. System at present works only on a 50-foot deep-curve screen, with the projector located close to the screen. Perfection of a way of getting more image on film would substantially widen the screen area that could be covered with one projector and a standard wide-angle lens.

Leigh indicated he was happy with the first test films for his Superrama widescreen process which, however, can't use the mirror idea to get more image on the film. Superrama delivers more than 74 degrees of the photographic field and can be applied to varying aspect ratios.

Six Illinois Houses Sold In Consent Decree Move

St. Louis, June 9.

The National Theatres Amusement Co., Inc., through its Fox Midwest Theatres last week disposed of six of its houses in Central and Southern Illinois in compliance with consent decree divestment requirements. In a deal consummated in Jacksonville, Ill., the recently formed El Fran Theatres acquired the Plaza, 775-seater, Mt. Vernon; Plaza, 445-seater, Marion; Grand, 600-seater, Centralia; State, 700-seater, West Frankfort; Star, 580-seater, Benton; and Times, 650-seater, Jacksonville.

Midwest was not required to sell its houses in Belleville, Christopher, DuQuoin and Springfield, all in Illinois, and house in Cape Girardeau, Mo., as the Globe in Christopher is the sole house in that town and in the other towns there are competing theatres owned by other interests for many years. Amount involved in the deal wasn't made public.

Leo Rosen Ankling

Fabian Theatre TV

Leo Rosen, Theatre TV specialist for the Fabian circuit, resigned from the company, effective Friday (5). Rosen, as overseer of closed circuit activities, investigated the possibility of presenting theatre TV events both for the Fabian circuit and other theatres equipped for the medium. He also conducted surveys and sought to work out terms with the various theatrical unions for theatre TV events.

Closely connected with the recent N. Y. closed-circuit educational conference, Rosen will announce his future plans shortly.

Settle 'Sword' Suit

Los Angeles, June 9.

Promissory note suit for \$10,500, filed by Williams Film Lab against UPA Films, Inc., was settled out of court for an undisclosed sum. Action, filed in May, 1952, involved remuneration for technical work done by Williams in the picture, "Sword of the Avenger," released by United Artists.

ELLIS GRABS 'FORBIDDEN'

"Three Forbidden Stories," Italian import, has been acquired for U. S. distribution by Ellis Films. Indie outfit headed by Jack Ellis, Renato and Vittorio Bassoli produced the film.

More C'Scope Height

CinemaScope wide screen system will gain slightly in picture height as the result of a switch in ratio from the current 2.66 to 1 to 2.55 to 1.

Change, which will be barely noticeable, is due to 20th's move to put picture and stereophonic sound tracks on a single film strip.

Maharajah of Mysore In U.S. 'Hindu' Pic Act With Palace, Army, Elephants

Without a distribution deal, radio producer Frank Ferrin spent five months in India last year shooting his first feature film. He returned with some useful Eastman Color footage of Hindu religious rites and jungle and animal scenes shot in southern India, in the state of Mysore. Armed with 89 minutes of completed film, Ferrin is currently in New York seeking a releasing deal. He is dickering to get George Schaefer as producer's representative.

Dubbed "The Hindu," Ferrin's film is a low-budgeter, judged by major company standards. However, producer was able to obtain the cooperation of the Maharajah of Mysore, who permitted shooting within his palace, as well as providing the use of his army and elephant troupe, resulting in a big-scale color spectacle.

Picture was financed independently, with Ferrin providing most of his own coin. He took a unit of seven with him, including only one actor, Nino Marcel, who has the lead. Returning to the U.S. in November, 1952, Ferrin added name value to the film with Boris Karloff, Victor Jory and Reginald Denny. Players were inserted in the film via process shots. While filming in India, script was planned so that the U.S. contingent could be inserted at the appropriate spots.

Unusual aspect of the production is that Ferrin screened the film in Hollywood for the trade press before he had set a releasing deal. Practice, as far as it can be determined, has not been followed before. Bad or poor reviews would have automatically killed any chance Ferrin would have had for a deal with a distrib. As it turned out, pic received good comments, with crit playing up its exploitation angles.

National Gets 6 Months More to Divest Theatres

Washington, June 9.

National Theatres has received a six-month extension to complete divestitures called for under the 20th decree. The old deadline was last Sunday (7).

Circuit has already disposed of about 70 houses, and must still sell about 35. The New York court has postponed from June 10 to June 23 argument, on request of RKO Theatres, for a two-year extension to dispose of two downtown theatres in Cincinnati.

Yugo Gains

Continued from page 1

Federation of Cuban Broadcasters and the Havana College of Newspapersmen. One outfit, the Noticiero Nacional, producer of Cuban reels, has announced that it would refuse to comply.

The Indian Motion Picture Producers Assn. estimates total theatre admissions of 912,500,000 last year, or about 2,500,000 daily. Grosses for the theatres amounted to about \$41,000,000 during the year. Last year, the country produced an censored 233 features, compared to 221 in 1951 and 241 in 1950.

"Of the 233 pictures produced in 1952," says Golden, "almost 50% or 112 films were produced in the Bombay area, 48 were made in Calcutta, and 73 in the Madras area. Some 95% of the pictures produced were of an entertainment nature based on social, historical and mythological themes."

Skouras Suit

Continued from page 3

court finds to be instruments in alleged monopolistic practices on the part of RKO and SW. United Paramount is a defendant, but no specific charges are hurled against this chain.

Complaint recites grievances going back to the formation of Skouras Theatres in 1931. Outfit, it's stated, was set up to provide N. Y. outlets for product of the old Fox company. Rival film companies exerted extensive effort to prevent Charles, George and Spyros P. Skouras from taking over the Fox theatre operation and have been trying ever since to keep the Skouras chain in a lower-case market groove, the plaintiff claims. George Skouras now is president of the circuit, Spyros Skouras is chief exec of 20th-Fox and Charles Skouras is prez of National Theatres.

Skouras chain beefs that Loew's and RKO, via a secret agreement, divide the best product of the important N. Y. market and SW has the alleged monopoly in N. J. Skouras states it can't get a crack at desirable first-run pix, and in no way can compete on a first-run basis, because of Loew's and RKO's alleged stranglehold on the market.

It's claimed that, in some instances, Skouras houses were forced into pooled operations with defendants' situations, this having been designed to remove Skouras from a competitive position. It's further stated that some Skouras units were forced into the status of "slough houses" playing low grade or sensational pictures of the type that first-class theatres would not play.

Other charges were based on allegations of price fixing, unfair availability of pix for Skouras and excessive clearances unfavorable to Skouras.

Complaint also is made that defendants are operating in violation of the court decree in the industry antitrust suit. Citing one instance, Skouras claims that, in 1950, effort was made to buy Warner films for the plaintiff's Academy of Music Theatre. Although this was the superior house, Warner allegedly gave the pix to Loew's Commodore. Skouras charges that Warner had a deal to sell product to the entire Loew's chain despite the court decree which specifically directs the licensing of pix on a theatre-by-theatre basis, and one film at a time.

Weighty brief, amounting to 124 pages, was prepared and filed for Skouras by Milton C. Weisman of the N. Y. law firm of Weisman, Celler, Allan, Spett & Sheinberg.

Visterama Preem

Continued from page 5

000 (plus story approval) being demanded by 20th.

Dudley, who also heads the Dudley Pictures Corp., a theatrical and 16m outfit, revealed his company would make three full-length features and six short subjects, all to be leased in the new Visterama process. First to go before the Visterama cameras, according to Dudley, under the guidance of production chief Richard Goldstone, will be "Tabor," a science fiction yarn.

Company will follow with "Round the World Weekend" with Richard Carlson starring and directing. Third item will be "The Fabulous Land," which is being scripted by Geoffrey Holmes. All features are planned to be filmed in the new Eastman color.

Three of the shorts being filmed by Dudley in Visterama will be delivered to Republic for the company's "This World of Ours" series, while an additional three on sports themes are being made without release deals.

On Dudley's sked are a number of commercial films in the Visterama process, with crews beginning work this week on a special film for the Southwestern Public Service Co., shooting in Texas.

Before arriving in New York, Dudley stopped over in Chicago, where he unveiled his 16m widescreen process to manufacturers of narrow gauge projectors. He indicated that release prints in any aspect ratio from standard "flat" dimension 3 to 4 to the Visterama anamorphic dimension 1 to 2.66—can be made from a single Visterama negative.

Inside Stuff—Pictures

Sharp upturn in pix' grosses brought about by influx of 3-D and various widescreen processed films has recently generated larger than usual space allotments from local dailies. Baltimore Sun papers, in particular, came out with two lengthy stories by Donald Kirkley, film critic for the Morning Sun. Under heading, "The 3-D Revolution," the articles traced history of 3-D and widescreen briefly and went on to discuss the problems created by the new techniques. Series stressed note of uncertainty for studios and exhibs alike. Kirkley opined that widescreen would likely find general acceptance while 3-D would need further experimentation and standardization.

Evening Sun, departing from its usual tight editorial policy, acknowledged Kirkley's stories with a brief but cogent editorial. Writer attacked importance of technology in film industry, claiming that shifts in "taste, feelings, habits and thoughts have been made by the work of writers, directors and actors." Editorial further attacked 3-D hysteria by alleging that the "evolution of style on the screen is determined by innovations in the laboratory and workshop." The conclusion argued that "it is possible that at some future time every conceivable means of exploiting illusion will have been discovered and turned to use. Then there will be nothing newer or more exciting to fall back on than, once more, the poor human efforts of writers, director and actor."

Use of theatre television for business and organizational purposes is fully discussed in an article in the June issue of the Harvard Business Review. Titled "Television for Business Meetings" and written by Victor M. Ratner, director of TNT Tele-Sessions, a division of Theatre Network Television, the article covers the actual and potential uses of the medium and its applications to various types of businesses. Article notes that use of closed-circuit theatre TV simultaneously in key cities is actually a form of "mass production and distribution of meetings," saving time and money in an area of major expense to American business. Ratner points out that the coin outlay for various conventions in the U. S. is more than \$260,000,000 annually. He says there are over 100 theatres in 51 cities coast-to-coast with permanent installations of large-screen TV.

Bicycling of thespes between pictures is old stuff, but something new has been added. With 3-D and stereophonic sound on the job, exhibs are bicycling equipment between theatres. Burt Jones, currently screening "House of Wax" at the Reseda Theatre in Reseda, Cal., will bicycle his new \$3,500 sound reproducer to his Helix Theatre in La Mesa when the film is shown there. With numerous multi-sound pictures coming up, he expects to do a lot of equipment bicycling. Nabe exhibs face added expense in the booking of "Wax." Three-D pix require two projectionists instead of one, and stereophonic sound requires a third operator.

Herbert T. Silverberg, Hollywood attorney and member of the copyright section of the American Bar Assn., lectured on the "Problems and Progress in the Law of Motion Pictures and Television" before the law faculty at the Rome Univ., May 29 last. Silverberg just got back to America. Prof. Salvatore Gagliano introduced the American barrister, and Prof. Amedeo Giannini spotlighted Silverberg's comparative copyright study in motion picture law according to the Berne Convention and the American law.

One production number of "Red Garters," currently in work at Paramount, will be sent to the Navy in Hawaii for a sneak preview by 20,000 enlisted men. Purpose of this unusual procedure, producer Pat Duggan explained, is to get responses from a great number of preview-comment cards for use as a guide in staging other production numbers. Musical's "Red Garters Number," to be sent to Pearl Harbor, features Rosemary Clooney with 60 Nick Castle dancers.

Sam Spiegel, producer of "Melba," discovered a new widescreen problem for film-makers seeking sites for sneak previews. Producer recently dubbed his made-in-England picture for stereophonic sound in Hollywood and wanted to see it on widescreen. After hunting all over town for a properly equipped theatre, he finally wound up on the Culver City lot, using Metro's experimental widescreen projection setup. Film will be premed at the Capitol Theatre, N. Y., June 24.

Arthur Godfrey appeared gratis in a 90-minute commercial film lensed last month by Jerry Fairbanks Productions for \$250,000. Feature was made for Eastern Air Lines and shows Godfrey at the control of an EAL plane. Godfrey's first film appearance was as a gesture of friendship for EAL exec, Capt. Eddie Rickenbacker. Film will be released to schools, churches and civic groups late this summer. There are, as yet, no plans for either television or theatrical release.

Cinerama, gearing itself for long runs in all situations, is setting up various deals to attract customers from outlying areas. For the New York run, Cinerama is included in the New Haven's "show train" to New York. In Detroit, the Hotel Detroit advertises a "Cinerama Special" for \$9.85 per person. It includes a room for two days and one night, dinner, breakfast and a seat to Cinerama. Special out-of-town train parties are also being arranged in Detroit.

3-D's Gimmicks Not Enough

Continued from page 5

and have become suspicious of all ballyhoo."

To overcome signs of resentment toward 3-D, film companies are re-turning to the theory that, in the long run, the story and the players are the thing. A survey of planned 3-D pictures shows a concentration on these values, with important b.o. players entering the 3-D ring for the first time.

No 'Rain' Gimmicks

Columbia, for example, is currently shooting "Miss Sadie Thompson," starring Rita Hayworth and Jose Ferrer. Film is being made in 3-D, widescreen, color and stereo sound. Remake of Somerset Maugham's "Rain," according to Col. sources, will not feature gimmicks. It will not make a point of introducing scenes specifically for the sake of having things seem to leap at the audience. Story will be shot straight, with the three-dimensional illusion being employed for more intimate audience participation.

On Col's schedule is a Randolph Scott starrer in 3-D, "The Stranger Wore a Gun." Scott, according to

surveys, is the No. 10 boxoffice attraction.

Warner Bros., which is placing all its eggs in the 3-D basket based on the success of "Wax," is coming up with the most ambitious 3-D sked star-wise and story-wise. It includes John Wayne in "Hondo," Ray Milland in the Alfred Hitchcock-directed version of the current Broadway hit, "Dial M for Murder," Doris Day in "Lucky Me," Judy Garland in "A Star Is Born," Burt Lancaster in "Under the Big Top," Fred MacMurray and Barbara Stanwyck in "The Moonlighter." In addition, company has planned 3-D versions of "Mr. Roberts," "Helen of Troy" and "Mlle. Modiste."

Universal will star Van Heflin in the 3-D "Wings of the Hawk" and Edward G. Robinson in "The Glass Web." Metro's big 3-D entry is the filmization of the former Broadway musical hit, "Kiss Me, Kate," starring Kathryn Grayson and Howard Keel. Paramount is currently releasing "Sangaree," starring Fernando Lamas and Arlene Dahl, while its upcoming 3-D slate includes a Dean Martin & Jerry Lewis picture.

BIG AS 3-D's BIGGEST!

BIGGEST week in 7 years at Hillstreet and Pantages in Los Angeles!

BIGGEST business of any U-I picture in 7 years, Hippodrome in Cleveland!

BIGGEST opening in 3 years, Orpheum in Kansas City!

BIGGEST business in 2 years, Lafayette in Buffalo!

Third **BIGGEST** business in entire history of Paramount, Syracuse!

"IT CAME FROM OUTER SPACE"



From Ray Bradbury's great science fiction story!
starring **RICHARD CARLSON • BARBARA RUSH** with **CHARLES DRAKE • RUSSELL JOHNSON**
KATHLEEN HUGHES • JOE SAWYER - Directed by JACK ARNOLD - Screenplay by HARRY ESSEX - Story by RAY BRADBURY - Produced by WILLIAM ALLAND

and IT came from **U.I.** of course!

and the same **BIG NEWS** is coming in day by day from Coast to Coast!

Clips From Film Row

CHICAGO

Jim Thompson, co-manager of United Artists Theatre, resigning after 20 years with B&K.

Pickwick Theatre in Park Ridge, will be taken over by Van Nomikos, vicepres of Allied Theatres of Illinois, on June 15.

Stark Theatre, Toulon, Ill., shuttered last week.

Rex Theatre of Rockford, Ill., scheduled to close for summer July 7.

Midwest opening of "A Queen Is Crowned" booked by Teleneus Theatre for June 12.

Jonas Rosenfield, Jr., who planned to Chicago, with IFE toppers Bernie Lewis and Allen Hodshire, spoke at the Italian Film Festival here last week. He said Italian film companies had over 100 pix in the offing for the coming year.

George Harrison, one of original employees of pioneer showmen Harry Davis and John P. Harris, both now deceased, is retiring. For half a century, he was bookkeeper and then treasurer for Harris Amus, Co.

Stanley-Warner circuit issued closing orders for four more theatres, Melrose in Carriek, Majestic at Butler, Grand in Greensburg and Ritz in New Kensington.

F. D. (Dinty) Moore Theatre Service added the Laskey Bros. and the Basle Bros. houses to list of accounts.

Harry Manos, Vandegrift exhib, is returning to his native Greece for vacation this summer.

"Sword and the Rose" recently received permission for an extended-run by Judge Michael Igoe of Chi Federal District Court. Houses are still bidding on pic. Two other applicants for long runs, "Return to Paradise" and "The Robe," will be considered Friday (12).

United Artists Theatre booked first all-3-D bill of feature and shorts to be shown in Chi, opening tomorrow (Thurs.). Feature is "It Came From Outer Space" and the shorts are "Spooks" and "Nat King Cole."

PITTSBURGH

Associated Theatres Drive-In Circuit named Anthony Pekny manager of its new ozoner, the Camp Horne, located near downtown Pittsburgh.

Weller Theatre, Athens, Pa., acquired from Mrs. Hazel E. Weller, the former owner, by William Ryan, who has an interest in the Valley Drive-In, and Frank J. Pezo, part owner of the Horseheads Theatre.

Mr. and Mrs. Bernard Buchheit celebrated their 21st wedding anniversary with opening of Buchheits' new Rustic Drive-In near Greensburg. Buchheit had been associated with the Manos chain for 18 years before his resignation last summer.

Charles Truran, Jr., son of the late Eric district theatre owner, resigned from sales staff of National Screen Service.

John J. Maloney, central sales manager for Metro, retired as prexy of Pittsburgh Sales Executive Club.

Another new drive-in, the Tri-Boro, just opened here on the Noblestown Road.

Anas Bros., Tom and George, purchased the Ohio Valley Drive-In near Flossmoor, W. Pa., from John DeAngelis and Mario Lombardi. They have long been established in exhibition at Weirton and Holidays Cove. They are the sons of late pioneer exhib, Nick Anas.

MINNEAPOLIS

Northwest Variety club to sponsor all-film industry picnic.

"Grand Concert" having Twin Cities' first-run at Campus, nabe fine arts theatre, ran full week at advanced 76c admission to big biz.

LeRoy J. Miller, Universal branch manager, in Milwaukee contacting S. & M. circuit account.

"House of Wax" getting full-week playing time in such territory's smaller towns as Fergus Falls, Little Falls, Alexandria and New Ulm, Minn., after running six weeks downtown here.

E. L. Peaslee, North Central Allied vicepres and Still water, Minn., exhibitor, recovering from major operation at Colonial hospital, Rochester, Minn.

Dick Kolling, 20th-Fox booker, resigned to join Mankato, Minn., radio station as announcer.

E. L. Peaslee, Stillwater, Minn., exhibitor and North Central Allied vicepres, in Colonial hospital, Rochester, Minn., recovering from a major operation.

Palace, a 1,600-seater, being torn down for parking lot.

Mel Davis resigned as manager of indie nabe Paradise, succeeded

by John Pechalunes, who formerly had similar post at Palace.

There are seven Twin Cities' subsequent-run nabe and suburban houses equipped for 3-D.

North Central Allied scheduled summer regional meetings for Fargo and Bismarek, N.D.; Duluth and Little Falls, Minn., and Sioux Falls, S.D.

"House of Wax" set for full week stands in a number of territory's smaller towns, including Fergus Falls, Little Falls, Alexandria and New Ulm, Minn.

DALLAS

Dowlen Russell appointed secretary-treasurer of Claude Ezell & Associates, operators of drive-in circuit extending throughout state.

Ed Newman took over management of the Orpheum, Waco, from Trans-Texas Theatres. He will install new equipment and reopen house.

Market Street ozoner in Houston made available by Harold Mitchamore, owner, for Sunday services by two local Lutheran churches.

Texas Theatre at Bishop being currently operated by T. L. Hartville. He also owns and operates the Star, Orange Grove and Rio in Alice. New Circle Drive-In opened by East Texas Theatres at Henderson.

T. W. Horton named manager of Caprock Drive-In at Slaton, just reopened for season.

Windstorm demolished the screen at Indian ozoner at Morton.

Texas Theatre at Bishop, operated by Mrs. L. L. Lewis, sold to T. L. Hartville, mayor of Orange Grove where he also owns a house.

Gerald Ralnes named manager of Varsity Drive-In, San Antonio; replaces Richard Waite, who quit theatre biz.

Benefit midnight show staged at Phil Isley's Western Drive-In, Ft. Worth, to aid G. F. Squibb, former theatre manager. Squibb is in a tuberculosis sanatorium.

PHILADELPHIA

Stanley Warner Management Corp. advertised three theatres for subleasing.

Former Dewey Theatre sold; will be converted into an electrical appliance showroom.

Lewen Pizor's Chelton shuttered for season.

Bill Doyle, former Republic salesman, is now with United Artists, in Harrisburg, Pa., taking over Penna.-N. J. territory left vacant through promotion of Stanley Koslitsky to city salesman.

Stanley Warner Lindley, which had closed, now operating weekends with Mexican-made and Spanish-language films.

Dan Triester, Stanley Warner film buyer, moved to homeoffice in New York, with Harry Kaplowitz taking his place.

"Dark Interlude," 16m: color-sound documentary, sponsored by Overbrook, Pa. School for Blind and produced by Lou Kellman's Newsreel Laboratory, accepted for Edinburgh and Venice film festivals.

LOS ANGELES

Robert L. Lippert reissuing "For Men Only." Paul Henreid starrer, under a new title, "The Tall Lie."

RKO will hold a double world preem of Oscar-winning documentary, "The Sea Around Us." Technicolor film open July 1 at Trans-Lux 60th Street in N. Y. and on July 2 at Fox Fine Arts, Beverly Hills.

Allan Dowling Productions closed a deal with United Artists for release of "Donovan's Brain" co-starring Lew Ayres, Cene Evans and Nancy Davis.

PORTLAND, ORE.

WB fieldman Max Bercutt in town and collecting payoffs on scorching biz done by "House of Wax" on three-week date.

Three suburban theatres, installed 3-D and will show "Man in Dark." J. J. Parker's publicity director Keith Petzold used smash campaign on "It Came From Outer Space" and it paid great dividends.

Tom Walsh inspecting his Pendleton theatres.

CALGARY, ALTA.

Odeon Theatres of Canada, Ltd., will build a theatre in downtown Edmonton (Canada) this summer on property purchased several years ago.

Ian McLaren joined Famous Players staff as office manager for the Rex and Grand theatres and Queen City drive-in in Regina.

A new 106' amusement tax at North Battleford, Sask., applies in

general to all amusements staged for profit. Summer fair gate admissions are exempt but the tax applies to midway and grandstand admissions.

The Columbia at Vermilion, Alta., operated by W. P. Pilke since 1916, sold to Mike Kowalchuk, of Edmonton his son Nick, who manages the house, and Fred Steffan, who has theatres at Bonnyville and Cold Lake, Alta.

WASHINGTON

Florenz Hinz bowed out of Stanley Warner publicity staff to tackle new post as flack for Raleigh Hotel.

Vet Independent exhibitor Sidney Lust spearheading civic drive against juvenile vandalism as result of widespread destruction in his Prince Georges County (Md.) suburban houses. Lust has enlisted co-operation of newspapers, churches, schools and civic groups.

BOSTON

Ernest Warren, indie exhib, took long-term lease on the Paramount in nearby Needham. House was closed for a year.

Following a month's hospitalization, manager Ed O'Neil of the Norwood returned to job with Pete Peterson, acting manager during his illness, transferring to Natick Drive-In.

OMAHA

O'Neill's drive-in being used for series of church services on Sunday mornings.

Majestic Theatre, Hebron, condemned by state fire marshal following inspection of that tornado-battered town.

Bill Miskell, district Tristates boss, gained plenty of newspaper space by hiring a housewife to sit through showing of "House of Wax," alone at midnight in the Omaha Theatre.

Omaha Gallon Club's 362 members were given preem showing of "Battle Circus" by Tristates. All members have donated at least one gallon of blood to Red Cross.

Metro's Pitchman

Continued from page 7

and rehearsals. Esther Williams in tank outfit visiting the set, Greer Garson and Deborah Kerr parading the smart fashions of 44 B. C., and John Gielgud learning to ride a horse.

In the words of Lee Shubert for perhaps it is Charles Dickens, seeing is believing. After the first show had been put on at Hunter College High School before 1,500 teenagers and teachers, there was no doubt that it, and Goodwin, had the stuff. There were crescendo gurgles at shots of the cool cat, Marlon Brando, as the handsome of Mark Antony; bubbling laughter at the frequent witty witticisms; tense interest throughout, and spontaneous applause at the finish. There was no caviar to the general about this affair, and if VARIETY had been covering it, the banner might have read: "Shakespeare Shill School Sock."

No Added Dialog

The talk and slides fitted neatly into a regular 45-minute school assembly period, with time for some questions at the finish. Prefatory remarks covered the point that "Caesar" was planned as one of Metro's top productions after Dore Schary had resolutely waited several years for M.P.A. title clearance, and that it's the first Shakespearean film to be made with no script or adaptation credits to anyone but Will Shakespeare. The classic example in reverse was furnished in the Doug Fairbanks-Mary Pickford production of "Taming of the Shrew," when the billing read: "Additional dialog by Sam Taylor."

Despite the difficult time of year, with schools in an end-of-the-term dither, Goodwin gave his talk 34 times in the New York area before he returned to the Coast. It's been heard by groups ranging from top Metropolitan colleges to Ys, community groups, high schools in the five boroughs, New Jersey and Westchester, secretarial and art schools, even a residential club for mature working women.

Goodwin has roamed from Far Rockaway to Near Exhaustion getting assorted groups of friends and countrymen to lend him their ears. Such colleges as Yale, Princeton and Vassar have already asked if he can't pay them visits in the fall. So if word-of-mouth advertising means what it is supposed to do, if "Caesar" plays in other cities on a slow, stagger system, the novel Goodwin one-man show may go out on a much larger circuit later on.

RKO Sales

Continued from page 3

\$1,000,000 per annum. While not going into the details, the chief exec, according to intimate sources, has achieved this saving via a sharp clampdown on long-distance telephone calls, elimination of overtime work at the exchanges, a more streamlined sales organization, a policy of not replacing employees who bow out except in essential spots. The 'phone expense alone is being lopped off in the amount of \$100,000 a year.

Re sales, the present operational setup of two divisions, instead of three, has resulted in less overhead. Other "streamlining" has included a cutdown on costly billboard campaigns.

Major problem, it's obvious, centers on production. In the bookkeeping breakdown, the domestic billings of \$700,000 per week are sufficient to pay off for operation of the distribution organization. Of the gross, perhaps 70% goes for amortization of pic negatives. The studio operation up to the present, at least, clearly hasn't been carrying its share. Last year, advances to outside producers alone meant a loss of \$3,000,000.

3-Ders In Prod.

New production is moving, albeit slowly. Company is relying substantially on a couple of 3-Ders recently completed to help ease the burden. These, both set for release in July, are "Second Chance," which stars Robert Mitchum, Linda Darnell and Jack Palance, and "Arizona Outpost," with Virginia Mayo in the lead spot. Currently shooting are "Son of Sinbad," another 3-Der, and "The French Line," Technicolor musical starring Jane Russell.

August distribution sked will include Disney's "Sword and the Rose" and a couple of reissues. Latter are "Stage Door," with Katharine Hepburn, Ginger Rogers and Adolphe Menjou, and "Without Reservations," costarring Claudette Colbert and John Wayne.

Grainger, since inducted as prez early this year, virtually has been on a N. Y. to L. A. shuttle for confabs with chief stockholder Howard Hughes and studio execs, between his chief exec turns at the home-office. Now in N. Y., he'll trek west again next Tuesday. Joining him in the new talks on the lot will be sales chief Charles Boasberg and assistant distribution topper Walter Branson.

Record 'Luther'

Continued from page 5

their queries to house personnel as to whether it was better to sit in the rear or the front of the orchestra floor.

Pastors Helped B.O.

Mace largely credited previews for local pastors and various church organizations with stimulating attendance for "Luther." He pointed out that ministers recommended the film from the pulpit, while in some schools Luther's role in history was discussed at least two weeks prior to the Minneapolis and Hickory preems.

Many of those who have seen the picture so far, Mace revealed, commented that they were glad to see presentation on the screen of the Protestant point of view. It was noted that, although the Catholic faith was spotlighted in the past through such films as "Going My Way" and "Bells of St. Marys," the Protestant aspect has not received as much emphasis.

Meantime, following the Houston test for "Luther," Mace said a possible release deal would be made with a major distributor. Negotiations are now underway with two companies. Such distribution would be on a special handling basis, similar to the way the picture has been marketed to date. For example, in Minneapolis it was roadshown three-a-day at \$1.20-85c scale. Print, incidentally, is owned by the Lutheran Church and, as owner, it shares in the profits.

As for De Rochemont Associates' future production plans, Mace disclosed a Technicolor version of George Orwell's modern classic "Animal Farm," is 85% completed. Geared for adult tastes, it's being made as a co-production with Halas-Batchelor Cartoon Films, Ltd., in London. De Rochemont organization is also readying another venture to roll in New England in the company's familiar "journalistic technique."

\$1,000,000 RKO Expenses

Cut Since Feb. Without Pay

Slash, Reports Grainger

Dover, Del., June 9.

Economies put into effect since he took office last February have slashed domestic expenses of RKO Pictures by nearly \$1,000,000, prez James G. Grainger reported last Wednesday (3) at the annual RKO stockholders meeting here. Economies had been effected, he said, through centralizing of personnel and a general tightening up rather than by salary reductions.

Grainger forecast a big improvement in RKO business in the next year with "a lot of fine pictures and enough of them to carry the load." He reported the company is now in good shape and that it did not have a large inventory of conventional two-dimension films, RKO, he said, has completed its first two pix in three-dimension, due for release next month; is shooting four more in 3-D, and will start production of two others soon.

All the directors were reelected, including Noah Dietrich, Howard R. Hughes, A. Dee Simpson, J. Miller Walker and Grainger. Approximately 75% of the shares entitled to vote were represented at the meeting.

Preminger

Continued from page 3

view and censorship boards in N. Y., Pennsylvania, Illinois and Massachusetts. He attacked stories in some trade papers to the effect cuts would eventually be made. He disclosed that last January he and United Artists amended the distribution contract to permit release of the film, even without the seal. He said Herbert had decided "either to make the picture without compromise, or not make it at all."

He warned he would not tolerate any attack from any source which might endanger film's chances on the open markets. "If MPPA or any other group or individual should try to interfere with our right to offer 'Moon' for entertainment of the American public, we shall take every possible step provided by law to protect ourselves."

This, he said, includes taking legal action against picketing and threat of picketing. He said neither he nor Herbert wished "to play the parts of crusaders or martyrs, but we must defend ourselves when attacked."

He pointed out the play version, in two and half years in over 36 cities, never had objection raised over it by "audiences, critics, local censor civic groups or an individual." He bitterly compared the Breen Office action with Johnston's recent speeches on censorship.

He declared that the most important single screen victory over censorship in the "Miracle" case was won "by an individual exhibitor after a long, lonely, costly struggle, not by Johnston and his powerful organization." He said the Breen Office supposedly was keyed to self-regulation, not to censorship, and disclosed that in the play there's a line about, "You have a genius for saying the wrong thing at the wrong time. You should be in State Department."

Preminger commented, "I took it upon myself to remove this from the film. I don't think an American picture, which will be seen overseas, should ridicule our State Department. So I took it out. That is self-regulation."

Legion 'C's' 'Moon'

Continued from page 3

submit the pic with some deletions. These, of course, would be designed to render the film less objectionable to the Catholic organization and have it removed from the "C" category.

Msgr. Patrick Masterson, the Legion's exec director, died suddenly in N. Y. yesterday (Tues.). (Details on Page 83). How this would affect the "Moon" controversy was not determined.

"Moon" was denied approval by the industry's Production Code Administration, but was okayed by censor boards in N. Y., Pennsylvania and Chicago.

Yesterday (Tues.), "Moon" reps in N. Y. revealed that the Ohio State Censor Board in Columbus had banned the film.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (12)

1953	High	Low	Vol. in 100s	Weekly High	Weekly Low	Weekly Close	Tues. Close	Net. Change for week
15 1/4	13 1/4	Am Br-Par Th	99	14 1/4	14 1/4	14 1/4	14 1/4	- 1 1/4
45 1/4	38 1/4	CBS, "A"	37	43 1/4	40	40	40	- 3 1/2
45 1/4	38 1/4	CBS, "B"	8	42 1/4	40 1/4	40 1/4	40 1/4	- 3
16 1/4	11 1/4	Col. Pic.	44	14 1/4	13 1/2	13 1/2	13 1/2	- 7 1/4
12 1/4	9 1/4	Decca	141	10 1/4	9 1/2	9 1/2	9 1/2	- 1 1/4
47	42 1/4	Eastman Kdk	155	43 1/4	42 1/4	42 1/4	42 1/4	- 3 1/4
14 1/4	11 1/4	Loew's	157	12 1/4	11 1/4	11 1/4	11 1/4	- 5 1/4
7 1/4	4 1/4	Nat. Thea.	133	6 1/4	6 1/4	6 1/4	6 1/4	- 1 1/4
30 1/4	25 1/4	Paramount	88	27 1/4	25 1/2	25 1/2	25 1/2	- 13 1/4
36 1/2	31	Philco	78	31 1/4	29 1/2	29 1/2	29 1/2	- 1 1/4
29 1/4	22 1/4	RCA	495	24 1/4	22 1/4	22 1/4	22 1/4	- 1 1/4
4 1/4	3 1/4	RKO Picts.	83	3 1/2	3 1/4	3 1/4	3 1/4	- 1 1/4
4 1/4	3 1/4	RKO Thea	120	4 1/4	4	4	4	- 1 1/4
4 1/4	3 1/2	Republic	34	4	3 1/2	3 1/2	3 1/2	- 1 1/4
11 1/4	10 1/2	Rep., pfd.	22	11 1/4	11	11	11	- 3 1/4
12 1/4	9 1/4	Stanley War.	95	11 1/2	10 1/4	10 1/4	10 1/4	- 5 1/4
19 1/4	13 1/2	20th-Fox	161	16 1/4	15 1/4	15 1/4	15 1/4	- 1 1/4
17 1/4	14 1/4	Univ. Pks.	67	16 1/4	15 1/4	15 1/4	15 1/4	- 5 1/4
68 1/2	61	Univ., pfd.	60	65	65	65	65	- 1 1/4
17 1/4	13 1/4	Warner Bros.	44	15 1/4	13 1/4	13 1/4	13 1/4	- 1 1/4
84	63 1/4	Zenith	32	69 1/4	63 1/4	64 1/2	64 1/2	- 3 1/4

American Stock Exchange			
17 1/4	12 3/4	Du Mont	61
4 1/4	2 1/4	Monogram	10
17 1/4	14 1/4	Technicolor	210
3 1/4	2 1/4	Trans-Lux	1

Over-the-Counter Securities			
Color Corp. of Amer.		Bid	Ask
Cinerama		3 1/4	3 1/2
Chesapeake Industries (Pathe)		3 1/4	3 1/2
U. A. Theatre		7 1/2	8 1/4
Walt Disney		8	9

(Quotations furnished by Dreyfus & Co.)

Skiatron Maps 100,000

Continued from page 4

a Skiatron attachment on the receiver. In addition to symposiums plugging the use of pay-as-you-see TV for baseball, football and boxing events, Skiatron will show several feature pictures. Levey said that four companies, which he did not name, had agreed to provide pix for the demonstration. He noted that they were the same pictures which were given to Zenith two years ago for its test of Phonevision in 300 Chicago homes. Pictures, according to Levey, are pre-1948 attractions and have been cleared with music union boss James C. Petrillo.

No Home Tests

Admiral O'Brien indicated that Skiatron had no intention of enlarging its demonstration to include tests in selected homes. He said Skiatron could determine values from the hotel test without expending \$1,000,000 which Zenith reportedly shelled out for the Chicago home test.

For an outfit which has been romancing the picture business for the presentation of first-run pix via Subscriber-Vision, Skiatron takes a curious slap at seeing films in theatres. Its demonstration film shows the difficulty a family has in getting out of the house to see a picture at a theatre. Family, it reveals, becomes enmeshed in baby-sitting problems, parking difficulties and fatigue of family members. Use of the Subscriber-Vision, it notes, results in a happier home and costs much less.

Introductory demonstration of Subscriber-Vision marks the end of two-and-a-half years of tests and experiments, in cooperation with WOR-TV. Monday morning's press program was piped via WOR-TV, but public showings will be over a closed circuit. Speakers in addition to Levey and O'Brien included James M. Landis, former dean of Harvard Law School and former chairman of the Securities & Exchange Commission.

Landis, as attorney for Skiatron, will file the application with the FCC. He declared that pay-as-you-

go television has great potentialities for improving the quality of television programs. "As the industry is now organized," he said, "there is too little money being programmed and, with rising costs, the situation will get worse rather than better." He said Subscriber-Vision and other similar methods "hold great promise both of help to entertainment in all forms, and of benefit to the public."

While Zenith's Phonevision unscrambles exclusive TV signals via telephone, and Paramount's Telemeter makes use of a coin box attached to video sets, Subscriber-Vision employs a home decoder using a business machine type card. Each decoder, a small unit which can be attached to any standard TV set, has a slot at the top where subscribers insert subscription program cards that are sent to them periodically and are the key to control of the decoder. These cards make it possible for subscribers to pay only for those programs they order.

Music Hall

Continued from page 3

show up in the wider proportion. Being tested now, for example, is Metro's "Band Wagon," which bows at the Hall shortly.

Showcase, in the experimental runs, is masking off its screen so that the M-G musical appears in the screen aspect ratios of 1.33:1, 1.66:1, 1.75:1 and 1.85:1. While the broader appearance of pix is winning favor, the Hall must avoid any possible loss of the screen images when top and bottom of the screen are masked in, this being the reason for the trial runs.

Hall is operating on a flexible policy; that is, it can adjust to any screen proportions, including 20th-Fox's CinemaScope, 3-D and stereophonic sound. As for the 20th process, there's a chance that the house may book "Never Marry a Millionaire," which is the second pic on the CinemaScope slate. The first is "The Robe."

Goldenson

Continued from page 3

a result of the use of tele. exec stated "TV can be our salvation because we can get directly into homes to give a sample of our product." Radio, he declared, also offers tremendous possibilities. Citing that there will be 50,000,000 cars on the road, he declared that radio can be used effectively to reach the auto-audience. In addition, he recommended a more concentrated use of the large billboards to attract the car-going population.

MPAA Project

Continued from page 3

reps on the scene to seek to stave off curbs on pix right from the start.

Loew's president Nicholas M. Schenck, Paramount chief exec Barney Balaban and vice-presidents of other companies, attending an MPAA board meeting last week, made it clear they were well satisfied with MPAA proxy Eric A. Johnston's efforts in removing detours from the flow of foreign coin to the U. S. They were especially pleased with the current year's total of \$150,000,000 in dollar remittances, representing a record for any single year.

Trouble Brewing?

At a subsequent meeting with foreign department heads, however, Johnston made it clear that adversities in many foreign territories may be in the offing. The intimation reportedly was that MPAA must be on guard with additional facilities and manpower.

Tying in with the prospect of dwindling returns from overseas is the dropoff in benefits abroad via the Mutual Security Administration. It's pointed out that a foreign power will be less inclined to shell out dollars for Hollywood product if MSA economic assistance is cut down.

Intense nationalism in some areas presents another problem. MPAA member companies obviously will find the going tougher as sentiment increases for the product of local film industries abroad and moves are made to discourage the competition from Yankee pix.

On another front, changes in political administrations on foreign terraces invariably mean the possibility of a clampdown on the freedom of American films.

In what apparently was the first step in MPAA's buildup program, Robert J. Corkery last week was upped to assistant v.p. for international activities, to function under v.p. Ralph D. Hetzel, Jr. Johnston, in announcing the appointment, said Corkery has done an "excellent job" in handling Latin American matters and is ready to take on "broader responsibilities" in global operations.

SAG, AMPP Execs

Continued from page 7

only 10 pictures abroad in 1952.

To substantiate his claim, Brewer subsequently released a list of 115 pic, either now in work abroad or announced for overseas production by the new year. He said, while it had not been his contention that the majority of films would be made by majors, the list shows they are participating in a number of indie deals through "furnishing of finances, personnel and release facilities." Number of pic listed by Brewer include announcements by indie producers, which may not face cameras by the year's end.

Lensers Blame Thesps

Hollywood, June 9.

Blame for most of the emphasis on overseas film production was laid at the door of the Screen Actors Guild by Herb Aller, business agent of IATSE Cameramen's Local 659. He declared SAG's insistence that its members receive re-run coin for TV sales has resulted in many producers taking films overseas to avoid such payments.

Aller attacked the Guild for a policy which, he declared, helped create the unemployment situation in Hollywood today.

Keys 'Stretch'

Continued from page 4

sented effectively on the large screen.

While theatres are taking it on their own to expand current standard films, some distributors are releasing previously-standard films only in wide versions. Paramount, for example, is selling "Shane" only for widescreen presentation in its early key engagements. Universal is similarly offering "Thunder Bay" in that manner, with theatres with large screens getting it first until it goes into regular national release late in July.

Samuel Goldwyn's orders for foreign prints of "Hans Christian Andersen" passed the 300 mark, with 50 slated for England.

Default Judgments Hit Cowan, Classic Pictures

Los Angeles, June 9.

Two default judgments were handed down by Judge Arnold Praeger in Superior Court, one against Lester Cowan for \$17,380 and one against Classic Pictures, Inc., for \$11,589.

Judgment against Cowan was for legal services by attorneys Paul Ziffren and Harold C. Wilkenfeld. Second was in favor of Exploitation Film Distributors, Inc., involving an accounting on distribution of two films, "When Men Are Beasts" and "The Darling Miss Jones."

Film Reviews

Continued from page 6

Nachtwache

"You want to live in heaven. I want to remain on earth." The pastor's faith is shaken when his daughter, young Angelika Voelker, dies in an accident, but it's buoyed up once more when he prevents the actor who was responsible, Rene Deltgen, from plunging to death from the church steeple. It ends with the pastor and the priest, Dieter Borsche, sharing one church and realizing they are mankind's "keeper of the night."

Except for bravura overacting by Deltgen, performances were handled with dignity, and technical credits were top-rate. **Rush**

La Mome Vert De Gris (The Gun Moll) (FRENCH)

Paris, June 2.
Pathe Consortium release of Cécile Borderie. Screenplay, Borderie, Jacques Berland from novel by Peter Cheyney; camera, Jacques Lemare; editor, Jean Feys; Al Balzac, Paris. Running time, 105 mins.
Carroll... Dominique Wilms
Lemmy... Eddie Constantine
Rudy... Howard Vernon
Jean-Marc Tennberg
Inspector... Gaston Bodot

Peter Cheyney's popular books here have been fair game of late for a series of French cops and robbers pix. This is an adventure of American G-Man, Lemmy Caution, which is given the standard hardboiled treatment with plenty of whiskey, women and fistfights. Pic is a bit overlong, and lacks the suspense and pacing needed. It will probably have a good provincial run here. Lack of names makes it very doubtful in the U. S. market.

Caution is sent to Casablanca to prevent a projected highjacking of U. S. gold on its way to North Africa. He runs into a mob of trigger-happy characters and the usual array of solid chicks. He manages to outwit the crooks and get the ex-gun moll after a record number of corpses and battles.

Bernard Borderie has directed this with gore and brutality foremost, having staged it in a more jolting manner than the usual French pic in this category. Eddie Constantine, U. S. singer, is a properly caustic, amorous and light fisted Caution while Dominique Wilms supplies the erotic aspects of the pic. Assorted thugs are adequate as are lensing and editing. Casablanca setting gives this an interesting production dress. **Mosk.**

Budget 'Enemy'

Continued from page 4

Paris and prints will be made in English, French and Italian. It's anticipated the pic will be ready for U. S. release by late fall. However, the Foley group as yet has not set a distribution deal.

Bar's three-way production arrangement for "Enemy" is in line with a European trend toward co-productions. Citing joint film-making agreements between France and Italy, France and Germany, and the recently concluded Franco-Spanish accord, the producer envisions these pacts as a means of broadening a picture's market as well as improving the profit possibilities.

For under the co-production agreements, a film may qualify as a quota release in each country and enable its producer to be eligible for government financing plus certain tax benefits. Meanwhile, Bar plans to roll a Franco-Spanish venture of his own next month in Spain. Titled "Blood and Light," it will be done in association with Joaquin Reig. It's about a bullfight.

Chi Exhib Sues Over Bid Rights

Chicago, June 9.

A new antitrust action has been filed at Chi Federal Court by the Melbro Amusement Corp. against the eight major distributors for the right to bid for first outlying run pictures.

Melbro is not seeking damages but an injunction ordering its Rockne Theatre to bid for first sub run against the Essaness Lake and Lamar and the Independent State Mercury and Montclair Theatres. Under current zoning, the Rockne has been bidding against only one theatre, and as a consequence has had to play day-and-date with one or two other houses in the same area.

The case is before Federal Judge John Barnes. Attorney for the plaintiff is Richard Orlikoff, who also counseled in two other antitrust suits which were settled last week.

Actions terminated were those filed by Sol Bes, operating the Holly, and by the Auerbach-operated Strand. Terms of the settlement were not revealed.

AB-PT Exec A. H. Blank Picks Up 1,077 Co. Shares

Washington, June 9.

A. H. Blank, of American Broadcasting-Paramount Theatres, got 397 shares of the corporation's common through a stock trade for his Myron Trust and 180 shares in a subsequent swap of old stock for new. Blank also owns 3,487 shares in other accounts. Robert H. O'Brien, officer of the company, bought his first 100 shares. Deals were disclosed by an SEC report of insider stock transactions for the period from April 11 to May 10.

Arthur J. Palmer exercised his option and picked up 100 shares of \$5 dividend convertible preference in General Precision Equipment Corp. He now has 300 shares.

Charles E. Skouras reported the purchase of 3,000 shares of National Theatres common, and now has 30,510. Peter Colfax bought 200 shares and has 1,200. Earl G. Hines purchased 1,000 to give himself 2,000 shares. Elmer C. Rhoden, who owns 16,800 shares of the circuit's common, bought another 800 for his Garden City Investment Co. and 400 for his Boot Hill Investment Co. Former now has 3,400 shares and the latter, 1,325.

Swanson Minn. Chain Sued on Pix B.O. Reports

Minneapolis, June 9.

Swanson Enterprises is charged with under-reporting of percentage pictures at two of its three theatres at Fly and Tower, Minn., in suits filed by Universal, RKO, Paramount and Warner Bros. in Federal District Court.

Open Consolidated Lab

Hollywood, June 9.

New \$2,000,000 16mm laboratory, recently constructed by Consolidated Film Industries, a subsidiary of Republic, was opened for inspection with industry toppers as guests. Sid Solow is general manager.

Building cost approximately \$1,000,000 and the rest was spent on the most modern equipment obtainable.

New York Theatres

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Coast Vidfilm Producers Admit Censor Tabus Give Live Shows Edge

Hollywood, June 9.

Eastern television producers of live video fare have a clear field in presenting adult entertainment, Hollywood vidfilm producers gloomily admit. The film medium itself, plus anticipated reuse, straitjackets vidpix into a "never never" world that shuns reality since producers, with eye on the continually expanding market, are eternally conscious of network station and sponsor taboos.

The recent Robert Montgomery presentation of "Appointment in Samarra" is an example of what vidpix can't do, either because the medium is not able to handle it or because of censorship.

Most producers queried admitted that "Samarra" wouldn't have been made as telefilm fare. Jack Chertok said he was never censored by either CBS or NBC, but added "most of us are from the motion picture business, where we worked under a code for a long time, so we automatically observe good taste in programs. We must also consider the rerun value of a film which would be impaired if we injected controversial material. You don't have to consider this on live television. N. Y. has more mature shows at the present time because they handle them with finesse. How you handle a show is important. We will gain in maturity as time goes on."

He added that his company hasn't delved into mature themes yet but will on the Dale Carnegie series, and expressed confidence it could be done on film "if handled properly."

At Meridian (producers of "Schlitz Playhouse"), the firm is caught between censorship crossfire from sponsor and CBS-TV.

(Continued on page 58)

Unity's \$1,000,000 80 TV Pix Bundle

Unity Television Corp. has bought a \$1,000,000 package of more than 80 feature films from Major Attractions, Inc., which UTC plans to release in four groups of 20 pix each.

Among the films is 20 Charlie Chan features, never before on TV, which will be distributed as a package.

Another group of 20, mostly Westerns, will be released as "All-Star Adventure Classics," with such stars as Gary Cooper, Ann Sheridan, Alan Ladd, John Wayne, Randolph Scott and Buster Crabbe.

A third group, with titles from Alexander Korda and Hal Roach studios, has such names as Vivien Leigh, Ralph Richardson, Paulette Goddard, Stewart Granger and Michael Wilding.

Fourth group is the Hollywood Major Package produced by Sol M. Wurtzel, featuring such personalities as Marilyn Monroe, James Mason, Jeff Chandler, William Gargan, Paul Kelly and Jerome Cowan.

Prockter to Coast On 'Int'l Police' Vidpix

Bernard Prockter, prexy of Prockter Television Enterprises, N. Y., is planning to the Coast July 1 to wrap up production of 13 of his half-hour vidpix series, "International Police," which will be shot in the beginning of August. Thirteen others in the series will be produced in Europe.

Prockter reports that biz in syndication of drama vidfilms is on the upbeat. His "China Smith" series is now sold in 45 markets; "Orient Express" in 26 markets; "Play of the Week" in 40 markets.

Jerry Devine Sets Erin To Background Vidpix

Another of the top radio packagers has decided to "join TV rather than fight it." Jerry Devine, who produced the "This Is Your FBI" show, has concluded arrangements to produce a vidpix series located in Ireland.

He returned to Hollywood last week after a visit overseas to line up the series.

Par Pix Deal Stalls Carson's Telefilm Series

New pix commitment of Jack Carson—to co-star with Rosemary Clooney in Paramount's "Red Garters"—has postponed the preparation of his NBC-TV situation-comedy telefilm series, "Here Comes Calvin." It was expected the Carson tele series would have been ready for the fall, but next year now seems to be the earliest possibility.

"Calvin" concerns a not too successful vaude performer, managed by Allen Jenkins.

'Mankind' For TV Series, Feature

Having acquired the performing rights to Hendrik Willem Van Loon's "The Story of Mankind," producer Bernie Foyer is planning to make several feature films and a telefilm series of the longtime bestselling historical work. The celluloid product, for which Ferde Grofe is sought to write an original score, will be produced in New York, if suitable studio facilities are available, or in Hollywood.

Shooting of the TV series, which will have a Hollywood name narrator, starts in August in both black and white and color. Initial release, about Sept. 15, will be monochrome, with color version put on ice until there's wide use of color receivers, estimated about three years hence. Programs will have live action, animation, special effects in addition to the author's original illustrations.

Book, a Newbery Medal winner first published in 1921, has been translated into 29 languages and has sold more than 2,000,000 hardcover copies. A recently published Pocketbook edition sold 160,000 copies in the first two months.

ABC-TV's Film Series On American Industry

New film series on American industry's role in the community will bow on ABC television network June 21. Program, a sustainer, will air on the network Sundays at 9 p.m., but will be broadcast locally on WABC-TV, N.Y., at 1:30.

Program, titled "Better Living, Television Theatre," will employ theatrical techniques to show how industry advances the standard of living. Films will be culled from various sources and top industryites will appear.

Vidpic Prods. Now Pick and Choose As Names Suddenly Flock to Video

Hollywood, June 9.

Telepix, which a year ago was courting motion picture personalities and other pix workers so eagerly it on occasion would sign a name a year in advance, today is beating off the onrush of pix people like flies, with producers, directors, stars, writers, workers in every craft and field being offered the various vidpix companies. One leading TV producer, himself an emigre from motion pictures, predicted that six months from now the gates will be completely down, opining some agents are holding clients back from one-shots, hopeful of a fall series.

"If these agents don't sell their people for shows this month, it will be too late for a fall series. Still some of the agents will wait for the first 18-week break after the fall start, and if they don't spot their people by that time, in January, the floodgates will really be open," the producer declared.

Several leading producers said names offered them recently are of the type which would have bedaz-

NBC-TV's Pilot Pic On 'B'kfast in Hollywood'

NBC-TV is prepping a pilot film of the "Breakfast in Hollywood" show with which the late Tom Breneman was long identified.

Jack McCoy, formerly of "Live Like a Millionaire," will be the emcee. Shooting taking place in L. A.

U.S. Vidpix Prod. Upbeat in Rome

Rome, June 2.

With film production lagging until mid-summer and the election over, vidpix production has been going on at full tilt. Several of these films for TV have been turned out during the last few months. John Nasht is doing a series with Thetis Films called, "Orient Express." Several have been made here, with others being done in Paris and Munich. Robert Spofford is here from the U. S. to direct.

Other half-hour films are using the services of Evelyn Keyes, Geraldine Brooks, Kathy O'Donnell, Peter Van Eyck, Alan Furlan and Paul Campbell. John Mantley, recruited from the live TV shows in New York, is directing a series of 13 for Andre Luotto, long a radio packager for WOR, N. Y. These are also 30-minute dramatic shorts. Four have been completed and nine will get underway late in June. This is financed with American coin.

Still on tap, however, is Victor Pahlen's series starring Hedy La Marr, called "Famous Love Stories" with Edgar Ulmer directing. Complications have kept Pahlen from starting, but he plans to go ahead soon. Supporting actors will be picked up here.

Marion Gering, just back from N. Y. this week, is setting up a series to be made here as an Italian co-production. Bill Pepper will write the scripts and may co-produce. While the costs of such productions have gone up here, it is still possible to come in for considerably less than in America.

Renaldo Breaks Neck

Hollywood, June 9.

Duncan Renaldo, unsathed hero of many a western film, suffered a broken neck in a telefilm. Accident took place while he was appearing in one of the "Cisco Kid" series for Ziv TV Productions. A rock, pushed off a cliff on Iverson's Ranch by one of the heavies, was supposed to miss Renaldo but landed on his head. Doctors say he will be out of action for three months.

Accident cancelled the personal appearance tour slated for Renaldo and Leo Carrillo to start on June 10. Possibility is that his double, Troy Melton, will take Renaldo's place on the tour.

Vidfilm Syndicators Hop Aboard Barrett's 'Station Starter Plan'

Celeste Holm's Pilot Pedaled to Agencies

NBC-TV has made the pilot film for the Celeste Holm starrer, skedded for the fall, and is showing it around in a client pitch to the agencies.

Titled "Caroline," situation comedy concerns the problems of an actress who inherits three kids from a relative and tries to bring them up. Series will be filmed in Hollywood.

Lesser's TV Film Patachou Series

Arthur Lesser has concluded negotiations for a half-hour TV film series, to be made in Paris, starring Patachou, the French chanteuse.

Series, planned for U.S. distribution, will be produced by Ray Ventura, and Nat Hiken will produce-direct. Hiken, ex-Fred Allen scripter who wrote the Martha Raye "All Star Revue" shows the past season, leaves for Europe this week, along with Art Herskowitz, show biz lawyer, to finalize details and start work on the series.

Series will have a situation comedy format, also designed for Patachou's singing talents.

DAWSON'S CHI EXIT FROM CONSOLIDATED

Chicago, June 9.

Stuart V. Dawson resigned as midwest chief of Consolidated Television Sales last week and moved to the Coast where he plans to take up permanent residence.

Dawson formerly was program manager of CBS Central Division and radio director of Foote, Cone & Belding, and later formed his own program packaging outfit before joining Consolidated.

Richard Gedney has taken over Chi Consolidated sales office.

'Gangbusters' 2d Runs Under NBC-TV Film Aegis

NBC-TV Film Division has bought the 26-part telefilm series, "Gangbusters," which has had network airing, for local distribution as second-runs.

Series, reenactment of actual criminal cases packaged by Phillips H. Lord, is to be retitled "Captured," and will have new opening and closing narration by Chester Morris.

Radio version, which had been scheduled to be dropped, is continuing on CBS Radio as a sustainer in the Saturday at 9 p. m. spot until Herb Shriner's "Two for the Money" (with P. Lorillard as sponsor) makes its AM switch from NBC early in October. Radio "Gangbusters" may then fade from the airways.

UTP Board in N.Y. Huddle On Sales, Prod. Policies

Board of directors of United Television Programs meet in N. Y. this week to set sales and production policies. Jack Gross, Phil Krasne and Jerry King flew in from the Coast, while Milton Blink came in from Chicago.

They'll meet with sales v.p. Ben Frye, regarding possible expansion of the sales force, plus discussions on upcoming production and distribution deals.

David Wear to Landau

David Wear, formerly head of the William Morris office literary department on the Coast and more recently story editor on the Herb Shriner's "Two for the Money" on NBC-TV, last week joined Ely Landau, Inc., vidpic producers, in an exec capacity.

He'll work on the two current Landau productions, the "Bill Corum Sports Life" series and the drama telefilms, "The Passerby."

At least three vidfilm syndicators this week started emulating the "Station Starter Plan" for selling telepix to new TV stations, initiated by Halsey Barrett, eastern sales manager of Consolidated TV Sales, N. Y.

Gimmick was introduced by Consolidated's 14 salesmen when they found new station operators were protesting the cost of vidfilms with the cry, "We haven't built up enough circulation yet to afford your individual packages."

Consolidated, therefore, made a deal whereby any new station could use all of its nine Jerry Fairbank packages without limit for a period of 18 months, provided the station paid Consolidated every week the equivalent of its rate for one hour A time. Thus, if a station's hour A time is worth \$200, it pays Consolidated that amount weekly for a year and a half, and in the interim can run any of the nine vidfilm packages as often as it wants.

Barrett, who says the technique saves his salesmen's transportation costs, reports that 39 new stations are now using the plan. Included in his "film portfolio" are 39 Edmund Lowe "Front Page Detective" dramas; 26 "Hollywood Half Hour" dramas with Chico Marx and Cesar Romero; 52 one-hour "Ringside With the Razzlers"; 26 15-minute "Public Prosecutor"; 13 half-hour "Jackson & Jill" comedy series; 26 10-minute "Going Places With Uncle George"; 26 five-minute "Television Closeups"; and 195 five-minute kid cartoons, "Crusader Rabbit."

Barrett reports that the plan is now being adopted, too, by Unity TV Productions, United Artists Television and United Television Programs, all in N. Y.

'Topper' 30G TV Pix for Camel Cig

Camels, through William Esty agency, has bought the "Topper" telefilm series, starring Leo G. Carroll, with Lee Patrick, Annie Jeffreys and Bob Sterling. Network and time are still unselected, but series probably will preem in October.

Series is a Bernard Schubert and John Loveton package carrying a \$30,000 tag, with R. J. Reynolds taking it on the cancellation savings from the "Show of Shows" half hour.

Interstate's Sales On Ethel Barrymore Vidpix

Although three of the 13 half-hour vidpix series, "Ethel Barrymore Theatre," are not yet in the can, Interstate Television Corp., N.Y., has already sold the series to three stations, in San Francisco, Phoenix and Portland.

Lloyd Lind, sales manager of Interstate, a subsidiary of Allies Artists Pictures, reports he sold the series on the basis of showing station managers the first three of the drama shows. Besides Miss Barrymore, the Coast productions feature Arthur Kennedy, Walter Brennan, Akim Tamiroff, Eddie Bracken, Edward Arnold and Michael O'Shea.

Interstate also acquired for release this week 28 half-hour vidfilms, "The Amazing Tales of Hans Christian Andersen." The fairytales were produced in Copenhagen by Interstate with an English-speaking cast.

2d Telepic Series On Hormel 'All-Girl Revue'

Chicago, June 9.

Kling Studios tomorrow (Wed.) starts filming a second series of Hormel's "All-Girl Revue." First series was made last spring as a television of the CBS radio shows.

Rehearsals were conducted as the girls traveled the hinterlands on their road tour, making it possible for them to crowd 75 tunes into a three-day shooting sked.

CLIENT TO AGENCY: 'GET LOST'

NBC Story: An Addenda

Amid continued speculation as to the future status of NBC prexy Frank White (due back from European vacation on June 16, with his health an apparent factor as to whether he'll eventually stay or resign), the reports that ex-board chairman and longtime prexy Niles Trammel would be reactivated and play a more prominent role in the network operation have apparently been translated into a reality.

Since the recent Princeton meet, when NBC-RCA board chairman David Sarnoff put out the fire in the widely-publicized affiliate flareup, it's apparently no secret any more that Trammel has been projecting himself into the station relations and sales operational areas—not in any official administrative capacity, but as a chief troubleshooter in cementing relations among the station men and clients. (At the moment he's on top of the U. S. Steel picture attending the TV entry next fall of his longtime friend Ben Fairless' company, with NBC trying to resolve a time clearance problem in pitching for the lucrative U. S. Steel TV biz.)

All the top-echelon at NBC today reports to Sarnoff. Jack Herbert, veepee in charge of the radio and television networks, is concentrating almost exclusively on sales. Whether the Sarnoff move-in as generalissimo will invite a reshuffle of administrative functions is still being debated around the network. Key spokesmen say the timetable and blueprint calls for White to return to resume his functions as prexy in anticipation that he's in good shape again, with Sarnoff eventually relinquishing his network commandship and John West returning to the Coast. But it hasn't drowned out the recurrent reports of an "iffy" future surrounding White's status.

8,000 Dealers at Philco Meet Get Ice-Borne Intro Into Future Horizons

Atlantic City, June 9.

Using a glittering ice show as a springboard, Philco introduced its new line to 8,000 radio, television and appliance dealers assembled here in huge Convention Hall yesterday (Mon.) morning. Exhibits introduced on three huge screens framed to resemble television receivers were later displayed on a four-acre area in the same hall.

As the new lines were introduced, William Balderston, president of Philco, and James H. Carmine, executive v.p., told of prospects for increased business for the new year, dwelling particularly on the future of color TV.

Carmine declared that while Philco was optimistic, color television sets would not come in before 1956 "at least." Mass marketing of color television, he declared, must await the development of a new, low-priced color tube, even when the Government approves standards for a compatible color system. Present tubes, he said, are too expensive for the great mass of television buyers.

"The big task now confronting the television laboratories is the development of a simplified, large-screen color tube which can be manufactured at reasonable cost. Such a tube cannot be counted on in the color television timetable before 1956 or 1957. The lowest price at which this color set with a 14-inch picture can be put on the market will be approximately \$800 to \$1,000. Early color television sets will be at least double the price of present black-and-white receivers and it may take years to bring the cost down

(Continued on page 55)

Revlon Buy Gives CBS-TV Sat. SRO

Saturday night on CBS-TV will be a complete sellout next fall as result of the contract inked last week by Revlon for purchase of the 10:30 to 11 o'clock period for a new dramatic series. New program, called "America's Finest," will be on film, with Joan Crawford starring on the initialer.

CBS-TV Saturday roster, starting in September, now lines up as follows: 7:30 to 8, the Sylvan-sponsored "Beat the Clock"; 8 to 9, Jackie Gleason; 9 to 9:30, Old Gold's "Two for the Money" (switching over from NBC); 9:30 to 10, "My Favorite Husband," with International Silver and Simmons Mattress alternating on the tab; 10 to 10:30, "Medallion Theatre," sponsored by Chrysler, and the Revlon show at 10:30.

Grauer as News Gabber

Ben Grauer, the vet special-events NBC newsmen, takes over the first news strip in his recollection, as a regular stint, next Monday (15) on WNBC, N. Y.

He's moving into the 7:30 to 7:45 a.m. news spot on the NBC radio flagship, Mondays through Fridays, replacing Jim Cox, who has an expanded deejay schedule. Show is sponsored by Mennen's Shave Cream and Armstrong's Linoleum (for the summer), with hiatusing Peter Paul returning in the fall.

Hazel Bishop TV Payoff Starts A Cosmetic Trend

Ray Spector's TV splurge on behalf of Hazel Bishop has sparked a rash of cosmetic-sponsored programming. Actually, the entrance of the cosmetic firms into video on a major scale was not anticipated until the emergence of color television, obviously more suited to the client's plug needs. But the Spector agency success story on behalf of its Hazel Bishop client (which is now spending approximately \$75,000 a week time and talent) has precipitated the current black-and-white move-in among competitive outfits.

Major factor in the Hazel Bishop championing of TV has been the Ralph Edward "This Is Your Life" show, which has moved into high-rated Nielsen columns. Sponsor as result has now bought another half-hour on NBC-TV, moving "Candid Camera" into Tuesday nights.

Now along has come both Jergen's and Revlon, the former buying the Monday night 7:30 to 7:45 period on NBC-TV and the latter launching on to the Tuesday 8 to 8:30 NBC-TV segment while Milton Berle vacations. Weintraub agency will put a film series in the latter slot with Donald Davis producing. In addition Revlon has bought Sat. night 10:30 on CBS-TV for a fall drama show.

Barnum's New Status

Pete Barnum will become executive producer of the new Paul Winchell show for Procter & Gamble starting on NBC-TV either Aug. 30 or Sept. 13.

Barnum, until last fall, was executive producer on the Saturday night "All Star Revue" and then moved up to the program development dept.

LOTSA JITTERS ON MADISON AVE.

By GEORGE ROSEN

The new relationship between agency and sponsor, offshoot of the TV era, is creating no end of Madison Ave. jitters. That the following months will invite a whole new appraisal of the client's valuation of his agency, bringing in its wake a flock of personnel casualties, is already accepted as a foregone conclusion. More and more sponsors with a stake in network television programming are assuming a "who needs 'em" attitude in regard to an agency's worth, wishing they could quietly tell them to "go away" except that, in terms of media men and time buyers, the 15% houses still remain a necessary evil.

This, of course, is all part and parcel of the new era which finds the agencies practically bereft of "house shows," with the networks now in full control of the TV production picture and sponsors practically right down the line either buying outside packages or network-built programming. The diminishing prestige of the agency's radio-TV director (in contrast to the days when he enjoyed kingly status in the industry and when his nod was sufficient to influence the client) has left him susceptible to the whims of the sponsor, who today is making the decisions.

Only in recent days has the "Walter Craig incident," culminating in his resignation from Benton and Bowles, been projected in its true light—the latest in the string of "casualties" stemming from the new agency-sponsor relationship. Factor in his bowout from the agency was Procter & Gamble, one of the agency's major clients. P. & G., unlike its longtime bullish attitude toward radio soap operas, isn't anxious to get too deeply involved in daytime weepers on TV (it currently has two), and settled for an audience participation show as its newest afternoon entry on NBC-TV.

Show premeditated this week under the title "On Your Account." But it wasn't the same format that P. & G. originally okayed, over Craig's strenuous objections. Craig protested that it was a carbon of the rival Colgate company's "Strike It Rich" and wanted no part of it. It's claimed that William Esty, agency on the Colgate show, threatened legal reprisals if the original blueprinted show went on the air. Format was altered, but by that time Craig was no longer identified with B. & B.

Five agencies in all are involved in P. & G. programming. Some apprehensions exist among the others, notably at Compton (which at the height of its P. & G. radio identity was responsible for turning out six daytime serials for the soap company). With the agency moving its Floyd Holm in to N. Y. hq's. from the Coast as assistant to radio-TV director Lew Titterton (Holm's closeness to the P. & G. hierarchy stems from his association with "Fireside Theatre," one of the more treasured P. & G. properties), some see it as the prelude to still another agency overhaul, with the sponsor having the final say.

Benny's Film Repeat Of TV 'Gaslight' Show

Hollywood, June 9.

Jack Benny will do a film repeat of his TV "Gaslight" skit with Barbara Stanwyck on Thursday (11) as one of five filmed shows to be interspersed with his live telecasts for Luckies next season. He will do one filmed show every Thursday until the five are completed.

Benny kicks off new season on Sept. 13, simultaneous with his radio series. He will telecast every third week instead of this season's monthly schedule.

'Little Princeton' Meet Sets NBC's Agenda for Coordinated O&O Setup

Drive-In Deejay

Cleveland, June 9.

Bill Gordon, WTKR diskier, claims he has the world's first drive-in broadcast studio.

Zany diskier moved his mike out onto the parking lot behind the station, had the Wagner, Awning Co. erect a 17-foot long cover over his mike, turntable, chairs, etc.; invited motorists to drive in for on-the-spot business, and proceeded to enjoy a hoopla of publicity.

In a session reminiscent of the recent Princeton gathering of the NBC affiliates, topopers of the NBC television o & o stations (and net's national spot sales) met in New York for two days this week in a creative get-together to work out, for the first time, a coordinated plan of group programming, selling, merchandising and promotion.

The "Little Princeton" meet, held Monday and Tuesday (8 and 9) at the Hotel St. Regis, was presided over by Charles R. Denny, NBC veepee in charge of o & os.

Aim of the session was to project the "new horizons" of cooperation, presented at the affiliate meetings by NBC-RCA board chairman David Sarnoff, into a joint working arrangement of the five o & os.

Discussed were creative group programming, with an idea and talent bank to be established in N.Y.; a plan to build prefab programs, with a local performer being added to a group script, format, stills, films and perhaps set; use of the cable to feed at least one program a day at first to the o & os (probably in the 7 to 7:30 p. m. time period), and an expansion of this system to present more and more of the group programs (in such time areas as 1 to 3 p. m.; for instance), jointly on the five stations.

The execs also mulled a five variety show from 11:20 p. m. to midnight, all or portions of which may be fed to the o & os. Envisioned also was a decompilation of film shows, with group feeling that live shows provide a better longrange investment.

General plan is to program jointly as much available local time as possible on a mass production basis rather than separately. Operation will also entail coordinated merchandising (expansion, for example, of the Chicago food newsletter, and New York's "Chain Lightning"), selling (with sponsors being able to buy spots on one or more of the stations directly or through local cutliff), and promotion (with national mag ads pushing off this month in a campaign of "Daytime Is Bigtime"). Coordinators of various services include Max Buck (merchandising), Dick Pack (program), Hank Sheppard (promotion) and Tom McFadden (spot sales).

Some of these o & o services (Continued on page 56)

Longines Cancels 'Chronoscope' In TV Control Hassle

"Chronoscope," news and public affairs panel discussion chaired by William Bradford Huie, has been axed by Longines-Wittnauer after the CBS-TV broadcast of June 19.

Behind the scene hassle developed when the web, feeling that the show had become a political hot potato, decided that all news and public affairs programs should be under its control. Program, which had been on the net for several seasons, is an outside package handled by Alan R. Cartoun.

If the show comes back in the fall, CBS-TV will handle the reins. Meanwhile the cancellation has straightened out an irregularity of programming. "Chronoscope" is a 15-minute network presentation Mondays, Wednesdays and Fridays at 11 p. m., latest network program on the air. The three-times-a-week program had prevented regular scheduling of local news broadcasts.

MARKLE SIGNS NEW 7-YEAR CBS-TV PACT

Fletcher Markle, who wound up his CBS-TV "Studio One" production chores on Monday (8), with Felix Jackson moving into the spot next fall, has signed a new seven-year contract with the network. Markle left N. Y. for the Coast last night (Tuesday), where he'll be permanently berthed. He and his wife, Mercedes McCalbridge, are building a home at Bel Air.

Markle's new contract (replacing the present one expiring in October) calls for 44 weeks of work, with an eight-week summer layoff, and also permits him to do film work. Originally it was planned to shift "Studio One" to the Coast, but instead, Markle will be involved in a new drama property with a CBS-TV City origination.

Chevrolet Sets ABC Saturation Campaign

Capping a snowballing of automobile buys in radio and television, Chevrolet and Chevrolet Dealers last week set one of the largest radio saturation campaigns, signing with ABC for 24 newscasts per week all on the weekends.

Web will air 12 five-minute newscasts each Saturday and 12 each Sunday, from sign-on to sign-off, starting June 27. Pact was set via Campbell-Ewald of Detroit.

Deal stands to cost Chevrolet \$38,000 a week or almost \$500,000 for the 13-week period. ABC will net about \$15,000 weekly on the deal.

Max Wylie Exits Esty

Max Wylie of William Esty agency is the latest recruit joining the parade of those anking agencies because of their creative yen. He left Esty's radio-telev. dept. end of last week.

Dick Jones Exits DuM Exec Berth

Richard E. (Dick) Jones resigned this week as manager of owned-and-operated stations of the DuMont network and as general manager of WABD, the web's N. Y. flagship. He'll be replaced at WABD by Norman Knight, who moves over from Sponsor mag, while general supervision of WJTV, Pittsburgh, and WTTG, Washington, will be handled by Don McGannon, administrative assistant to Chris J. Wilting, the web's director.

Jones, who resigned after his year's contract ran out, is currently in Detroit, where he'll vacation for a couple of weeks. He said he'd announce his plans following a rest. During his term at DuMont the network's three o-and-os were organized into a separate unit, operating under his supervision. His tenure also marked a sharp sales upbeat at WABD. Before joining DuMont, he was general station and commercial manager of WJKB, Detroit.

Knight, v.p. in charge of sales, advertising and promotion at Sponsor, came to the mag from Mutual, where he was eastern station relations manager. Prior to that, he was with the Storer chain and the West Virginia Radio Corp. He starts at WABD July 22.

National Football League Eyes DuMont Station Clearances in Anti-Trust Case

National Football League officials, currently embroiled in a lawsuit, will be keeping close watch over station clearances and cable allocations for the fall Westinghouse-sponsored telecasts of the League's games on DuMont. All the testimony in the Government's anti-trust case is in and decision of the Philadelphia U. S. District Court is being awaited, but should an appeal from whatever decision is made be forthcoming, the station clearance picture will be a definite factor in future testimony.

Butwork of the case against the League was the fact that the games weren't readily available to television stations. A number of station execs and network officials testified as to the need of the stations for the telecasts, and claimed the League's restriction on video were to their detriment.

This year, NFL Commissioner Bert Bell, together with DuMont and Westinghouse officials, worked out a plan whereby 19 games will be available for network telecasts and even more contests would be available for regional bookups. One DuMont official said that any station in the country could telecast the pro games if it so desired.

Availability of the games for stations now puts the problem up to the stations themselves. They've got the opportunity to pick up the pro games, and if they don't, the onus will be on them. Thus, while it's too late for their actions to be studied by the lower courts, certainly the station clearances will be offered as testimony in any appeal of the lower court decision.

Complicating the picture is the scheduling of the network games. They're planned for Saturday nights and Sunday afternoons. NBC and CBS affiliates will face a tough problem on Saturday nights, with the NBC "Show of Shows" and CBS "Jackie Gleason Show" beginning at the same time as the games. It's not likely that the larger affiliates will drop the shows for football, since latter is for only 10 weeks. Stations may be

(Continued on page 56)

DuMont's '53 Biz To Top Last Year

With over \$9,700,000 in billings already assured within the first five months of the year, DuMont network is a sure bet to come out way ahead of last year's total, which was slightly over \$10,500,000.

Network took in \$3,700,000 in the first four months of the year, then last month signed \$6,000,000 in new business and renewals for the summer and fall. Most of the new business consisted of professional football deals, and web is still involved in negotiations for a half-dozen regional deals involving the individual pro clubs.

One reason for the increased billings, according to Chris J. Witting, web's director, is the considerable easing of the station clearance problem. Average number of stations carrying the network's commercial shows is 25, an increase of 76% over last year.

CAMEL PLANS MONROE, SAUTER-FINEGAN COMBO

Plans to co-star Vaughn Monroe and the Sauter-Finegan orch on next season's "Camel Caravan" currently are being set by William Esty agency. The ciggie outfit will remain on CBS Radio with the new show but will switch its time slotting from 7:30 p.m. Saturdays to 10 p.m. Mondays following the "Lux Radio Theatre."

Sauter-Finegan crew is moving in as a replacement for Monroe's orch, which recently was disbanded. Monroe will emcee the series as well as handle the solo crooning chores. The Sauter-Finegan band was formed last year and has just begun concertizing after concentrating on record releases via the RCA Victor label.

Warm Up Block Time

Unusual situation of a network "warming up" a time period for a performer has come about at ABC, which has planned a 90-minute daytime network radio show for Martin Block. Show, to feature live talent, is slated for a September start.

Only hitch is that Block can't join the network until next January, when his contract with WNEW, N. Y. indie, runs out. So to build up an audience for the show and to "warm up" the 2:30-4 p.m. cross-the-board slot for Block, the net has signed Jack Gregson, who emcees "Live Like a Millionaire" mornings on ABC, to start the show until Block's available.

MBS May Keep Steady Company With 'Author' On Taped Repeat Basis

It's not considered likely that Mutual will continue to pick up DuMont's "Author Meets the Critic" on a simulcast basis after tomorrow (Thurs.) night's show, but the network may air a taped version of the telecast on a weekly basis.

Simulcast arrangement, which started last week and will have had a two-week try, was worked out by Herb Rice, Mutual's new head of program development, and packager Martin Stone, as an experiment. It started with a request by Sen. Wayne Morse (R-Ore.), who appeared as a guest on last week's show, to have it aired on radio after he learned that DuMont's Washington a-and-b, WTTC, couldn't clear time for the sustainer. Mutual, which has been carrying several shows that air on DuMont, obliged with a full network, and decided to carry the show tomorrow too.

But Mutual has Eugene Baird on at that time in a cross-the-board co-op decay show, and while Mutual was willing to cancel Thursday out of her strip for two weeks, it won't go any further than that. It will, however, consider a taped version for replay at another time.

Web has such an arrangement with DuMont and Admiral for the Bishop Sheen show, which it plays on Thursday following the Tuesday night DuMont version, and with NBC and Coca-Cola for the "Eddie Fisher Show," which it replays a week after NBC-TV and NBC radio air the program. It also has a number of shows with TV versions on DuMont, including "Twenty Questions" and "Down You Go."

CATSPA W DICKERING FOR JESSEL TV SHOW

Catpaw Heels is dickering with ABC-TV to buy an alternate-week sponsorship of the upcoming George Jessel television series on the network. No order has been placed yet, but involved in the negotiations are the time segment and other details. Program will be a variety segment, with Jessel emceeing in banquet-table fashion a la his stint last year on NBC-TV. Show will be a half-hour weekly segment.

Jessel wound up his first act as goodwill ambassador for the network last night (Tues.) at White Sulphur Springs, W. Va., where he staged and hosted the annual Proprietary Assn. show. ABC produced the show.

'Jeep's' Summer Ride

"My Son Jeep," starring Jeffrey Lynn, which had a sneak NBC-TV preview in the first half of the hour that "Kraft Theatre" relinquished last Wednesday (3) for the President Eisenhower address to the nation, may go into the 7:30 to 8 p.m. Saturday spot this summer, while Sunbeam hiatuses "Ethel and Albert" for eight weeks. Move probably will take place in August. Beacon Wax, which sponsored the one-shot "Jeep" program, may pick up the tab for the summer run.

GE'S \$1,200,000 RENEWAL ON 'JOAN'

Hollywood, June 9. General Electric has renewed the Joan Davis telefilm series "I Married Joan," in a \$1,200,000 deal for 39 weeks. Production on next season's shows will begin about August 1, after Miss Davis takes a short vacation, and the new series will hit the air on NBC-TV Oct. 14.

There'll be no summer hiatus for the show, however, since GE has elected to re-run 13 of the films starting July 15. Series is produced by the star under her own production banner.

FCC's Chi Poser: CBS or Zenith?

Washington, June 9. With proposals and counter-proposals submitted, it's now up to the FCC to decide whether CBS or Zenith or both or neither shall operate the web's WBBM-TV in Chicago while the courts decide the complex issues in Zenith's battle for channel 2. The Commission may make its choice this week.

Zenith's proposal for a joint operation with CBS of WBBM-TV while the issue is fought out in court got a completely negative response from the network last week. The web said its refusal to enter into a joint operation is not based on "sheer stubbornness" but out of "sincere conviction" that such an arrangement would serve no useful purpose.

The network suggested to FCC that the status quo be continued for operation of WBBM-TV (formerly WBKB-TV) either on channel 4 or on channel 2 until the courts have determined whether Zenith has a right to compete for channel 2, for which it had a pre-freeze application.

Zenith charged that CBS is using the "monetary force" of the \$6,000,000 it paid Balaban & Katz for the station to protect its position. "It is highly important to apprehend," Zenith said, "that no one forced CBS to make this payment. It was its own voluntary act, undertaken in the hope that the expenditure of so large a sum would put the matter beyond recall of the Commission or the courts."

WHOM, N.Y., Boosting Its Spanish Tongue Time To 6½ Hrs.; Expands Dept.

WHOM, N. Y. indie, is expanding into the largest Spanish language operation on the eastern seaboard. Station just hired R. A. Fornier, until last month general manager of WKAQ, San Juan, Puerto Rico, as a sales and promotion exec in its Spanish department, and increased its Spanish language time to six and one-half hours daily, from 3:30 to 10 p.m.

Fornier is a former N. Y. Times promotion exec, and before joining WKAQ, was promotion manager of San Juan's daily, El Mundo. His appointment and the concurrent expansion in broadcasting time for Spanish is due to increased sponsor interest, according to station's general manager, Charles Baltin.

Bulova Watch, via the Biow agency, has bought a series of chain breaks in Spanish, following by a month sponsorship by another Biow client, Knickerbocker Beer of a Spanish soap opera.

Station is currently engaged in an extensive research project on the N. Y. Spanish language market, which is composed mostly of Puerto Ricans. Project will examine listening and buying habits of the audience and will far transcend just the ratings picture. Results will be released soon.

'Your Lucky Stars' Subs CBS-TV 'This Is Show Biz'

"Your Lucky Stars," Masterson-Reddy-Nelson audience-participation package with Jack Paar as emcee, will replace "This Is Show Business" on CBS-TV, beginning June 20.

Shows are sustainers, but net says there are "good prospects of sale" for both. "Show Business" is returning in a new time in the fall.

Do's & Don'ts on Commercial Casting: A Strong 'Character,' But No Villain

By LESLIE HARRIS
(Radio-TV Director, Colgate)

WOR's 'Frozen' Client

Picture business isn't the only industry that has to worry about frozen overseas coin. Now the radio business is in the market.

WOR, N. Y., has accepted a contract through Will Burgess agency in N. Y. for Kathleen Court, Ltd., of Hampton, Middlesex, England, makers of Cooltan, a suntan lotion. Pact, which calls for nine 20-second spots and nine one-minute spots per week for six weeks, will be paid in pounds sterling, to be deposited at the Chase National Bank in London. WOR and parent company General Teleradio officials and commentators will unfreeze the coin by drawing on the account when traveling in England.

Ziv Plans Shifting To N.Y. With Own Bldg., Also Mulls Coast Buy

The fast-burgeoning operations of the Frederic W. Ziv Co., spilling out of many buildings and offices in Cincinnati and New York, may have new and larger headquarters in New York and on the West Coast in the near future, if two projected plans are carried out.

Ziv officials are now talking with the Cross & Brown real estate outfit, which is erecting a N. Y. office building at 48th St. and Fifth, about taking over enough floors to have the structure called "The Ziv Building."

If deal goes through, likelihood is that Ziv, despite sentimentality about Cincy, where he got started (and now owns a home, a five-story office building and leases another three-story building), will move to N. Y., where partner John Sinn heads the Ziv tele operations. Subsidiary World Broadcasting Co. is also located in N. Y., with studio work now being done at WOR.

Other projected plan in the works is the buy of 30 or 40 acres in the San Fernando Valley to erect West Coast studios and headquarters. Idea will be to unit executive and sales offices in New York, and radio-tele production work on the Coast.

COLLINS, KATE SMITH, NBC SQUARED AWAY

Although some modified clauses are still to be ironed out, the basic contract for the return of the Kate Smith show to the daytime NBC-TV roster next fall was signed last week, event occasioning a dinner shindig for the NBC brass and the Smith-Ted Collins staff. Almost immediately NBC signed up James Lee & Sons Co. for a long term Monday segment.

Pacting was of more than casual interest to the web, in view of the longtime hassle over shifting the show into the 3 o'clock segment to compete against CBS-TV's "Big Payoff," with Collins at one stage reportedly angling for some CBS switchover overtures.

CBS-TV's Spot Sales Personnel Realignment

In a general shift of CBS-TV Spot Sales personnel, announced by Sam Cook Digges, general sales manager, the following moves are being made:

J. Richardson Loughran goes from the Chicago office to position of manager of the Los Angeles office, effective immediately.

Edward A. Larkin shifts as manager from the L. A. office to Chicago, effective June 15.

MacLean Chandler, Chi office manager, will head up expanding Coast operations in L. A., beginning June 22.

Lamont L. Thompson of the San Francisco office becomes a Chi account exec, effective June 29.

Creating successful TV commercials, at a cost not calculated to cause advertisers to consider a fling at sky writing, is largely a matter of careful prestidivination preparation. There is still, however, another pre-production factor to be considered. This is "casting the commercial."

Both audience reaction and psychological tests have established clearly that receptivity of the viewer is influenced more by the person, or persons, appearing in the filmed commercial than by any other single factor. This is important to keep in mind, particularly when these same tests emphasize that not only does the actor in the commercial condition the mind of the viewer, in so far as product acceptance is concerned, but in a larger sense he becomes the personification of the company and its management.

For advertisers anxious to preserve a favorable impression of the company and its management, minds of television viewers, choice of the visible commercial spokesman becomes more than a matter of just selecting a convincing salesman.

Still another aspect of commercial casting is that quite often an actor chosen to portray a prospective purchaser of the product being advertised becomes, in the viewer's subconscious a projection of himself. Actually, there is nothing particularly startling about this form of personality transference, since the basic appeal of both the stage and screen is that it provides the average person with an opportunity to imagine himself as someone else. In commercials, however, it does pose a

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'So Proudly We Hail' Balto TV

Washington, June 9. Baltimore and its educational TV programs came in for praise last week by Sen. John M. Butler (R-Md.) in a statement inserted in the Congressional Record. Pointing to "outstanding achievements" by stations WAAM-TV, WBAL-TV and WMAR-TV, Sen. Butler expressed the opinion that "no single city in the country can claim a record which even approaches that of these Baltimore stations."

Among programs cited by Butler were the "John Hopkins Science Review" fed to DuMont by WAAM-TV, a series of broadcasts on WBAL-TV for the elementary schools, and the "Family Doctor" show on WMAR-TV. The Senator also pointed to the classroom telecasts by the three stations during the two-weeks strike of custodial workers last January, which closed the city's schools. This joint effort, he said, shows high cooperation between commercial TV and educational systems.

Sen. Butler said he is not opposed to educational TV stations but feels these outlets could constitute "an unnecessary drain" on public funds. "On the other hand," he added, "it is my feeling that private philanthropies or private capital should be provided the opportunity to foster such stations, as in Chicago. In the assignment of educational channels, it also seems to me that great care and judgment should be exercised and that educational licenses should not be granted, in any area, where a commercial monopoly would be prolonged or maintained."

CBS Radio '21st Precinct' Also as Video Series

CBS-TV is making a kinescope this week of "21st Precinct." CBS Radio dramatic program which is replacing "My Friend Irma"

Show, presented in cooperation with the Patrolmen's Benevolent Assn. of N. Y., is the work of the "Gangbusters" directing-writing team of John Ives and Stanley Niss.

WEBS ON LIZ BIZ: 'OOPS, SORRY'

The Bad & the Beautiful

Sample TV viewer quotes taperecorded by Kenyon & Eckhardt: "Duz is on the Garry Moore show, and they just say a few words about it. They more or less joke, you know. I like it very much—it's only soap and they don't take it too seriously."

"I use Spic and Span, but I shouldn't. Because it makes my hands... look how rough they are. When she says on the commercial that Spic and Span leaves your hands as smooth as silk, I think she doesn't know what she's talking about. What she claims isn't true, it is harmful to the hands."

"When you advertise a product, you should tell exactly what's in it, or what it's gonna do for you. I tried that Dri-Glo furniture polish—it's a wax and I found that it lived up to what they said about it."

"I remember the cartoon Bab-O had on. There's a long story about John Smith and Pocahontas and how they were going to kill him and she saved his life. Then they suddenly start talking about 'Sink Smog,' it confuses me. I can't figure out what Bab-O has to do with saving John's life."

"Wendie Barrie doesn't appeal to me. I don't know why she makes Savarin Coffee sound so silly when she does that commercial. She's talking about the coffee, and all of a sudden, she says, 'Be a good bunny and buy a can.' This sounds so silly. What does it mean when she tells you to be a bunny?"

"The beer commercial that I liked best was the one for Schlitz. They had one where people moved into the house and everything was a very big mess. They're terribly tired, and go to the empty refrigerator and find one bottle of Schlitz. It's nice to see the way they sit down and share it. It just looked a little bit realistic."

"When Arthur Godfrey tells you about Chesterfields, he makes it very nice, you know, to listen to him. When he talks about it, he makes you feel he likes it really, and so you feel you'd like to try it, too. He doesn't take it too seriously like a lot of people who talk about cigarettes do. They are so grim and serious—like if they made a mistake in what they said, it would be awful or something."

"My favorite commercial with Ed Sullivan is where he goes to a factory. He's wearing overalls, and you see him going around and you see how they make the cars. That's a lot more interesting than showrooms and riding along the road. A commercial like that tells you something about the company, and it's educational, too."

"I'm just crazy about Betty Furness for Studio One. She's so natural."

"It's stupid about the doctors supporting Philip Morris. If you go to a doctor, one of the first things he tells you is to quit smoking."

Comm'l Broadcasters Lend Hand In Launching of Educ'l TV Stations

Washington, June 9.

Surveying the progress of educational TV in the first year of the FCC reservations of noncommercial channels, the National Citizens Committee for Educational TV reports increasing cooperation from commercial interests in local movements to establish educational stations.

The NCCET is a Ford Foundation organization which is enlisting the support of business, labor, farm and other groups in raising funds for educational stations. Co-chairmen of the committee are Dr. Milton S. Eisenhower, prexy of Pa. State College, and Marion S. Folson, former treasurer of Eastman Kodak and now Undersecretary of the Treasury.

In many cities, radio and TV broadcasters have "greatly aided" educational video, either with cash donations or equipment or both, NCCET reports. In San Antonio, stations WOAI and KEYL gave \$50,000 plus studios, towers and transmitters. In Seattle, station KING-TV contributed \$182,000 worth of equipment. In Birmingham, the Storer Broadcasting Co.

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Another Billings Spurt For Mutual

Still riding high on a spurt of summer business, Mutual racked up more billings last week. With its Multi-Message Plan experiencing an overflow of sponsorship, the web ordered a special summer deal enabling some of the Multi-Message backers to sponsor regular programs at the special rate, with stations getting regular time payment.

Bruno Seltzer, which signed for two Multi-Message segments week, also took two days of the five-day cross-the-board "Titus Maad" show, which Wildroot vacated for a summer hiatus. Three days are still open. Lever Bros. Royale Shampoo, which has eight

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WOULD RATHER FORGET IT ALL

American television's wild, woolly and ripsnorting British binge last week, occasioned by the plane and fancy rivalry of NBC-TV and CBS-TV to crown Queen Elizabeth II first in the U. S., has left the inevitable hangover and the bad taste in the mouth.

Remembered with horror was the hot time in Boston (at Logan Airport) and New York.

Among the nightmares were the plane race (with a last minute Montreal feed, which had been available all the time, getting on the air first), the many commercials with General Motors and Villys Mobors products referred to as "queen of the road" and "royal carriage"; and the spot ads and J. Fred Muggs, Dave Garraway's chimpanzee companion, interfering with the audio coverage of the Coronation on the "Today" program.

If there was remorse at CBS and NBC, and there was, it was pounded home by the fury of British wrath. In addition to informal protests by the British Broadcasting Corp., the two nets received a pummeling in the British press, which reported that as a result of American coverage British sponsored television had been set back. One commentator, Gilbert Harding in The People, questioned the fact that the Coronation was sponsored in America while President Eisenhower's addresses are not.

Privately, CBS and NBC officials regretted the hectic race. One high executive put it mildly when he said the coverage "breached good taste." Looking over the morning after wreckage in a post-mortem calm, both nets were saying that it would be done differently if it could be done at all over again.

Defend Commercial

No one defended the chipmunk episode, but there was vigorous defense of commercials during the afternoon and evening television Coronation coverage. Both nets said that the BBC was aware that the event was to be sponsored, and that there was no commercial interruption of the BBC filmed religious ceremonies within Westminster Abbey, as per prior agreement.

Officially, both CBS-TV and NBC-TV had no comment on the unofficial British criticism. They were awaiting official protest, which was under BBC advisement, before they would reply.

Meanwhile, ABC-TV was cool and calm in the heat of growing international tele friction. Lacking a sponsor for its Coronation coverage, the net carried no commercials and therefore incurred no criticism. Being above the battle, it still had won, just as it did when, remaining out of the CBS-NBC plane race, it had nevertheless gone on the air first (simultaneously with NBC) on June 2.

CBS RADIO GRABS OFF 2 MORE NBC CLIENTS

CBS Radio has lured two more clients away from NBC.

Longines-Wittnauer is shifting the Symphonette and the Choraliers, now on NBC & Co's, to CBS on Oct. 1. Choraliers will probably go into the Sunday spot at 2 to 2:30 p.m., and Symphonette into Tuesdays and Thursdays at 7:30 to 7:45 p.m. Agency is Victor Bennett.

Beginning Aug. 14, "The Duke of Paducah," now on a NBC regional net, goes to a CBS regional net Fridays at 9:30 to 10 p.m. for the Locke Stove Co. Agency is R. J. Potts, Calkins & Holden, Inc., of Kansas City.

Travis to WLIB

William Travis, formerly an account exec with WQXR, N. Y., joined WLIB, another Gotham indie, as sales manager.

Travis will work with general manager Harry Novik, who for the past year has been handling the duties of sales manager as well.

K&E Goes on a Tape Soiree To Get Viewer Tastes on Ads

Hoagy's Rating Hurdle

The new Hoagy Carmichael "Saturday Night Revue" on NBC-TV found the ARB rating going pretty rough on the first-time out (6), hitting no better than a 12.4 for the first half-hour while the CBS-TV "This Is Show Business" pulled a fancy 20.2.

Second half of "Revue" copped 13.3, while the "Meet Millicent" CBS sustainer pulled 16.1.

Como's Two-Web Simulcast Trend (CBS-TV-Mutual)

Trend that's bringing tele properties to radio for wider coverage got another boost this week with disclosure that Chesterfield's Perry Como show on CBS-TV will be simulcast via Mutual network Mutual will air the show Mondays, Wednesdays and Fridays at 7:45 p. m., starting Aug. 31.

Deal among Liggett & Myers (via the Cunningham & Walsh agency), Mutual, CBS-TV and Como himself marks the first time a commercial program will be simulcast over two separate networks on a regular basis. Mutual is currently doing a two-week simulcast of DuMont's "Arthur Meets the Girls," but this is a sustainer, and simulcast is strictly an experiment.

Pact is another feather in Mutual's cap, following the deal with Coca-Cola under which Eddie Fisher's NBC-TV program is taped, first for use on NBC radio, then a week later on supplementary Mutual stations. That marked return of Coke to the Mutual sponsor roster after many years, and current deal with Chesterfield brings the ciggie firm to Mutual for the first time.

Repetition of TV shows via Mutual radio is nothing new, but concurrent sponsorship is. Admired started things off with a taped version of DuMont's Bishop Sheen show, "Life Is Worth Living" a few months ago, and this was followed by the Coke deal. Mutual's structure of 550 stations, most of them in small towns without TV coverage, plus its new rate card providing for a 50% discount on evening rates in TV areas, makes the network particularly attractive to those video bankrollers who want wider coverage than tele can give them.

Situation is paralleled by other sponsors who, though refraining from repeating the same programs on radio, have earmarked a good portion of their coin for Mutual, some diverting the funds from TV, others merely supplementing their video coverage. Latest example of this is Lever Bros., which entered the Mutual fold for the first time via the web's Multi-Message Plan.

Numerous sponsors have simulcast before, but for numerous reasons have done so on the same network. But fact that same-NBC and

(Continued on page 55)

'Police' 40C Price Tag

Hollywood, June 9. William Rowland and Monte Brice, exec producers of J. Hugh E. Davis' yidfilm package, "Police Hall of Fame," will ask a record price of \$40,000 weekly for show, with producers reserving the second subsequent runs. Series is expected to roll in July.

Price is based on expected interest in series for which cities throughout nation will submit police cases for dramatization. Mayors of 50 cities have endorsed the project.

There's often a wide disparity between what a TV advertiser thinks will motivate people to buy his product and what actually does induce people to respond to a commercial. It's especially true among bankrollers who underestimate a viewer's indifference to strong "unique" claims for a product, which the viewer knows from experience can't be much different from others.

This viewers-are-smarter-than-you-think view is only one conclusion made by G. Maxwell Ute, research director of Kenyon & Eckhardt agency, N. Y., after conducting an unusual survey of 150 TV-viewing families in metropolitan N. Y. His test, designed "to get at the guts of a person's thinking," he calls qualitative recording.

What this means is that his research staff took tape recordings into home of selected economic groups, and conducted on the spot interviews that lasted from 40 minutes to two hours each. The interviewers did not get the usual superficial comments on programs and commercials—often obtained in brief, straightforward questioning. Instead, the viewers were encouraged to ramble on informally, all the time being carefully questioned to uncover their "real" responses to TV advertising.

Each recording, this analysis, was expensive as much as \$100 per interview. But, as K&E's copy research director Joseph C. Franklyn points out, "Only this method enabled us to probe deeper into the television's characteristic reactions. Thus, the full flavor, the grammar, the contradictions and irrationalities, the emotional overtones, were all preserved in unedited reality."

Objective analysis of some 200 hours of recorded interviews revealed, among other things, the copy point.

(1) The U. G. depicted off-stage voices and over-aggressive selling have a negative effect on sales effectiveness.

(2) Extreme changes of mood between the program and the commercial.

(Continued on page 56)

Liebman Summer TV 'Revue' for '54

Max Liebman, producer of NBC-TV's "Your Show of Show," is already talking with the net about putting on a summer replacement for the show in 1954. Show will be called "Saturday Night Revue," as is the Hoagy Carmichael 1953 "Shows" summer replacement, and will utilize the production people, but not the stars, of "Shows."

Web thinking about planning so far in advance is that (1) it would like to have a Liebman produced summer program, (2) costs might be kept down by continuing the "Shows" production crew rather than starting up a brand new outfit, (3) Liebman summer package, on the basis of "Shows" pull, might be easier to sell than a completely new program (sponsors are slow in filling the Carmichael commercial time).

Next season, "Your Show of Show," going to three of four weeks (with "All Star Revue" filling the odd night of the month), will not have a complete permanent company as it now has.

The secondary regulars who do not work in the sketcher but have separate production numbers—the Billy Williams quartet, Judy Johnston, Jack Russell, Marguerite Piazza, etc.—will be missing on a regular basis. They will, however, come back to the show in guest appearances.

A shift of emphasis is also scheduled for the big name guest stars on "Shows." They won't be merely playing "host" next season, but will be more integrated into the overall production, doing more sketch work, for instance.

JOHNNY MERCER SHOW
With John Jacobs, announcer
Producer: Larry Berns
Director: Bill Brennan
Writer: Glenn Wheaton
15 Mins.; Mon. thru Fri., 7:30 p.m.
Sustaining
CBS, from Hollywood

Vet songwriter Johnny Mercer, who can also warble a tune in first-rate jazz style, shows another facet of his versatility as a speller on this cross-the-board series. This is a modified disk jockey show featuring Mercer as singer, platter spinner, philosopher and gagster. Mercer turns it into a smooth stanza with his relaxed approach.

On the opening show, Mercer opened with a few bars of "Singing In the Moonlight," and then wrapped the rest of the stanza around the fact that he was celebrating his 22d wedding anniversary. He spun Perry Como's "Here's To My Lady," delivered a medley of tunes himself and interspersed the quarter hour with comments on the marital institution. They were somewhat artificial in spots, but Mercer succeeded in ironing out all the wrinkles without extending himself. He'd be even better with a more natural and intimate script. Announcer John Jacobs had a minor assignment as conversational foil for Mercer. *Horn.*

STARR OF SPACE

With John Larch, Jane Harlan, Tom Hubbard, others; Lou Cook, announcer
Producers: William Brody, Hubbard
Director: Al Gannaway
Writers: Fred Eggers, Hubbard
30 Mins.; Tues., Thurs., 7:30 p.m.
Sustaining
ABC, from Hollywood

Give the kiddies a character to worship, and a fast-moving but simple plot and you've got yourself a moppet program that'll stand up for years. That's become pretty much of a maxim in radio, and presence of the "Lone Ranger" on ABC would bear it out. Network, in an effort to keep the three-a-week "Ranger" audience, has filled in the same time Tuesdays and Thursdays with "Starr of Space," a Bill Brody science-fiction package.

Program meets the primary requirement. Rocky Starr is a space policeman, for good and against evil. He's got a wholesome girl and a bumbling sidekick for assistants. Formula thus far has all the ingredients for success.

But Fred Eggers and Tom Hubbard creators and writers of the series, fell down on the second requirement. Show caught had an involved plot that was probably way over the kiddies' heads; a story of intrigue on Mars that had something to do with a "pool" of intelligence. In fact, it was probably over most of the adults' heads too.

Production-wise, probably the two busiest men on the show are the sound effects man and the organist. Distinguishing feature of the program seemed to be its noisiness. Lots of the organ and sound effects should be cut out.

John Larch, Jane Harlan, and Hubbard handle their roles easily. Potentially, this could be a top kid property. But writes Eggers and Hubbard will have to be a bit more aware of the fact that they're writing it for the kids. *Chan.*

ROMANCE IN ENGINEERING
With Bert W. Whitehurst, Eileen
Producer-director: Art King
30 Mins.; Sun., 1 p.m.
Sustaining
WEEL, Boston

With the average layman prone to give little thought to the important role played in our daily life by the professional engineer, compared to the affection lavished on the glamorous railroad engineer, this new series is aimed at acquainting the general public in some measure with the innumerable contributions by members of this virtually unsung profession. A 3-week series, individual programs trace the engineering development from early B.C. era to the advent of the telephone.

Program caught was tabbed "Tower of Babel" and was both informative and interesting. Following a.k.a. format, queries tossed by Eileen, an otherwise unidentified femme, ran the gamut from "Why is the Tower of Babel so important?" to "What type of engineering was outstanding in ancient times?" were answered by narrator Bert Whitehurst outlining his reasoning. Discussion wound with Whitehurst pointing out fact that one of the wonders of modern engineering is the Empire State Building, virtually a self-sufficient city under one roof, a project undreamed of 50 years ago.

Material for series has been compiled by William F. Ryan, engineering manager of Stone & Webster and the company's industrial engineer, Bert Whitehurst. *Elie.*

WIZARD OF ODDS
With Walter O'Keefe, others
Producer-director: Harry Spears
15 Mins.; Mon. thru Fri., 3:45 p.m.
TONI CO., MANHATTAN SOAP CO.

CBS, from Hollywood
(Leo Burnett; Scheideler, Beck & Werner, Tatham-Laird)
This is another of those audience-participation quizzes, with the chief switch that of the contestant naming the odds he wants to bet with the \$5 given him by the sponsor. Switch gives the show its name, with Walter O'Keefe as the "wizard" who asks silly questions and gets silly answers while giving away the sponsor's money.

Information on such programs is of the most trifling sort, and in this respect "Wizard of Odds" doesn't disappoint. As, for instance, how many men in the U.S. are named William (5,000,000), what is second top month for marriages (August) and the most popular ice cream flavor (vanilla) and who make the best wives (school teachers).

Such shows, popping up on AM all the time, get along without any critical approval, doing some kind of selling job for their backers. This one will have to do the same. *Horn.*

AN EYE ON NEW YORK

With Larry LeSueur, guests
Producer: Bill Workman
Director: Ted Marvel
30 Mins.; Sun., 3:30 p.m.
Sustaining
WCBS-TV, N. Y.

This WCBS-TV public service series registered as an adult and informative airtel on preem show Sunday (7). It was an interesting half-hour for Sunday afternoon stay-at-homes. Initial program focused on New York's waterfront problem. Topic was meaty and timely in view of the start of public hearings Monday (8) on the N. Y. State Crime Commission's recommendations for cleaning up the waterfront. Primarily a discussion medium, TVer incorporated a short documentary film of the N. Y. harbor and dock workers, affording viewers a brief, but effective, visual picture of the scene and people involved in the Crime Commission's probe.

CBS newsmen Larry LeSueur did a good job as show's moderator, feeding intelligent questions to program's participants. Appearing on the initialer were Rev. John M. Corridan, known as the waterfront priest, and Ralph de Toledano, associate editor of Newsweek mag and a member of the New York City Affairs Committee. An invited representative of the International Longshoremen's Assn., AFL, failed to show up. Show's half-hour span covered the major waterfront problems, with both guests filling in information and opinions on the various points brought into play. Bill Workman's production and Ted Marvel's direction kept the stanza moving at a pleasing pace. *Jess.*

MUSICAL STOREHOUSE

With Arthur Cohn
120 Mins.; Mon., 9 p.m.
WFLN, Philadelphia

Claim of "Philadelphia's good music station" for WFLN gains prestige with Arthur Cohn's "Storehouse." A composer and conductor, Cohn is former curator of the Free Library's famed Fleisher Music Collection. Despite his background as a musicologist, Cohn is not pedantic and his show is crammed with information for the well-tempered listener. His two-hour session opens with mention of new books on music, gratuitous plugs for local concerts and musical events (especially chamber music) and the major section is devoted to a specific theme. On program caught, main subject was "The Six," group of French modernists who first came into attention in Paris after World War I.

Selections had timely note of Amie's current popularity, with "Moulin Rouge" theme song, and influence on contemporary jazz by Milhaud, Honegger and Poulenc, were other members of the modernist sextet whose music was heard. Cohn gives expert analyses of influence and style of each composer, along with information about what has happened since to the group.

Section of program devoted to quiz offered such posers as "Who set a railroad timetable to music?" "What opera dealt with the advantages of electricity in the home?" In a complete switch from earlier stretches, narrator shifted to "nicknames" of movements from Haydn symphonies and quartets. Musical show is a good bet for class sponsor, and FM station makes practice of handling commercials with restraint. *Gogh.*

Radio Follow-Up

With the changeover of Cinema from the Broadway to the Warner Theatre set for the following day, George Hamilton Combs (ok that as his cue to hold a timely discussion of the 3-D and widescreen processes on his ABC program last Thursday (4).

Chatting some 35 minutes with Martin Quigley, Jr., Motion Picture Herald editor; Fred Schwartz, past proxy of Metropolitan Motion Picture Theatre Owners Assn. and OMPI, and King Features columnist Alice Hughes, Combs came up with an interesting exploration of the new revolution going on in the pix industry, particularly for the general public, which may be excited but bewildered by the many screen developments.

Quigley provided a general historical background of the world of makebelieve attempting to achieve the illusion of reality, and went into the Cinema history of Ralph Walker and Fred Waller, getting together some 15 years ago, later developing a wartime flexible gunner trainer, and finally being able to commercialize the multi-projector and multi-soundtrack of Cinema, now eight months on Broadway. He also emphasized the difference between widescreen and 3-D (stereoscopic pix) sometimes confused by the public.

Schwartz, giving the exhibitor's view, agreed that the various processes made for a "very exciting business" but pointed out that they also constituted a "headache," since not every theatre is adaptable to widescreen and the installation runs into thousands of dollars. He favored CinemaScope's use of four sound tracks and one projector as against Cinema's seven sound tracks and three projectors.

Miss Hughes made the point that the whoopdoo surrounding the new processes are "sounds of birth," and that "birthpains never come easy." She quoted Arlene Dahl as saying actresses don't have to be 10 pounds lighter for 3-D, and that 3-D femmes, like a w.k. eigaret, are more roid and firm and fully packed. The men agreed heartily.

All agreed that shock treatment is not the final goal of 3-D pix, with that other dimension—a good story—needed to take the place of "a lion in your lap." Schwartz suggested that a picture like "Come Back, Little Sheba," great in black and white and in the three by four aspect ratio, would have had nothing added to it by any of the new processes.

Combs' quiet and informational roundtable was an enlightening updating of screen innovations for pix customers who have been paying for the novelties. *Horn.*

In what should have been a socko finale, but wasn't, "Julius Caesar" last Sunday (7) wound up the eight-year-long "Theatre Guild on the Air" presentations on NBC (U. S. Steel is shifting the Theatre Guild production team to alternate-week tele next season). Play, of course, was from the same Shakespeare script now packing 'em in as a Metro film at the Booth.

Best parts of the flying "Caesar" were the Bard's high-flying poetry (with Elizabethan sets and costumes at a minimum, he really was primarily a radio, or for the ear, writer); Maurice Evans' excellent reading of Mark Antony; Clarence Derwent's fine, aged Caesar, and Basil Rathbone's good, but abbreviated, Brutus.

Otherwise the AM play was marred by harshly mechanical sound effects (clump of footsteps, bad crowd noises), intruding musical bridges and some non-Shakespearean summarizing commentary. These, needless to say, jarred the imagery of the poetry to a sometime discord and brought the imagination, which is normally radio's and Shakespeare's ally, back to the confines of a radio studio.

If this is what radio drama has come to, there's no wonder that the tide is to television. (Lux Theatre is the only radio hour drama left). Fundamentally, AM is missing a bet when it sloughs off drama. For radio has more freedom of movement, not being limited to physical sets. The result could be more adult product. As an example, there's the gone but not forgotten NBC University Theatre, which several years ago produced mature plays of highest quality from such novels as Aldous Huxley's "After Many a Summer Dies the Swan," John Dos Passos' "Three Soldiers," and Ernest Hemingway's "Farewell to Arms." Eventually, it's believed, radio's comeback from the blow suffered by tele will be assisted largely by the return of fine drama, even bet-

FAMILY SKELETON

With Mercedes McCambridge, Russell Thorson, James McCallion, John Dehner, Jeannette Nolan, Forrest Lewis, Marvin Miller, Marilyn Steiner
Producer-director-writer: Carlton E. Morse
15 Mins.; Mon.-Fri., 7:15 p.m.
SWEETHEART SOAP, FROM
CBS, from Hollywood

(Scheidler, Beck & Werner, Leon Burnett, Tatham-Laird)

Carlton E. Morse, who has long been identified with "One Man's Family," has started another of the homey soapers that should nab the audiences that his other show has built up over the years. Morse is adding a mite more spice to the characters introduced in "Family Skeleton" and there are some hints of a dark past and perhaps an exciting future.

Morse, who gets the producer, director, writer and packager credits on this show, has permitted himself the luxury of having a cast perform the other chores. Listed in the lead is Mercedes McCambridge and she's given good support in a lineup that includes a batch of competent players. The initial stanza Monday (8) was devoted generally to setting the scene and apparently Morse has started enough gimmicks going to keep the soap-buyers interested for a long time.

Show is bankrolled by Sweetheart Soap and Prom and the plugs are on the same level as most of the shows on the calamity circuit. *Jose.*

PICK AND PLAY WITH BOB & RAY

With Bob Elliott & Ray Goulding, Jack Costello; Paul Taubman, organist
Producer-Director: Ken MacGregor
30 Mins.; Fri., 9:30 p.m.
Sustaining
NBC, from N. Y.

NBC has spotted Bob & Ray all over the radio lot in an effort to find the proper outlet for their talents. This quiz show isn't it.

A remarkably unoriginal formula has contestants picking a number, answering the question assigned to that number and then getting a prize whether or not they answer correctly. There's a jackpot prize for the contestant getting the closest answer to a question—in the case of the premiere, how far can an ant travel in an hour?

Most of the time was spent promoting the prizes, with Nash-Kelvin getting at least a half-dozen plugs for its jackpot contributions. The remainder was devoted to Bob & Ray's interviewing the contestants, and in their effort to be funny, embarrassing both the guests and the listeners.

Multiplicity of voices used by the pair and announcer Jack Costello only made the affair more confusing. NBC helped itself nor the team in allowing this concoction to take to the air. *Chan.*

MIKE MALLOY

With Steve Brodie, John Dehner, Lillian Buysell Tom Hubbard
Producer: Hubbard
Director: Al Gannaway
Writers: Fred Eggers, Hubbard
30 Mins.; Thurs., 8 p.m.
Sustaining
ABC, from Hollywood

This low-budgeted, Bill Brody package, which is slated to move into the 9:30 p.m. Thursday night slot in a few weeks as part of the "drama night" in the net's new programming concept, is a notch above the run-of-the-mill, hard-boiled private eye type of show.

Qualities which distinguished it from the ordinary are a slick scripting job by Fred Eggers and Tom Hubbard and the soft-spoken underplaying of Steve Brodie. The Eggers-Hubbard script on initialer had matter-of-fact quality and some sharp dialog that struck of reality. And Brodie's approach to the role was a pleasant surprise.

First story had Brodie solving a treble murder in which a friend was involved. It ran the customary gambit of murder and love, but some slick dialog maintained interest. If Eggers and Hubbard can come up with equally good scripts, either maintaining the good dialog or improving on the plot or both, show could catch on. *Chan.*

ter than ever, on the sightless air music being radio's other strong entertainment point.

After each of the three "Caesar" acts, U. S. Steel which deserves praise for its cultural financing and restrained advertising, skipped institutional commercials for an announcement of its television next season; an appeal by Lawrence Langner to support the Shakespeare Foundation of Westport, Conn. (contemplating a summer repertory and national winter tour), and thanks from the Theatre Guild. *Horn.*

SUMMERTIME—ST. LOUIS

With George Jessel, Frank Parker, Marion Marlowe, Ramona Gerhard, Penny Singleton, Julius LaRosa, Lucky Penny Trio, Municipal Theatre mixed chorus; Stan Daugherty Orch
Producer-director: Mark Russell
120 Mins.; Sat., May 30
WESTINGHOUSE
KMOX, St. Louis

This CBS-owned station promoted the biggest bally ever launched for the St. Louis Municipal Theatre Assn., sponsor of alfresco entertainment in the Forest Park playhouse, and a widely diversified program before a live audience in the vast Arena brought before the mike a galaxy of name entertainers that ranged from George Jessel to a studio hillbilly group, with the longhaired stuff mingled with the mountain ditties.

Jessel, who doubled as emcee, was in fine fettle, and not only socked over some fresh gags and chatter but also scored solidly with his interplay of Al Jolson and Eddie Cantor.

After the audience was warmed up the mixed chorus teed off with "There's No Business Like Show Business," and then Jessel started the fast tempo that was maintained throughout by introducing Frank Parker, who socked over "Because," "I'll Take You Home Again Kathleen" and "Sorrento."

Orch acquit itself with eclat and chipped in with "Dixie" and "South Rampart Street Blues" before Marion Marlowe, a former native, scored solidly with "Love Is Where You Find It," "Hello, Young Lovers," and "Granada," and then with Parker duetted "One Night of Love" and "I've Told Every Little Star."

The hillbilly trio, with the gal a standup, was in the next slot and were followed by Ramona Gerhard whose interplay of Gershwin's "Rhapsody in Blue" on the 88 with the orch accompaniment was a heavy click. Stan Musial and Red Schoendienst of the St. Louis Cardinals were extra added personalities and they tossed autographed baseballs to the chair warmers. Penny Singleton's first contrivance was "Is It True What They Say About Dixie" and then a medley of "Carolina" and "Mississippi," "Alabama" and "Deep in the Heart of Texas," all registering.

Julius LaRosa, another of Arthur Godfrey's group, in the next slot whammed over "My Lady Loves to Dance," "I Believe" and "Anywhere I Wander." Back for their second stint, Parker, scored with "One Alone" and Miss Marlowe ditto for "I'll See You Again" and LaRosa with "Close as Pages in a Book." Another Parker-Marlowe duet, "Tea for Two" also scored.

Session wound up with the chorus, with an assist from the tooters, warbling the nostalgic "Meet Me in St. Louis" and the audience joining. The commercials were pleasingly brief. KMOX imported George Fisher and Bob Sutton from L. A. and Bill Shepherd from Indianapolis to supervise the production. *Sahu.*

CITY OF TIMES SQUARE

With Vincent Lopez, guests; announcer, Art Fleming
Producer-director: Fred Duerk
30 Mins.; Wed., 8:30 p.m.
Sustaining
ABC, from N.Y.

A regular at the Grill Room of the Hotel Taft, N.Y., since the early '40s, bandleader Vincent Lopez is now doing a weekly half-hour show from that spot over ABC. Program's format has Lopez interviewing guests from New York's Times Square area and fronting his orch in various musical selections. Whether show can sustain interest will depend primarily on the calibre of interviewees brought before the mike. Those appearing on the airtel don't necessarily fall into the celebrity class and therefore quality of gab offered will determine program's strength.

Lopez, as the mythical mayor of the "City of Times Square," chats with various individuals familiar to that district such as newsstand operators, restaurant owners and show biz figures. On opener, Wednesday (3) bandleader interviewed Taft manager Alfred Lewis, a 50th St. newsy, the owner and operator of the Rismont, a restaurant near the Capitol Theatre. Cinema Productions exec Lester B. Isaac and others. Show's running time was also spotted with instrumentals on "Give My Regards to Broadway," "Nola" and "There's No Business Like Show Business." "Where Is Your Heart?" and "How Do You Speak to an Angel?" were given vocal treatment.

Overall impact-of-preem broadcast was weak in that there was little of an informative nature offered by guests. However, the Taft, Rismont and Cinema drew healthy plugs. *Jess.*

TV RESHAPES COMIC PATTERN

TV 'Bigger Boost to Opera Than Met Itself'; New Public Developing

Television is the greatest medium for opera ever invented, even more than the opera house itself, according to John Gutman. Assistant manager of the Met Opera, Gutman was scripter and unofficial producer on the Met production of "Fledermaus" and "Boheme" (in English) on CBS-TV's "OmniBus" this season, as well as translator of the two-part "Rosenkavalier" presented by NBC-TV this year.

Video is developing an entirely new public for opera, says Gutman. With use of librettos in English, opera now becomes a story with music, for a particularly exciting event. The mikes pick up the singing so that a story is intelligible, as against the dialog in an opera house generally drowned out by the orchestra. The annoyance or humiliation felt by people listening at the theatre or on the air to an opera in a foreign tongue is done away with by TV versions in English, Gutman adds.

To the average TV audience, he says, almost any opera (even "Traviata" or "Boheme") is unfamiliar. Therefore, the great virtue of tele for opera is that one can do unknown works on TV, works that it wouldn't pay to do in the opera house because of the limited b.o. draw. An example is Stravinsky's "Rake's Progress," which cost the Met 75¢ to stage this season; got only five performances, and will be done perhaps three times next season, and no more. The Met can't amortize \$15,000 a performance on "Rake's," but TV could handle it. And probably by shortening it, enhance its appeal.

Both NBC and the Met should commission new opera works for TV, says Gutman. The Met, which has a relatively limited repertoire at its opera house because of the expenses involved in production, would like to enlarge its rep in TV, says Gutman. In fact, it should do works on TV that aren't in its opera house repertoire, in order not to compete with itself. (He thinks that this winter's TV "Fledermaus" hurt the subsequent box-office sale at the Met).

Gutman would like to see contemporary works done on TV, such as an "Emperor Jones." But new works would like TV budgets too much, he's afraid, due to increased costs of artists and orchestra rehearsals, translations, etc.

Gutman sails to Europe Saturday (13), for a seven-week trip, to be back early in August. Met's plans for TV next season are still hazy, with no sponsor found yet.

Clifford's Shift Stirrs Speculation

John M. Clifford, RCA Victor personnel director, has been appointed NBC personnel veep, a new title. Job, which includes labor relations, has been upped in importance over similar position held by Ernest de la Ossa, who was promoted from NBC personnel director to station manager of the N. Y. flagship stations, WNBC and WNET.

Possible jurisdictional clash on labor affairs is seen in Clifford's new spot. Joseph McDonald, NBC treasurer, has been handling the net's labor problems. In the shuffle, McDonald gets an assistant treasurer, George D. Matson, tapped from operations analyst.

De la Ossa's promotion is by way of clearing the decks for Ted Cott, NBC veep and general manager of the local stations, to move more fully into the o & o setup as deputy to Charles R. Denny, o & o veepee.

Kean Sis' TV Series

NBC-TV is prepping a pilot film of a Betty and Jane Kean program, with the nitery sister act reportedly trying a situation comedy format.

Show may debut in the fall.

CIO Buys ABC News

CIO which has set aside a budget of \$700,000 for radio and TV programs, set the machinery in motion this week with a verbal order with ABC radio for a 15-minute newscast on a cross-the-board basis.

Details are still to be worked out, but understood the union would like to use either Martin Agronsky or Quentin Reynolds. Still in doubt is the time, CIO wants either 6:30 or 6:45 p.m., which is in station option time.

Frieda Hennock's 'Educ'l TV Here To Stay,' KUHT Bows

Houston, June 9.

Educational TV is here to stay, and there is "no deadline" on reservations of channels for non-commercial outlets, FCC Commissioner Frieda Hennock said here last night at formal dedication of KUHT, first educational station to get on the air.

In view of rapid progress made by educational TV in the past year, in which 47 applications have been filed, opportunity presented to education to make "substantial use" of TV is going to remain "intact," Miss Hennock asserted. "It is not going to be extinguished this year," she added, "nor in any foreseeable future year. Certainly not, if I—for one—have anything to do about it."

With launching of KUHT by U. of Houston, Miss Hennock declared, "begins the practical realization of the tremendous benefits that TV holds out to education. With TV, the walls of the classroom disappear; every set within viewing range of the signal is a potential classroom. With it, the finest teachers, doctors and artists may be brought right into the school or home."

'Jamie' (Out of 'Album') Goes to ABC-TV Post With Duffy-Mott Coin

ABC-TV, still flushed with its rash of sales for the fall two weeks ago, last week came up with still another major coup. Web sold its first network-owned and created package since the UPT merger, "Jamie," to Duffy-Mott on an alternate-week basis. Web has still to pact a sponsor for the second week, but there's an outside chance Duffy-Mott will take the show on every week.

Sale has a number of implications. First it adds Brandon de Wilde to the growing list of ABC talent. De Wilde appeared in "Jamie" on the third of the "ABC Album" Sunday night tele-series, and the package was sold on the basis that he would star in the situation-comedy series.

Second, it marks the first "Album" property to be sold. "Album," currently sponsored by Plymouth, has created with the intention of showcasing properties for development into fullscale series in the fall, provided sponsors could be found. Sale carries an \$18,000 weekly production nut.

Program starts Sept. 14 in the Monday, 7:30 p. m. slot. Previously occupying the time was "Hollywood Screen Test," which has gone off for the summer with its fall future still undetermined by Ironite.

TAKES MORE THAN STANDUP ROUTINE

A new breed of comedian, shaped by the pressing needs of television, is in the ascendance. He (or she) is the comedy actor, one whose forte is skilled and versatile acting with tongue in or out of cheek.

Prime examples of the group, which has been around before tele but without the present acclaim and stature, are Sid Caesar and Imogene Coca of "Your Show of Shows" (with supporting players Carl Reiner and Howard Morris as comers), Jackie Gleason and his major assist, Art Carney, and Red Buttons.

At best, members of this group provide a wide assortment of comedy character roles in a variety of sketches. They are, in effect, character actors in a comedy repertory, a formula that seems best to alleviate the sameness that is the bane of television.

Alan Young, who tried situation comedy for a while, has returned to the group (he was one of the first) by restoring the two-sketch format to his half-hour show. Ben Blue and Donald O'Connor are on the edges of the circle, with their Chaplinesque pantomiming in sketches. Larry Storch is a newcomer to the group. He will do sketch characterizations when he replaces Gleason for the summer. Joel Gray, newly signed by ABC, may try the same format.

Trend to comedy repertory does not mean, of course, that other formats are passe.

Personality—Plus

On the wane, however, is the old socko personality who stands up before an audience and trades gags for laughs. That was the Milton Berle method, and he's now changed to situation comedy. Bob Hope, Jimmy Durante, Martha Raye and Martin & Lewis are still comedians who rely mainly on their personalities, but all of them are doing more and more sketch work on their tele shows. Ray Bolger will try the personality approach on his new ABC-TV show in the fall.

With Lucille Ball the No. 1 rated comedienne with "I Love Lucy," the situation comedy still holds strong as mass comic entertainment. Those who are employing this approach include Jack Benny in the public character he has created, Wally Cox, William Bendix, Dennis Day, Bob Cummings, Burns and Allen, Eve Arden and Joan Davis. Moreover, Danny Thomas and Paul Hartman will be taking this tack in their new ABC-TV fall shows.

It's pointed out, however, that situation comedy provides for only one characterization rather than many, and that for a new comedian looking forward to a long tele life the comedy repertory is a better pitch. Situation comedy tends to put all the yocks into one script basket, whereas repertory provides diversity.

Comics Turn to Quiz

With monolog on the television wane, those who are not primarily actors and don't fit snugly into make-believe roles are turning to the quiz format and finding a lot of loot and laughs there. Groucho Marx is the outstanding example. Others include Herb Shriner ("Two For The Money"); Fred Allen, (Continued on page 57)

CBS-TV MULLS DEAL WITH KEN ENGLUND

Film scripter Ken Englund is mulling an offer from CBS-TV to join the network as a producer-director-writer. Web and Englund, who just completed a script for Proctor & Gamble's upcoming Loretta Young vidpix series, "Letter to Loretta," are still in negotiation.

Script, incidentally, is an original titled "Kid Stuff," which will probably be used as the second film in the series, which starts in August on NBC-TV.

K&E's Bill Lewis Sez 'Fee TV' May Be Cure-All for Client Woes

Molly's New 'Jake'

Robert H. Harris, vet of stage and tele, will be the new Jake on "The Goldbergs" when the show returns as an NBC-TV summer replacement for the Dennis Day Show Friday, July 3-18 to 8:30 p.m.

He will be the third tele husband of Molly Goldberg (Gertrude Berg), with Philip Loeb being replaced by Harold Stone. Show has been off the air this season, with Mrs. Berg and some of her regulars (but not Jake) making occasional appearances with Milton Berle.

New Formula On Ratings Launched By Station Reps

With feeling widespread that current techniques for projecting ratings to outlying counties and towns are inadequate, Station Representatives Assn. has released details of a new formula for arriving at such ratings. Formula, which operates on the theory that percent of a station's listening audience in the entire coverage area is equal to that in the rating area, was worked out by an SRA committee in consultation with Nielsen and Standard Audit-Measurement Bureau.

New formula is arrived at by dividing the station's total weekly audience by the per cent penetration in the rating area. This gives the base for projected ratings, which, multiplied by the rating in the rating area, would give total audience for the specific show in the entire coverage area. The base is a constant for each station, but it must be calculated separately for day and night.

Warning that the formula has its disadvantages in that it assumes the station has the same listening pattern, outside the rating area as inside and also that listening patterns are assumed to be the same throughout the day, the SRA committee nevertheless declared that the new system "comes closer to reality than any of the other methods currently being used."

Citing the disadvantages of the other systems in use, committee points out (1) the 50% cutoff method, whereby all counties with less than 50% penetration are not considered in projecting ratings, is arbitrary and unrealistic, and (Continued on page 56)

'Luigi,' 'Family' Get CBS-TV Heave; Set 2 N.Y.-Originating Shows

Two CBS-TV Hollywood originations are being dropped, with New York programs going in. Tomorrow (Thurs.), "Take a Guess," panel quiz show from N. Y., is replacing the quietly axed, sponsored "Life With Luigi" in the 8 p. m. spot. Both are not packages, with "Luigi" a casualty in the CBS plan to translate its radio situation comedies to tele. "Guess" has John K. M. McCaffery as emcee, and Dorothy Hart, Margaret Lindsay, John Crawford and Ernie Kovacs as panelists.

After the broadcast of June 13, the cross-the-board morning "There's One In Every Family" is getting the heave. Following week it will be replaced by "Hi-Boy-That" from Monday through Friday. No sponsor yet for the new audience-participation show ("Family" was co-oped).

Pay-as-you-see-TV is envisioned as the "one salvation" of advertisers at a time when video costs are "now getting far too much out of hand," by William Lewis, prez of the Kenyon & Eckhardt agency, N. Y.

Lewis, whose agency now gets \$15,000,000 annual billings from its radio-TV national and regional clients, including Ducommun-Mercurey, Amazo, Hudnut, Mennen, Wesson Oil, National Brewing and Pepperidge Farms, is definitely sold on fee-TV. He sees the time when blue-chip advertisers will either get a rebate from use of cashbox TV, or else telecasters will derive enough circulation income from it so that they won't have to boost prices any higher for advertisers.

"I think the skeptics are off base when they contend viewers won't pay extra money for TV entertainment they want," Lewis said this week in an interview. "Who wouldn't pay 25 or 50 cents to watch a Dodgers game at home, comfortable with a glass of beer in hand? I was foolish enough to get a so-called \$30 'trig-side' seat for the Sugar Ray Robinson-Joe Maxon fight in sweltering heat last summer. My suit was ruined with perspiration. I'm sure millions, like myself, would have been perfectly content to pay \$1 and over to witness the event on home TV."

As an example of the need for fee-TV, Lewis cited his agency's handling of the Ford Motor Co.'s two-hour 50th anniversary program on both CBS-TV and NBC-TV next Monday (14). He pointed out that the bankroller will be picking up a total of \$200,000 tab for the one-shot extravaganza of America's history. It will be produced by Ireland Hayward, will include film clips from the major film studios, and will feature such celebs as Ethel Merman, Mary Martin, Oscar Hammerstein 2d, Howard Lindsay, Dorothy Stickney, Wally Cox, Lucille Ball, Edward R. Murrow, Marian Anderson, puppet star Ollie, and Ames "n" Andy Greenman, Gordon & Charles Correll.

Although a knee-capper will be (Continued on page 54)

All Webs Jockey For U.S. Steel Biz

Sealed bids on time availability are being submitted this week to U. S. Steel by the NBC, ABC and CBS tele networks in an effort to acquire the airing of the projected "U. S. Steel Theatre," long long alternate week tele dramatic program to be produced under Theresa Helburn-Lavence-Langer Theatre Guild auspices. Show is set to preem in the fall.

It's understood that CBS is offering the 4 to 5 p. m. Sunday time preceding "OmniBus," with NBC pitching 5 to 6 p. m. times opposite "OmniBus," but following the back-to-back "Kukla, Fran and Ollie" and children's "OmniBus" show.

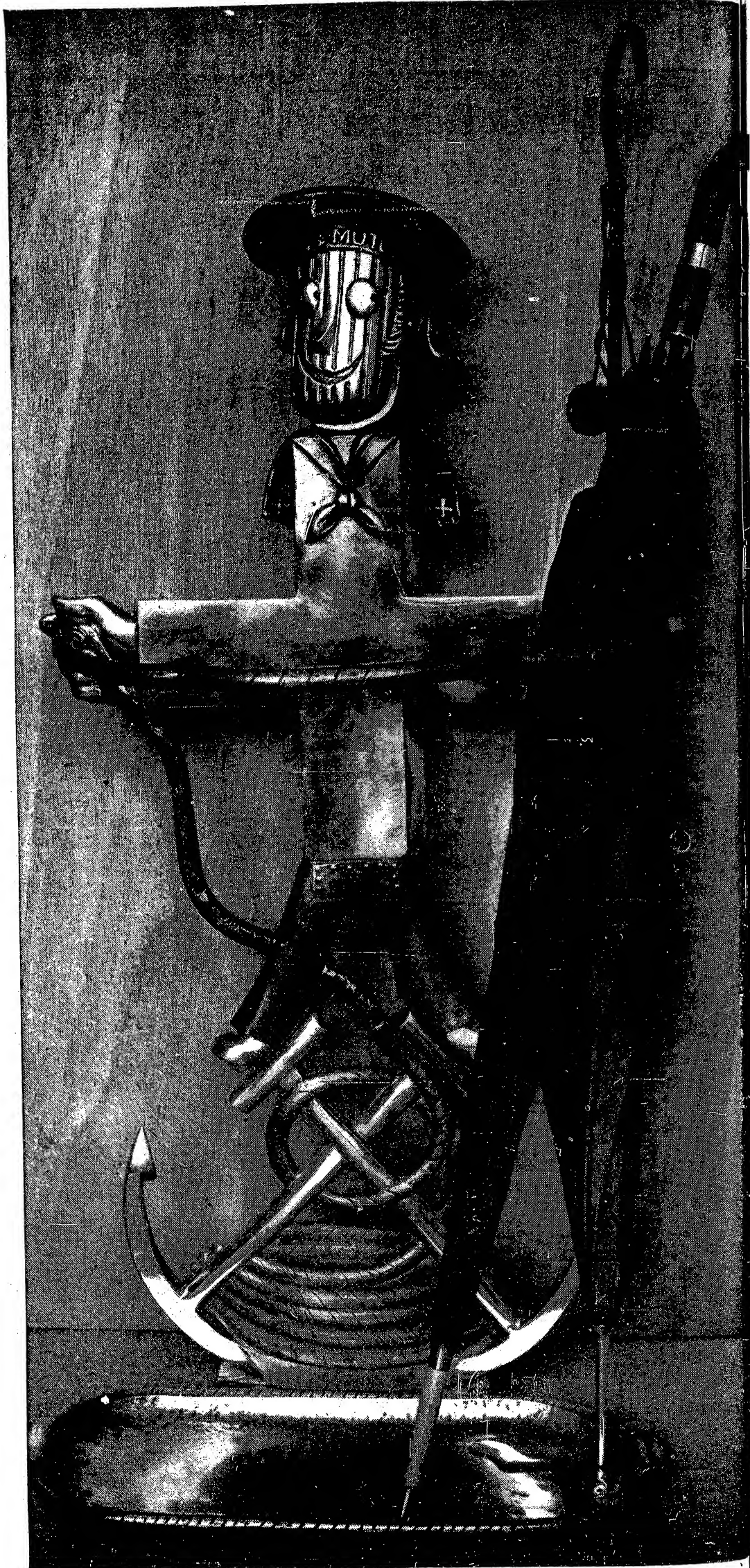
ABC is in best bargaining position of all, in effect telling the steel firm "to take your pick."

PM BUYS 'PENTAGON' AS 'MARGIE' TV SUB

CBS-TV package, originally titled "Corridor D, Pentagon," has been sold as a Philip Morris summer replacement for "My Little Margie," beginning Aug. 6. Title now awaiting Army clearance is "Pentagon Confidential."

Described by some who have seen it as a "poor man's Dragnet," program deals in actual cases (fictionalized) handled by the Army's Criminal Investigation Division. William Dozier is executive producer, Alex March the producer, and John Peyser and Allen Reisner the directors.

whatever



the weather

Despite the frequent forecast of heavy weather, clear skies continue to prevail for radio advertisers—*especially those using Mutual*. After all, we've got 560 stations... and 413 of them keep our clients basking in the backyard of *Non-TV America*. (This, as you must know by now, is the 45-state market of 16,000,000 radio-only homes, where listeners prefer Mutual by 2 to 1.)

But *whatever* the weather in time to come, our unique radio dominance beyond reach of TV is only *one* umbrella in the PLUS stand. For the sure protection of anybody who wants to keep on doing business with the most people at the least cost, we've also got a patented, torrent-proof device for use in covering *TV-America* too.

Mutual alone applies a new, 50% discount to evening time costs for all affiliates in TV markets—and the same evening discount will apply in the future to all our stations within range of new TV towers, six months after telecasting begins.

Nowhere else in all advertising can you find all-weather insurance to match Mutual's.

So—whatever *your* barometer reading—the one place to keep your sales-powder dry is right here.



MUTUAL
the PLUS network
of 560 affiliates

SATURDAY NIGHT REVUE
With Hoagy Carmichael, Gordon Jenkins, Jackie Kannon, Helen Halpin, George Gobel, Timmie Rogers, Patsy O'Connor, McQuig Twins, Sunny Gale, Bob Craig, Sal Sawyer, announcer.
Producer: Sid Bigelow.
Director: Sidney Miller.
Musical Director: Jerry Fielding.
Writers: Sid Kuller, Sidney Miller, Phil Shuken, Stan Davis, Elton Packard, Ken Hitzins.
30 Mins.; Sat., 9 p.m.
Participating
NBC-TV, from Hollywood

"Saturday Night Revue" is a lightweight replacement for the vacationing "Your Show of Shows." The idea of showcasing new talent on this summer series is okay, but the kickoff show (6) failed to get off the ground. The 90-minute session sagged under the weight of mediocre scripting, trite sketches and a truckload of commercials. The plugs for the four regular sponsors—Benrus watches, Griffin polish, Bendix and the SOS Co.—were plentiful enough. With the addition of the multiple station break spots, it was too much.

The right exploitation of Hoagy Carmichael's talents would right off give this series a big lift. On the opener, Carmichael was part emcee, part raconteur and part singer but he was virtually lost in the shuffle of other and lesser performers. Carmichael did only a couple of brief comedy numbers and they were solid. For the rest, he was wasted on song fragments and in one weak romantic sketch set in a waterfront dive with Carmichael playing Cupid.

In the lead comedy spots, Jackie Kannon and Helen Halpin are promising. Kannon shapes up as a versatile comic who can sing, mug and mime along with handling standard gag material. He scored strongly in a tobacco-attention skit, even though this is one of the oldest routines in show business.

Halpin also had some bright spots. She's in the frantic Martha Raye genre of comedienne with a wide streak of slapstick. Miss Halpin works a bit too hard on her cut-ups but she shows a definite laugh-making potential. Unfortunately, her major hit was framed in a silly sketch based on a scientific experiment to compress time.

Another comic, George Gobel, provided one of the high spots with a story about his lost howling ball. Gobel worked with deceptive casualness but his lines were sharp and his timing was flawless. Timmie Rogers came on and off at double speed, registering only mildly with his jive talk and vocalizing.

Patsy O'Connor, niece of Donald O'Connor who walked her on; was given a major role as songstress and she projected a flock of numbers in competent style, along with doing a dramatic bit in the waterfront playlet. Sunny Gale also was on hand for a couple of tunes unaided by any production trappings while Bob Craig and the McQuig Twins were spotted with the Gordon Jenkins orch in other musical numbers, also not marked by any imaginative staging ideas.

The show shifted haphazardly between a nitery setting and a studio apartment where the guest artists bustled in on the guestel. The latter idea could be expanded to give this show a more intimate and less pretentious flavor, in keeping with the talent roster. *Herm.*

FATHER WILKES
With Les Alexander
Producer: Brent Guntz
30 Mins.; Sun., 6:30 p.m.
WBAL-TV, Baltimore

WBAL-TV finalized its Father Wilkes series last Sunday (7) but local station could profit by finding a permanent berth for this one. Rector of local Grace and St. Peter's Episcopal Church was showcased at a late evening weekday hour but recently switched to a Sabbath evening spot. Show is ideally suited to Sunday programming and rates serious consideration for wider consumption than the local picture allows.

The rector projects a strong personality, eschewing the theatricality purveyed by Bishop Sheen. Father Wilkes has a deep, rich voice which he uses knowingly. Four letters on show caught provided springboard for his comments that revolved around domestic issues. Happy combination of sharp sense of humor and plenty of savvy of human nature made his comments worthwhile listening. Letter attacking church and churchgoing as a "racket" particularly was answered with pungent, effective use of language.

Shot of hands writing as each letter was read tended to be monotonous though camera work throughout was sufficiently varied. Set of rector's study was attractive. Les Alexander handled letter reading in usual clerical style.

Burns

SCOTT MUSIC HALL
With Robert Russell Bennett, emcee; Oscar Hammerstein 2d, Rise Stevens, Danny Daniels, William Warfield and Leontyne Price, others
Writer: Robert Simon
Producer: Karl Kuhl
Director: Buzz Kulik
30 Mins.; Wed., 8:30 p.m.
SCOTT PAPER CO.
NBC-TV, from New York
(J. Walter Thompson)

With Patti Page vacationing from her regular alternate-week Wednesday night slot on NBC-TV, Scott Paper Co. has installed this new musical show built around composer-arranger-conductor Robert Russell Bennett. Apparently no expense was spared in whipping together last Wednesday's (3) initial entry, designed as something in the nature of a tryout for Scott's TV expansion next season, when it plans to take over the Wednesday 8:30 to 9 p.m. period every week, now that duPont is vacating as the alternate week client.

With Bennett hosting and conducting the musical melange, with such topflight artists as Rise Stevens, William Warfield and Leontyne Price, dancer Danny Daniels and Oscar Hammerstein 2d on hand as supplementary attractions, and with some lavish productional accoutrements bespeaking the heavy coin investiture, the special "Music Hall" "off-the-tube audition" had a pre-performance potential of creating a zing and lustre to the TV musical-variety sweepstakes. But as it played, it added up to a so-so mid-evening fillip that, at its best, represented a carbonizing of the "Hit Parade" technique of visual vignettes to illustrate tunes, and a suggestion of the "Robert Russell Bennett Story" (a la Sullivan's "Toast of the Town" biog treatment).

Perhaps the major mistake was in attempting to endow Bennett with host-emcee capacities, for these added up to some trying moments. (For that matter, even the appearance of Hammerstein to reminisce on past Broadway musicals which Bennett orchestrated—arranged only served to heighten the ill-at-ease moments and slow down the musical continuity). Certainly, there was a sufficient wealth of talent and an abundance of the Bennett folio to convert the format into a sock "Robert Russell Bennett Story" which would have allowed the standout arrangements—orchestrations (as well as some interesting and more believable podium shots) to speak for him.

Instead, last week's "Music Hall" was pretty much of a hodge-podge, albeit an expensive one, with some good and fair-to-middlin' moments. Highlight was the duetting of "Bess You Is My Woman Now" ("Porgy and Bess") by Leontyne Price, who sings Bess in the current Broadway production, and her husband, William Warfield (ex-Porgy of the legit).

Miss Stevens was attractive in her soloing of "The Song Is You" from the Jerome Kern-Hammerstein "Music In The Air" musical (which Bennett arranged), although the extravagant background seemed superfluous.

The Hammerstein appearance inspired the capsule production numbers built around the lyricist's collaboration with Kern on "Who I Sigmund Romberg on 'When I Grow Too Old' and Richard Rodgers on 'Oklahoma' (in all of which the fine Bennett hand was in evidence), and for the opening Bennett gave a visual GI treatment to the "No Other Love" tune from "Me and Juliet" which he originally arranged for the NBC Orchestra as background for the Rodgers-composed "Victory At Sea" TV series.

Danny Daniels hoofed to a Bennett-tempoed "Captain Jinks and the Illuse Marines" musical saga which could have been enhanced with more interesting choreography. *Rose.*

CHICAGO COMMENTS

With Tom Duggan, Scotty Scott, John Weigel, announcer; guests
Producer-director: Dan Shuffman
50 Mins.; Tues., 11:10 p.m.
Participating
WBKB, Chicago

"Chicago Comments" takes gar-rulous Tom Duggan far afield of his usual sphere of commentary on sports. Comments in this instance consist of one man's opinions on such widely diversified subjects as Illinois Racing Board members who have their own horses in competition at Chi tracks, to the prevalence of homos at a near North-side beach.

Duggan, however, seems equally at ease kicking around the latter subject as he does on the more familiar ground of sports. In his own words, "I have opinions on subjects I've never even heard of." Mala Powers and Chill Wills, in town for p.a.'s in connection with (Continued on page 57)

THE MARCH OF MEDICINE
With Ben Grauer, narrator, others
Producer: Ad Schneider
Director: Charles Christensen
Writer: Ben Kagan
30 Mins.; Thurs., 8:30 p.m.
SMITH, KLINE & FRENCH
NBC-TV, from N. Y.

The marvel of medicine, presented with authenticity rather than sensationalism, remains a gold lode of TV drama still waiting to be tapped, and Smith, Kline & French Laboratories of Philadelphia is to be congratulated for its pioneering in this uncharted field. On its first "March of Medicine" show from Chicago last June, it telecast for the first time scenes of a live surgical operation. Last December, from Denver, it telecast the Caesarian birth of a child along with vignettes from a mental hospital.

It culminated its efforts in New York last Thursday (4), when director Charles Christensen and producer Ad Schneider presented a fascinating, sharply knit series of medical achievements of the year as selected by the American Medical Assn. Since he was dealing almost entirely with medicos as performers, a group averse to the emotionalism of show business, scripter Ben Kagan merited high praise for his judicious balance of fact and drama.

It was a case where a visual device almost stole the entire show. The half-hour stanza began and ended with a patient's actual heart-beat as filmed on an electric cardiograph machine. Viewers saw white bullets of light darting across a dark screen, accompanied by a tom-tom rhythm of the heart. As a symbol of human life, it had more socko impact than the Intros of most commercial stanzas.

Ben Grauer, as narrator, was in top professional form as he introduced, and made meaningful to the average layman, scientific highlights from the 102d annual convention of the AMA. Dr. John H. Gibbon of Jefferson Medical College, Philadelphia, demonstrated one invention, an intricate machine that for the first time in medical history is capable of taking over the functions of a human being's heart and lungs. A filmed shot then revealed the patient, a young girl who'd had a hole between the right and left side of her heart. Under surgery, the machine for 26 minutes did her breathing and pumped her blood; eight days later, her heart murmur of 18 years had vanished.

Defense Mobilization Director Dr. George Donald Cummings gave a restrained demonstration of the need for blood, which produces the new serum called gamma globulin, designed to combat paralytic polio. Most arresting, though, was a reprise of the surgery at U. of Illinois Medical College which last December split asunder the skull-joint of medicos, headed by Dr. Eric Oldberg, used dolls live rather than films of the infants, to explain the precise problems they encountered when attempting the unparalleled operation. Although viewers already knew the outcome, tension mounted as the neurosurgeons once again dispassionately reached the climactic point where they discovered the twins shared the same set of vessels for draining the blood away from the brain, and the decision had to be made to sacrifice Roger Lee. A shot of Roger Lee was shown, the top of his fleshless skull covered with a hat, but for all of his 20 operations, the surviving youngster still looked playfully alive.

A report that Smith, Kline & French is planning to bankroll "March of Medicine" on a monthly network basis next fall is promising news. People are certainly interested in discoveries that can help sustain their health, and if the venerable Philly pharmaceutical firm can sponsor a series with as much imagination as it did this one, it may well have a winner on its hands. *Rask.*

QUICK TRICK

Producer: Gene Hennessey
5 Mins.; Mon., 5:55 p.m.
AMERICAN-MAIZE
WOR-TV, N. Y.

(Kenyon & Eckhardt)
"Quick Trick" is a five-minute filler that rates as little more than an elongated commercial. Show deviates from selling spiel only briefly to show viewers, as the title implies, a quick trick they themselves can perform with ease. It's geared for juve viewers, both in plug content and in the simple stunt offered.

Use of sleight-of-hand in making a box disappear from under two napkins was demonstrated on initial program Monday (8). Tricks are executed by a gal who performs under the monicker of Heidi. *Jess.*

New Acts (TV)

PRES. EISENHOWER & CABINET (5)

With George M. Humphrey, Ezra T. Benson, Atty. Gen. Herbert Brownell, Jr., Mrs. Oveta Hobby.
30 Mins.; Wed., 9:30 p. m. (3)
Washington. All Webs.

Another "first" on TV last week—when for the first time a U. S. President discussed affairs of state with Cabinet members on a tele program—proved to be an oddly interesting show. Wednesday night's (3) special ailer, which all networks carried, and which brought Ike and four Cabinet officers into one's home in a session marked by informality, without notes or set speeches, had a peculiar sort of superficial effectiveness. The officials spoke simply and earnestly; Ike was the epitome of the common man raised to an exalted position of trying responsibility. Mrs. Oveta Hobby (Sec. of Health, Education and Welfare), lent plenty of glamour. Others were Sec. of Treasury George M. Humphrey, Sec. of Agriculture Ezra T. Benson, and Atty. Gen. Herbert Brownell, Jr. It made for an intriguing half-hour—although for the wrong reasons.

Whether it reassured the anxious, adult general public is something else again. This five-way fireside chat had been prepared carefully to capture an extemporaneous quality, but the preparations proved too slick. CBS producer William Wood's efforts, aided by a BBD&O crew, shone through too patently; it was obviously too planned to be convincing. For all the crew's efforts, and Ike's previous TV appearances, he was evidently quite nervous, shifting positions, playing with his glasses, smoothing his desk, or scratching his hand. He tried too hard to be chatty and informal. Although his speech was smoother than at other times, there were halts and slips. The studied colloquial speech, the eager-breaking in with capsule confirmations of what the others said, weren't natural. By contrast, the Cabinet members—more poised and at ease, more cultivated in speech—were more effective.

The session dwelt with platitudes and on generalities as often as it dealt with more pertinent observations. Instead of discussing one or two matters of prime concern, the program covered 100 subjects, so fast that there was little conclusion or assurance on any. For almost each subject there was a chart—shown so briefly, and with so little discussion, as to take on the quality of a child's game. All in all, it wasn't a very reassuring spectacle, though it forcefully demonstrated how television is reshaping thinking on a White House level in terms of levelling with the public. *Bron.*

LADIES CHOICE

With Johnny Dugan, guests
Producer: Wilbur Stark, Jerry Layton, Ed Sobol
Director: John Lyman
Writer: Cal Howard
30 Mins.; Mon.-thru-Fri., 4:30 p.m.
Sustaining
NBC-TV, from Hollywood

Here's one talent show where the guest talent is better than the program's regulars. NBC-TV has slotted this in place of the second half-hour of the hiatusing "Kate Smith Show," and, despite some fair guest artists, it's not a very satisfactory substitute.

Program, styled somewhat after Arthur Godfrey's "Talent Scouts," is angled at the ladies in that only distaffers can bring on talent (although the talent itself is of either sex). Emcee Johnny Dugan interviews the ladies, then lets the acts perform. In between are a telephone contest (a la "Pot of Gold" and "Stop the Music") with a spinning picture to be identified, and a guest "grandmother of the day."

Latter seems to serve no purpose except to receive a bouquet and give Dugan the opportunity to sing, something he ought to do less of. Quality of his voice isn't bad, but he's obviously in need of some training in all phases of delivery.

Redeeming factor in this hodge-podge was the calibre of the guest acts themselves on the preem. They consisted of a fair soprano, an excellent pianist-thruster and pop vocalist Champ Butler. If show can maintain the quality of its performers, it ought to be able to work out some of the other kinks.

Talent scouts, incidentally, are supposed to be from all over the nation, and TWA got a big plug for flying them in expense-free, but two of the three scouts were residents of California. *Chan.*

TASTE TIME

With Susan Kaye, Eileen Flynn
30 Mins.; Mon.-thru-Fri., 1 p.m.
Participating
WRGB-TV, Schenectady

A new twist to recipe-cooking program has been imparted with the substitution of Susan Kaye as the conductor and the addition of Eileen Flynn as a perky assistant and product plugger. Aim apparently is to give the half-hour a lighter, breezier facet, while the solid front of food preparation is maintained. Voice monotony is likewise broken on the commercials. The all-over result is reasonably successful.

Mrs. Kaye, who also handles a morning "Cooking School," obviously is a culinary authority. She prepares a wide variety of dishes, cooking or baking many of them on an electric range in the studio's attractive kitchen. Her how-to-set-up and how-to-do are sure—even on such things as making bread.

Mrs. Kaye displays a pretty sound memory for recipes, too. She speaks quietly; displays a likeable personality. More flexibility and less dryness of tone would be desirable. *Jaco.*

THE PORT IS MY STORY

With Bill Leonard, Tom Menkel
Producer-Director: Frank Harms
Writers: Menkel, John Conner
15 Mins.; Sat., 10:30 a.m.
Sustaining
WCBS-TV, N. Y.

In cooperation with the Port of N. Y. Authority, WCBS-TV is presenting a series telling how the Port of N. Y. operates. Judging by the first segment, it should provide click viewing.

Preem showing had Bill Leonard narrating the work of the Sandy Hook pilots, who guide the big ships in and out of N. Y. harbor. Film clips showed Capt. Carl Huus, one of the harbor pilots, boarding the SS United States as she left for a voyage to Europe and taking charge as she steamed down the Hudson and Upper and Lower Bays. Another filmed sequence showed him leaving the ship off Sandy Hook and the Ambrose Light to board one of the two pilot ships always on duty off the port.

Leonard's narration was crisp and informative. Film clips were excellent, pictorially and technically, telling the story with directness and offering some excellent views of the ships and the harbor. As long as producer-director-packager Frank Harms can keep the subject matter of this documentary series as interesting as that of the first program, he should be able to collect a faithful following. *Chan.*

CANDID CAMERA

With Allen Funt, Jerry Lester
Producer: Funt
30 Mins.; Tues., 9:30 p.m.
HAZEL BISHOP
NBC-TV, from New York
(Raymond Specter)

Allen Funt reopened his "Candid Camera" shutters last Tuesday (2) for a new swing through the NBC-TV lanes. Funt has doctored up his original "Camera" format with the addition of comic Jerry Lester as show's host. Other departure is playing the film bits to a studio aud. Neither change does much for the show.

Lester is an okay tele clown but he doesn't fit into "Camera's" pattern. He gets little to do except for some brief patter spiels before each sequence and gives the impress that he would open up and really let loose if the "Candid Camera" sequences weren't on schedule.

On preem show the decision to play before a studio audience seemed unnecessary. Camera pans into the aud were distracting and the crowd put a pall on the show with its respectful but overly silent response to the filmed sequences.

As fare as the camera bits go, the mixture was as before. Funt caught a Britisher's reaction to a bogus shoplifter, a scene in a maternity ward visitor's room as proud relatives view the new-born, a sequence on a street corner with an assorted number of men attempting to help a lady carry a suitcase that's loaded with bricks, etc. The items ranged from humorous to tiring. *Gros.*

"ABC Skips 'Hoopla' Gets Crowning Glory"
...*Harriet Van Horne,*
World Telegram & Sun

"ABC Wins the Race to Televisify Pictures of Coronation in U. S."
...*V. all Street Journal*

"The real hero of the situation turned out to be ABC-TV."
...*Variety*

"By the cagey construction (for \$6,700 almost its only expense) of its own telephone line TV relay... (ABC) was able to get the earliest actual coverage on the TV air..."
...*Jack O'Brian,*
Journal-American

"Crowns Off to ABC and Two Ex-Reporters."
Jerry Walker,
Editor & Publisher

The crown is most impressive —but it doesn't quite fit

For a week now, some very important people have been saying some very nice things about our coverage of the coronation.

We wouldn't be human if we weren't proud and grateful.

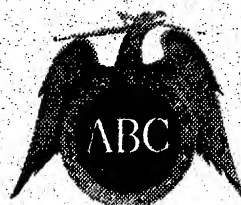
But we feel a little like a man who takes the credit for his wife's cooking.

Actually, the films we showed of this majestic, moving event were the brilliant work of the British Broadcasting Corporation. And it was the speedy delivery of the pictures to Montreal by the Canadian

Broadcasting Corporation that enabled us to get the coronation here so quickly. A very neighborly network, the CBC.

If we can take credit for anything, it's the fact that we brought this nationally important event to America efficiently, effectively and economically. But even that is nothing special. It happens every day at ABC.

All this explains why we think the crown for coronation coverage should stay in England and Canada. It doesn't fit right on our American head.



ABC TELEVISION AND
RADIO NETWORKS
AMERICAN BROADCASTING COMPANY

MY SON JEEP
With Jeffrey Lynn, Martin Huston,
Leona Powers, Ann Sargent,
others
Director: Grey Lockwood
Writers: Walter Black, William
Mendreck
30 Mins., Wed. (3), 9 p.m.
BEACON WAX
NBC-TV, from N.Y.

When "My Son Jeep" went on NBC Radio a couple of months ago with Donald Cook and Martin Huston in the leads, announced intention was to groom it as a TV property. Fortuitous combination of circumstances that forced Kraft to cancel its hour because of President Eisenhower's half-hour program Wednesday (3) night enabled NBC-TV to slip in "Jeep" as a one-shot affair, with a sponsor, yet.

Beacon Wax decided to back the show Wednesday and to use the results as a gauge of whether to sponsor it on a regular basis. It seems a pretty sure bet that Beacon will do so; and if they don't, there are probably a couple of other sponsors knocking on NBC's door.

It's a situation comedy involving a 10-year-old boy and his father, a widowed doctor new to his town. Story was the same as the script of the first radio show; young Huston falls in love with his teacher, tries to get his father to hire her as his receptionist, and when he finds his father can't afford it, goes round collecting unpaid bills and soliciting business in the town's hospital and through a newspaper ad. Complications follow, but it's all settled happily.

Jeffrey Lynn played the doctor in the tele version with an air of warmth and ease. And Huston was cliko as the boy, a study in eagerness, enthusiasm, indifference and all the other attributes of a 10-year-old. Leona Powers was good as the doctor's housekeeper and Ann Sargent impressed as the schoolmarm. Supporting cast was excellent.

Writers Walter Black and William Mendreck have created a believable and warm family group, and for the initialer, furnished a solid script that stayed away from the trite and routine. If they can maintain the quality of the first, they should have a top property on their hands.

Grey Lockwood's direction kept things at a merry pace, and camera work followed it fluidly. Production trappings were good.

Chan.

ASK THE MAN
With Austin Kiplinger, Jack Drees,
Jack Callaghan, guests
Producer-director-writer: Ed
Skotch
30 Mins., Sun., 8:30 p.m.
PACKARD DEALERS OF CHICAGO
WBKB, Chicago
(J. R. Pershall)

News, music, sports and science are the ingredients of "Ask The Man," obviously created to capture the attention of a general audience. News commentator Austin Kiplinger led the parade with a relaxed armchair review of the news followed by a discussion on crime in the Windy City. "How can Chicago get rid of corruption?" was the ambitious subject in question and the few minutes devoted to its exploration seemed hardly adequate for so lofty a topic.

As a concession to pure entertainment, the show spotlights a musically inclined amateur each week who competes for prizes offered periodically as the series progresses. This particular stanza produced a fairly talented baritone who warbled the inevitable "Old Man River."

High point in the proceedings was a scientific lecture on the application of atomic power complete with props by competent Don McMaster, Director of Chi's Museum of Science and Industry.

With White Sox hurler Billy Pierce demonstrating sportscaster Jack Drees described the intricacies of the Pierce brand of tossing a baseball to the accompaniment of organ music that seemed as out-of-place as snowshoes in July.

On the technical side the show was well put together with commercials that were brief and unobtrusive. The close had brief flashes of participants superimposed on credit lines.

Biggest flaw in the whole opus is the tremendous amount of territory which the producer attempts to cover. By limiting the show to fewer topics, "Ask The Man" might easily develop into a neat little package.

Duluth, Great Plains TV Properties collect here. WFTV went on the air Sunday (7) on a regular basis, accompanied by special ceremonies. According to C. G. Alexander, Great Plains general manager, actual extended over a 50-60 mile area. Station is on Channel 32.

Tele Follow-Up Comment

Having entertained the American and world public for 40-odd years, introduced new faces on radio and TV in their step to subsequent stardom, and served as a goodwill ambassador for many of the top humanitarian and cultural causes, it's obvious that Eddie Cantor is more than worth 60 minutes of anyone's time. When it is 3,600 seconds of good show and better showmanship, a looksee is an obligation. And when the proceedings are tied up with the 39th wedding anniversary of Ida and Eddie Cantor, it becomes virtually a "command performance" duty to attend.

For his seasonal blowoff on Colgate's NBC-TV "Comedy Hour" on Sunday (7) Eddie Cantor & Co. knocked themselves out to put on a gay and festive hour. Some of the performers who've been linked with him were on hand to dress the event. Such as George Jessel, a guy who, in the midst of sentimental tributes to Banjorbs, was big enough to put in a self-rib on his multiple marriages. And, of course, Dinah Shore affectionately referred to by Cantor by her legal surname of Montgomery, who brought along her Chariot harmony group, the Notables, plus pianist-arranger, Ticker Freeman, worked over a medley and jostled with the host on new vs. old songs. At finish of the latter segment, the chirper came forth with a real lowdown job on "Dinah."

And then there was another old friend and co-performer of the Chase & Sanborn AM days, Rubenoff & Violin, who and which were in there big with pizzicato and schmaltz in such manner as to hint that tele could bring him back or vice versa (that "Ida" fiddle toast was a humdinger, with Cantor's sprightly singing of the tune making it a double winner). Inserted in this phase of the annal was announcer Jimmy Wallington, excused in service to Cantor only by maestro A. Goodman, who goes back to the "Follies" era with the comic-singer-personality. Wallington and Cantor brought out of the mothballs part of the oldjoke script used on their maiden Chase & Sanborn show 22 years ago this month.

Interesting production treatment attached to a "This Is Your Life" version pitched by Ralph Edwards, starting with the Cantor honeymoon in London and ending with Billy Daniel & Lita Baron and their Flirtatious Five doing a "This Is Your Wife" special segueing from "Anniversary Waltz." The betwixt howler was the succession of girl babies born to the Cantors, depicted via a hospital setting.

The topper by all odds was a filmed sequence purporting to show Cantor and his daughters cavorting in Central Park Zoo which quickly reduced down to a "magnifique soliloquy" involving Cantor and a caged chimp unmercifully harbing each other. The patter, continuity and synchronized antics were exceptional, and Cantor rates a nod for being so daring as to attempt to be on the same stage with a notorious scene stealer, like that champ chimp (unbilled) who did everything but make a chump out of a bedraggled, dressed-out-of-vintage Cantor (Mel Blanc did the chimp).

Part of the session, at the end-term, innings, was made believed at Ciro's, the Coastal cafe complete with boniface Herman Hoyer. Pitched as an anni party, it featured the hotcha adagio of the Boliano Ivanko quartet, current at Ciro's. When they had finished with their terrific tossed salad to wonder how they'd do with Sophie Tucker as the moving object. There must have been at least 30,000,000 individual yocks on that one.

Ida Cantor was in and out with her husband, who kept accusing her of stepping on his laughs, etc. Actually, the star was interfering with her sentences, but the badinage seemed to be in good fun. In the final portion, Jessel started with a serious tribute to the alumnus of New York's east side, but this soon developed into a mock gift presentation which turned out to be a large box containing a small boy whom Mrs. Cantor hugged endearingly. Then Cantor announced the winner of the contest for the best letter on "what my mother means to me," won by a Seattle girl tall-expense trip to Hollywood, with plenty of plugs for the airline, etc. Cantor also announced that Jack Benny, skedged for the show, had taken ill Saturday night. The 39-year-old comedian was booked to coincide with the Cantors' 39 years.

For putting on a high quality show, kudos to exec producer Sam Fuller, producers Ed Sobel and

Robert Masson, TV director Jim Jordan, Jr., and the staging and direction by Manning Ostroff, with writing credits to the latter and Cantor. Another large bow to the Al Goodman orch. Trau.

It was Marguerite Piazza's turn last Sunday (7) to step up and receive "The Orchid Award" on that 15-minute program that not only seems to stem from Walter Winchell's bestial of the expensive petals but follows WW on ABC-TV air.

Turn of the "Show of Shows" diva was expertly handled in mixture of film and live presentation by director Greg Garrison, who has taken over the reins for the summer. After a brief intro by host Bert Lytell, show went into a gay and appropriate outdoors film of Miss Piazza swinging out of her hotel and down a block (meeting Winchell and Lytell during the walk) to her lively rendition of "It's a Lovely Day."

There followed an aria from Die Fledermaus with the chirper in her role as Rosalinda, and an attractive vocalizing windup with Miss Piazza, filling a shoulderless gown the way it should be, bluesing it with "Moulin Rouge Song" in a backstage setting of guys and ropes. End, chat was commendably short, with the singer advancing her Las Vegas stint this summer and her upcoming records, and Lytell handing over the flower she deserved.

Program had the virtue of giving an intimate, solo glimpse of a star ordinarily surrounded by large production numbers, and a chance for the wide-browed, wide-mouthed, handsome canary to demonstrate her rhythm, longhair and nitery versatility. Harry Sosnik's orchestra backed her nicely.

In avoiding the straight gab interview, and showcasing the star aptly in her specialties, program was a welcome quarter hour. Only against-grain note was struck by a yet another riggle test, via a Vice roy smoking machine, in the commercials, which is pushing the "seitonic" pitch out of the realm of acceptability. Horn.

Kukla, Fran & Ollie moved up to Boston last Sunday (7), to put on an original operetta with the assistance of the full Boston Pops Orchestra under Arthur Fiedler. A pleasant, tuneful confection for children, this made for a relaxing Sabbath afternoon half-hour of nonsense.

Operetta, "St. George And The Dragon," based on the old fairytale, with music by KF&O music director, Jack Fascinato, and lyrics by Fascinato and Burr Tillstrom, KF&O producer, had its moments. Under the circumstances, with Ollie playing the dragon (match), the story line had to be revised, with Ollie somewhat favored. He got the best tune in the show, a martial solo titled "Beware, Dragon!" which received full dramatic backing of the orch for an impressive number.

Score had some cute lyrics, with the music engaging, if conventional. Kukla and Fran had a nice ballad, "I Feel A Tear," and there were a couple other solos, besides several ensemble and orchestral bits. The battle between knight and dragon was an awesome thing. Fran made a lovely-looking Princess and Kukla a handsome Sir George. But it was Ollie's show—Ollie, the self-styled "original 'Kiss of Fire.'" Bron.

"The Web" offered a neatly gimmicked plot last Sunday (7), a kind of reverse treatment of "Sorry, Wrong Number." The meller, entitled "Dear Sister," by C. Sinclair and Bill Finger, dealt with the mounting horror of a femme, Martha Scott, when confronted with a man, Marshall Thompson, who claimed to be her brother believed to have been killed in an auto accident a year past. The politely sinister stranger convinced the cops of his identity by his documents, hired a strong-arm maid, and seemed to have trapped the woman in her own house.

Until the last few moments, it seemed as though the stranger was trying to drive his alleged sister barmy, and then collect her inheritance. However, the clever switcheroo had Miss Scott, driven by fear of her own sanity, make a recorded phone call to the assassin she had killed her true brother in the first place. The impostor, of course, was a cop who had hatched the plan to confound her into a confession.

Except for a couple of minor implausibilities relating to police procedure, the contrived yarn built up a good amount of suspense,

and Miss Scott was particularly adroit in creating an air of bafflement, within the narrow confines of a half hour. Production by Herbert Hirschman and direction by Lela Swift were okay in their functions. Bill Shipley delivered his pitch for Kent cigarettes in a fine, relaxed manner; the business of comparing the cigaret tar stains left on the bottom of a bell jar is a jolting attention-getter, but Kent perhaps ought to consider whether it might not frighten viewers away from smoking cigarets altogether. Rask.

Walter Winchell sparked the dream song on his Sunday TV over ABC to Frances Faye's Capitol recording of an Irving Caesar-Vincent Youmans oldie, "Sometimes I'm Happy," and the Ripley is that he paid 92c for it at the Colony Music Shop, close to Lindy's Restaurant on Broadway. "Just went nuts about the beat," as he put it, sought it out, and gave it a national ride, including a close-up of the label which undoubtedly will overwhelm him with music publisher and diskery solicitations. Winchell "panned" the Tony Martins (Cyd Charisse) and Milton Berle, among others, as he did Gwen "Can-Can" Verdon and others last week. Abel.

The daddy of all discussion shows, "American Forum of The Air," celebrated a quarter century of broadcasting Sunday (7) on NBC's radio and tele lanes. With Theodore Granik in the moderator's seat, show consistently has been a timely sounding board on economic, social and political topics.

"Forum's" 25th anni show continued the series' high standard. Question put before the day's guests, Stephen A. Mitchell, chairman of the Democratic National Committee, and Leonard Hall, the GOP's chairman, was "Is the Eisenhower Administration Keeping Its Promises?" It was a natural for a lively debate and the guests responded accordingly. Only flaw in the setup was that the politics were really warming up to the debate when time was called. It could have gone on another 30 minutes without tiring the viewer.

Granik held the debaters in tow with deft verbal maneuvering. They were allowed to drift from the original topic and each was given equal time to sound off. Hall's answer to Mitchell's claim that the administration had kept only a few of its promises was that it only had been in office since Jan. 20 and would get around to fulfilling all the campaign promises. "Let's meet here next year," Hall offered, "and try to debate the point." It'll probably be a good show then, too. Gros.

CLEVELAND INDIANS
With Bob Neal, Red Jones
Producer-director: Clay Dopp
120 Mins., all home games
PFEIFFER BEER
WXEL, Cleveland

The same combo-operation that gave Northern Ohio a 1952 classy video presentation of the Cleveland Indians' home games is back in operation. This includes Bob Neal on the play-by-play gabbing; Red Jones as the spicy back-fence neighbor who reminiscences the days he called 'em as the "man-in-blue" umpire; and a four-camera crew under the deft handling of Clay Dopp.

Production-wise the operations continue to put the Stadium ball playing on a par with the best. Cameramen know their baseball and it is seldom a shot is missed.

Camera location assures maximum coverage with one being over the visitors' dugout taking charge of the Indian dugout and press box; number two, equipped with a Zoomar covers most plays; three, behind home plate concentrates on pitchers and a batter; closeups and also flashes the scoreboard, while four, suspended between home and first, takes on the left side of the infield. Incidentally, one shot, covering pitcher and third, and between third and home, has a tendency to baffle rather than clarify the coverage.

Gabberwise, Neal and Jones have a tendency to overtalk. Most baseball viewers would appreciate delicate interpretation rather than a blow-by-blow happening of what is overly apparent. Yet, the general tone of the Neal-Jones duet makes for pleasant viewing.

Commercials are well presented and spaced without being too annoying. Alark.

ON YOUR ACCOUNT

With Win Elliott
Producer: Bob Quigley
Director: Larry White
30 Mins.; Mon.-Thru-Fri., 4 p.m.
NBC-TV, from N. Y.

First half-hour of NBC-TV's "Kate Smith Show," which is hiatusing this summer, is filled by "On Your Account," which will be carried sustaining till July 1, when Proctor & Gamble takes over three days a week for Tide. It's a quiz show with a human angle and a pleasant atmosphere, and should garner a sizable audience of housewives.

Host Win Elliott has as guests people who need funds for one charitable purpose or another. In case of the premiere, one of the contestants was a man whose wife had a child shortly after contracting polio; another was the Brooklyn man whose misplaced money was returned by an anonymous girl and who wants to reward her. Contestants answer questions to raise the coin. (Understood format underwent revision prior to going on the air because of rival agency claims that it bore too close resemblance to "Strike It Rich".)

An interesting human situation lies in the method of giving away the jackpot prize. The four contestants are balloted to see which one of them will get the prize. While they vote, the camera moves in for a closeup of each. Guests came through in fine fashion, awarding the jackpot to the man whose wife has polio.

Elliott makes a good host, and while he gets a bit sugary at times, he seems convincingly sincere throughout. Camera work and production qualities are of high quality. Chan.

POLKA REVIEW

With Jack Clifton, emcee: Johnny Vandal's Polka Band; Larry Adler; Lola Ameche; Bob Manning; Howard Malone and Margaret Jeanne dance team; Joe Bova, Barbara Page, Joe Black, and Dick Lurie Band.

Producer: Gene Carroll
Director: Jim Breslin
60 Mins.; Mon. 11 p.m.
OLD DUTCH BEER
WEWS, Cleveland
(Marcus)

This hour-long variety pitch has established itself as one of the arena's most popular shows and a Monday night 11 p.m. "must" for the many beer-drinking polka lovers. In fact, so popular has the stanza become that now, well into its second year it is carried on an Ohio network from WEWS that includes WSPD-TV; WFMJ-TV; WBNS-TV; WLW-D, and WHIZ-TV.

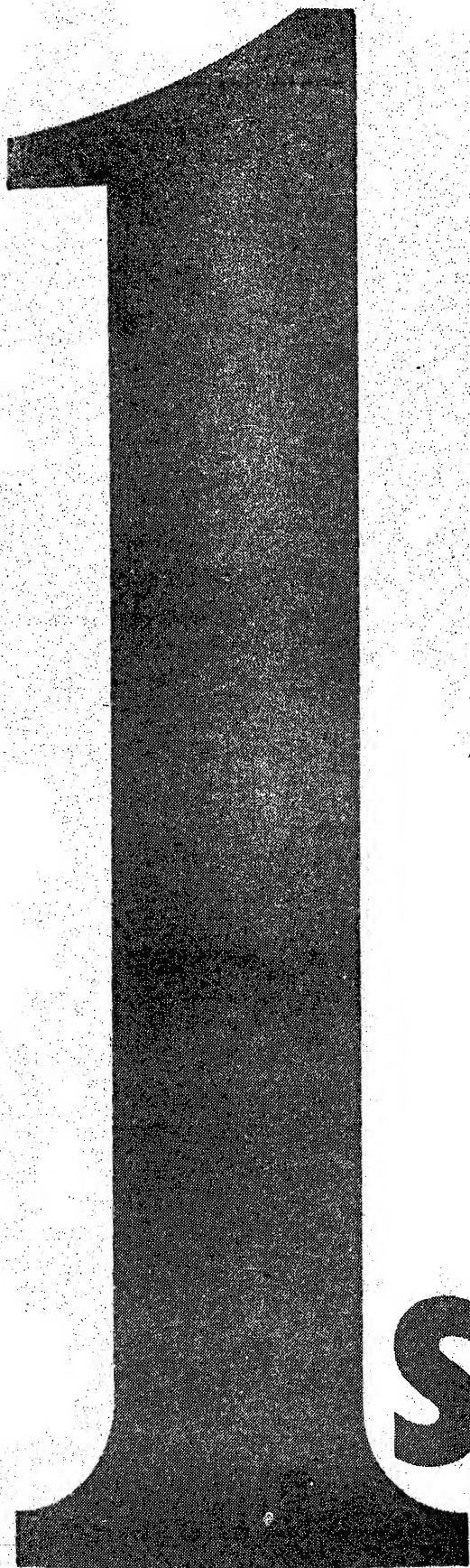
Not only does it offer top talent, but the stanza—with its neighborhood, night-club atmosphere, invites attending viewers to participate on the dance floor while the capable Johnny Vandal Band offers several selections.

Highlight of the stanza caught (1) was Larry Adler's TV debut in these parts. The wizardry of Adler has too long been missing from video channels, and his offerings of "Malaguena," "St. Louis Blues," "Mr. Back Goes to Town" provided the stimulating high points of the evening's presentation. His brief introductory remarks, a pleasant, welcome, direct approach to his offerings brewed a comforting atmosphere that gave the show a pleasant glow. The one attempt to work Adler into a production number, along with guest stars Lola Ameche and Bob Manning, was a clear-cut indication that an Adler appearance could enhance any network show.

Lola Ameche's "Louisville Lou" and "Takes Two To Tango" gave the attractive singer a fine opportunity to charm her audience, and she did. Bob Manning was best with his "Nearness of You," although some difficulty in getting the overhead boom to him hampered him audio-wise. Three-camera crew, while at times lagging behind action, did capture night-club effect.

Howard Malone and Margaret Jeanne stanza's regular dance team, are rapidly becoming feature performers in their own rights. Briefness of their offerings, however, tended to curtail opportunities.

As emcee, Jack Clifton does a polished job. In complete control at all times, he also makes his brief commercials seem as part of the established format. Neal production commercial by Joe Bova, dancer, and Barbara Page, singer, added cute gimmick change of pace with paid doing a beer pitch unrelated to the tune of "Robert Lee." Joe Black, who does the bar tender commercial stark, handles his chores with ease. Alark.



- ... Reaching MORE Chicagoland television homes (more than 75 per cent) than any other Chicago station on an average day, sign-on to sign-off—ALMOST 10 PER CENT MORE THAN THE SECOND STATION.
- ... Reaching MORE Chicagoland television homes than any other Chicago station on an average weekday, sign-on to 6:00 p.m.—ALMOST 37 PER CENT MORE THAN THE SECOND STATION.
- ... Reaching MORE Chicagoland television homes than any other Chicago station on an average night, 6:00 p.m. to sign-off—SIX PER CENT MORE THAN THE SECOND STATION.
- ... With the highest rating in more quarter-hours during a week than any other Chicago station—48 PER CENT MORE THAN THE SECOND STATION.
- ... With an average rating for all quarter-hours during a week greater than any other Chicago station—26 PER CENT MORE THAN THE SECOND STATION.

1ST The "Q for Quality" Station in Chicago Television

American Research Bureau, April 1953



Quality Programming
Quality Facilities
Quality Audience



Represented by NBC Spot Sales

SULLIVAN'S ONCE-OVER-LIGHTLY 'TOAST' APPRAISAL: 15,600 MINUTES OF TENSION

By ED SULLIVAN

Five years in TV has meant so many things that it's tough to know where to start.

It has meant 260 consecutive Sunday night hour shows and those 15,600 minutes of tension have presented a savage challenge every seventh day of those 260 weeks.

It has meant headaches, heartaches, exasperation and a great amount of elation; it has meant five years of airplane travel all over the country in all kinds of weather; it has meant appearances before 92,000 at Philadelphia's Municipal Stadium and breakfast with an entire Texas town; it has meant floating down the Mississippi in the Royal Barge of the Memphis Cotton Carnival and flying across the Alps in a snowstorm in a tri-motored plane to look at an act on the French Riviera; it has meant winning a Navy diver's certificate and landing on Boston Common in a helicopter; it has meant meeting hundreds of thousands of people, shaking their hands and learning from them what audiences like—and dislike; it has meant Copenhagen, Stockholm, Brussels, Amsterdam, Madrid, London and Paris.

\$5,000,000 in Acts

No show in TV carries so many extra-curricular demands as "Toast of the Town." I've been responsible for spending over \$5,000,000 in cash on acts, personally selected—the research and writing of the biogs of Oscar Hammerstein, Dick Rodgers, Walt Disney, Helen Hayes, Cole Porter, etc.—the routing of the show each week, the selling of our cars, the goodwill

job with the dealers around the country.

But as Walt Disney said about his own organization during his TV biog on our show, it is teamwork alone that has made "Toast" palatable. Mario Lewis, Johnny Wray and Ray Bloch are the top guys in the chain of command. Each of them rates a separate story with my separate debt of appreciation. So does Bob Daly, Eddie Brinkman, Gray Delmar, Jerry Shaw; the amazing finder of novelty acts, Mark Leddy; our IATSE stage crew, Rae MacGregor and our line of girls, Art Hannes, Betty Cleburn, and so many others. But let's consider Mario Lewis and the accident that brought us together.

In 1947 I'd been asked by the late Louise Baer to take over the Heart drive in New York City. What it needed first was a publicity campaign, but we didn't have the money for that. The disk jockeys, God love 'em, were one agency that could do a terrific job, free.

Backstage at Loew's State Theatre, I asked the singing star on our bill, Monica Lewis, how you contacted disk jockeys and got them interested in another public service.

"Lord," said Monica, "my big brother Mario and his wife, Minna Bess, could do that in a minute. Suppose I have them drop over here?" Both of them were with Blaine-Thompson agency, and within 48 hours all of the city started learning about the Heart campaign. They lined up 30 spots a day on every radio station, they arrayed the disk jockeys. They got Ray Bloch to supply the musical backgrounds for stirring pitches which Minna Bess wrote.

Shortly thereafter the State De-

partment asked me to assemble a group of American stars of show-business, of Italian extraction. The idea was to transcribe their songs and statements and rush them to Italy as an expression of the American way of life, on the eve of the Commies' attempt to take over the national elections. I lined up Frank Capra, the DeMarco Sisters, Frank Sinatra, Perry Como—arranged to get speeches transcribed by Joe Di Maggio and Phil Rizzuto in the southern training camp of the N. Y. Yankees.

It had to be done within 48 hours to be of value in Italy. I phoned Mario and Minna Bess. They worked all night long and the next morning, bloodshot, handed me the scripts.

The months passed.

CBS-TV ventured its first remote pickup. By chance they picked the Harvest Moon Ball at Madison Square Garden. So help me, I didn't even know it was being televised. At 485 Madison Avenue, Tony Miner saw that telecast and the wheels started spinning in that ingenious mind.

I was playing the Roxy Theatre with the Harvest Moon winners when Mario Lewis charged through the dressing room door. "Do you want to do a TV show for CBS?" he gasped, tired from sprinting up the stairs. "I hope you do, Ed, because I brought Tony Miner with me." And that's how it all started!

There's been a lot of tension churned up in the grind of putting on 260 consecutive Sunday night shows. The most charming personal recollection is that in all those exhausting weeks, Mario Lewis and I have had perhaps two flare-ups. At the conclusion of the first five years our affection and respect is as deep as the ties that bind brothers. But it is not alone affection that speaks when I say that Mario has become the top TV producer of the industry. He has wit, imagination, taste and the ability to get along with people, big people and little ones. In addition, he has a streak of loyalty a yard wide.

Ray Bloch has been with us since that first show in 1948. Without Ray we'd never have reached this fifth birthday. He is simply incredible, as craftsman and friend. Director Johnny Wray, sensitive Irishman, son of a famous stage

(Continued on page 53)

SAGA OF AN AUTO SALESMAN

By HAL DAVIS

(Vice President, Kenyon & Eckhardt, Inc.)

Major Bowes had it. And Sullivan's got it in television and in person.

Only the trade has been slow in realizing the sales dynamite and appeal of the now smiling Irishman. People realized it a long time ago.

"We felt it when Ed went out for us. It was Philadelphia. Incidentally, it was the first time a major TV show went on the road. They held up babies for him to kiss."

Traffic stopped. Policemen suited.

Even Sullivan choked up. It was the dawning of recognition of television's power.

After that, it was easy. We were traveling with a combination Johnnie Ray, Sinatra in his palmy days, Valentino, Billy Sunday, Spencer Tracy and Father Flanagan. Never a mistake in front of any group. The right word at the right time; and a kind word for all the people celebrities never notice.

One-man interfaith council. One-man Chamber of Commerce. One-man sales force.

When that other show came on, they bet us we'd be off in two weeks.

Then four weeks.

Then next season.

Come, June 14, it's the fifth anniversary of Sullivan's "Toast." Our ratings and we haven't worried much about ratings for the past year are so close to the competition that the latter is heating up.

Monday is the busiest day of the week in the show rooms.

Sullivan has shaken more hands, signed more autographs, made more appearances, worked earlier, later and harder, than anyone has ever seen in this business.

He knew, and we knew, that you had to get out and sell the people who looked. Also, you had to sell the dealers who were paying for the show. One summer, from Paris, he sent postcards to every dealer—by first names.

He sells sales. His face is on point of sale. From accessories to safe-bus used cars. He's in the commercials—and he's driven the cars on the test tracks.

Our sponsor doesn't care about

the boys in Lindy's and Toots. Or their jokes. He looks at sales figures.

Sullivan has pioneered many programming policies. The most important discovery he made is that merchandising sales ability, on the road, is the best way to long commercial life. Them that don't is soon forgotten.

SULLIVAN-TV'S 'BIOG KING'

By GEORGE ROSEN

When the story of showmanship is inscribed in the permanent TV archives, there's little doubt but that the contribution of Ed Sullivan as emcee of the Lincoln-Mercury-sponsored "Toast of the Town" on CBS-TV will merit a substantial chapter. For Sullivan's role has been an unique one. As a TV "format maker" he has played a somewhat significant role not only in establishing program patterns but in incubating a new type talent-sponsor relationship as a free-wheeling ambassador of goodwill in merchandising the client's product.

The "Sullivan Story" is perhaps without parallel in TV annals. Faced with the opposition NBC-TV "Colgate Comedy Hour" blockbuster of rotating major league comedies, including such seasoned vets as Eddie Cantor, Bob Hope, Martin & Lewis, Abbott & Costello, Donald O'Connor, et al., it's been Sullivan against the field. Yet the fact that on the occasion of "Toast's" fifth anni, he has not only survived the competitive super-dreadnaught of comedic talent, but has actually given the Lincoln-Mercury showcase an added institutional value, is a tribute to the Sullivan brand of showmanship and salesmanship.

Building Progress

The "Sullivan Story" encompasses more than the mere hurdling of a competitive Sunday-at-8 programming feat. It required facing up to the fact that the N.Y. Daily News syndicated columnist, de-

spite sporadic flings as radio-vaude benefit show-staging dating back to the early '30's, was strictly minor league as an entertainment quotient when stacked up against the formidable Martin & Lewis-Cantor-Hope-O'Connor-Abbott & Costello showmanship. It required, too, a realistic recognition of the fact that, without some supplementary tune-in values, "Toast" added up to just another vaudeo presentation.

Thus, with a collaborative assist from Mario Lewis, executive producer of the CBS-TV "Toast" package, Sullivan evolved his now widely-kudosed "TV biographies" to give a personalized dramatic continuity to the 60-minute vaudeo presentations. "The Oscar Hammerstein Story," "The Richard Rodgers Story," "The Cole Porter Story," "Robert E. Sherwood Story," "The ASCAP Story," "George White's Scandals," "A Night at Sophie Tucker's House," "The Sam Goldwyn Story," "The Josh Logan Story"—here, among a sum total of 15 in all, were the ingredients for a new and refreshing formula that's given Sunday night video a much-needed footloft.

If, on occasion, these "vidbiogs" have been found wanting in production furbelows, or necessitated hurdling the inadequacies of some TV-shy "protagonists," of more importance is the fact that Sullivan has been quick to grasp rare opportunities in establishing some TV "firsts," breaking down the barriers through which the entrepreneurs in other facets of show biz (notably the film industry) have held themselves aloof from the

newer medium by placing some heretofore insurmountable restrictions on use of their product. Thus the Sam Goldwyn installment had its historic overtones in generating a pix-TV relationship and demonstrating video's impact in the trail-blazing of new pix product. The same held true for the Walt Disney showcase.

Peak of "Toast's" effectiveness, however, was achieved a few weeks back with Sullivan's production of "The Josh Logan Story," which brought an abundance of current Broadway legit attractions to the TV screen, paved the way for the initial TV showcasing of Rodgers & Hammerstein scenes from "South Pacific" and unearthed in Logan himself a sensitive showman whose "confessional" in pleading for a frank approach to mental health problems came as a complete and honest revelation to TV viewers.

Over and above these once-over-lightly "Toast" program virtues, Sullivan's unique role as Lincoln-Mercury's ambassador-at-large has opened up brand new vistas in talent-sponsor relationships which offer merchandising plus values. Thus Sullivan today is practically numbered among the echelon family within the automotive dynasty, with active participation in dealer conclaves, sales powwows, personalized commercials and integrating himself into other business-administrative facets of his Lincoln-Mercury bankrollers.

It's an auxiliary component of TV programming that only now is beginning to assert itself in a major way.

'Toast's' Calendar of Vidbiogs

"Toast of the Town's" TV biographies (numbering 15 in all including some two-installment "stories," have been presented in the following order, dating back to September, 1951.

"Oscar Hammerstein Story"—presented Sept. 9 and 16, '51. With Oscar Hammerstein 2d, Robert Merrill, Mimi Benzell, Bill Talbert, Nanci Crompton, Charles Winninger, Carol Bruce, Gertrude Lawrence, Dolores Gray, Lisa Kirk, Muriel Rahn, Sandra Deel, Richard Rodgers, Ray Bramley, Allen Shane, George Hall, David Burns, Judson Laire, Wally Cox, Lena Horne.

"Robert E. Sherwood Story"—Nov. 18, '51. On stage were Robert E. Sherwood, Helen Hayes, James Mason and Pamela Kellino. Alfred Lunt (he made his TV debut on the show), Raymond Massey.

"Bea Lillie Story"—Feb. 3, '52. With Beatrice Lillie, Les Compagnons de La Chanson, Reginald Gardiner, Richard Rodgers, Constance Carpenter.

"George White's Scandals"—Feb. 17, '52. With George White, Harry Richman, Richard Hayes, Smith and Dale, Toni Arden, Frances Williams, Costello Twins, Danny Hooter.

"Cole Porter Story"—Feb. 24, March 2, '52. With Cole Porter, Monty Woolley, Mimi Benzell, Dolores Gray, William Gaxton, Brian Sullivan, Pierre De Angelo, Helen Wood, Jane Froman, Roberta Peters, Lisa Kirk, Nanci Crompton.

"Richard Rodgers Story"—June 15, 22, '52. With Jane Froman, Vivienne Segal, William Gaxton, Lisa Kirk, Richard Hayes, Bill Lawrence, Cindy Lord, Sinclair & Spaulding, Richard Rodgers, Celeste Holm, Yul Brynner, Martha Wright, Ray Middleton, Juanita Hall, John Raitt, Cloris Leachman, Philadelphia Choir.

"ASCAP Story"—Sept. 28, Oct. 5, '52. With Patricia Marand, Clark Dennis, Joe Howard, Jack Norworth, Harry Tierney, Ernie Burnett, Geoffrey O'Hara, Harold Arlen, George Graff, Peter De Rose, Alice Lawler, Maude Nugent, Mabel Wayne, Vaughn Monroe, Lauritz Melchior, Les Compagnons de La Chanson, Fritz Scheff, W. C. Handy, Ray Henderson, Dorothy Fields.

"A Night at Sophie Tucker's House"—Oct. 19, '52. With Sophie Tucker, Rex Harrison, Lilli Palmer, The Ink Spots, Ronny Graham, Harry Mimmo.

"Bert Lahr Story"—Nov. 9, '52. With Bert Lahr, Edith Piaf, Delta Rhythm Boys, Harry Mimmo.

"Sam Goldwyn Story"—Dec. 7, '52. With (on film) Gary Cooper, Teresa Wright, Babe Ruth, Eddie Cantor, Dana Andrews, Fredric March, Harold Russell, Laurence Olivier, Merle Oberon, Danny Kaye, Ronald Colman, Vilma Banky, Geraldine Farrar, Will Rogers, Samuel Goldwyn.

"Walt Disney Story"—Feb. 8, '53. With Snow White & Seven Dwarfs, The Three Little Pigs, Peter Pan, Mickey Mouse, Pinocchio, The Little Train.

"Josh Logan Story"—May 17, '52. With Joshua Logan, Leland Hayward, Ralph Meeker, Janice Rule, Kim Stanley, Scott Jackson, Eileen Heckart, Ruth McDevitt, Gary Merrill, Paul Newman, Janet Blair, Juanita Hall, Irma Sandre, Sheila Bond, Jack Cassidy, Pat Marand, James Stewart (on film).

THE UNSMILING ENERGY KID

By HERB LANDON

(Director of Publicity, Kenyon & Eckhardt, Inc.)

They call him "Smiley," the "Un-smiling Irishman," "Stoneface" and a few others—but take it from a guy who has hit the road with Sullivan he should be called "Vitamins" or the "Energy Kid." Otilers will recount how he sells cars and how he comes up with those show ideas. Let me tell the story of a man who seems to have en-

durance, stamina and graciousness.

Follow this schedule—it's an actual one—of a day or two in the life of "Ed Sullivan on the Road":

6 a. m. Arising, after late sessions on "Toast," writing his column and/or having a series of conferences.

7 a. m. Rush to the airport to catch a 7:45 plane.

11 a. m. Arrival at city for promotion. Greeted at airport by brass band, city officials, Lincoln-Mercury dealers, hundreds of well-wishers. Speeches at the airport, acknowledging introductions, commenting on the city, posing for photographs, giving interviews, appearing before remote TV cameras, tape-recorded by radio station people, signing countless numbers of autographs—then, into an open car leading a cavalcade into town. (It may be raining, it may be cold, the sun may be beating down.) Smile and wave . . . wave and smile, shout hello . . . be conscious of the camera in the lead car shooting pictures.

12 noon. Arrive at the hotel. Crowds waiting. More photographs, more autographs, more handshaking. Up to the room, an entourage follows, reporters want private interviews, a chance to grab a fast glass of milk and then out to a luncheon.

12:30 p. m. A luncheon. The Chamber of Commerce, or a Rotary Club, or Women's Group. Sit on the dais, introduced to hundreds of people . . . more photographs, more autographs. Suddenly—a speech. "It's nice to be here, etc. . . . Luncheon over, gotta rush—fashion show at a department store."

1:30 p. m. Fashion show. Make a speech, grab a batch of cards describing garments worn by the models and start commenting. Here it comes: "Why don't you smile on your show . . . " "Ooh, you look so much taller on TV . . . " "What's wrong with your neck . . . " "Is it true you used to be a prize-fighter . . . a football player . . . a baseball player . . . etc., etc., etc."

3 p. m. Local TV (or radio) station for an interview. Same questions, same answers . . . "It's nice to be here . . ."

4 p. m. Back to the hotel. Cock-

(Continued on page 50)

It took
five years
to get Ed
to smile!



To the best car salesman in America:

THE UNSMILING IRISHMAN

True, the only show biz in which we're experts takes place in our showrooms.

But we learn a lesson every week about the kind of entertainment and the kind of selling that works best on TV.

You see, we start every week big because our best automobile salesman pitches for us on Sunday nights.

And Ed does more for us than put on "Toast of the Town." He gets right into

millions of living rooms every Sunday night and tells the folks about Lincolns and Mercurys. Maybe he doesn't smile too much. Maybe he isn't as whipped-cream-smooth as some announcers. Maybe he ad libs a lot into our commercials.

But the man with the unmovable face believes what he's saying. He's honest, he's forthright, and the folks seem to believe him. After all, we meet these folks face to face in

our showrooms, and we usually meet them on the day after Ed and "Toast" are on.

So here's to the Unsmiling Irishman on the 5th Anniversary of "Toast of the Town." Keep making without the smiles, Ed. Keep squaring the shoulders and staring into the camera. Just keep putting together good shows, and keep those customers coming in.

You're our boy—the best car salesman in America, and we ought to know.

LINCOLN-MERCURY DEALERS ASSOCIATION

SELECTIONS

By Joe E. Lewis

1st Ed Sullivan and
"Toast of the Town"

2nd Ed Sullivan and
"Toast of the Town"

3rd Ed Sullivan and
"Toast of the Town"

BEST BET:

ED SULLIVAN and "TOAST OF THE TOWN"

Congratulations

ED...

YOU HAVE GIVEN
TELEVISION A
"PALACE THEATRE"

AL BERNIE

Currently

COPACABANA

New York

Congratulations

ED

Let's Open Up

Another Fifth Anniversary

RONNIE GRAHAM

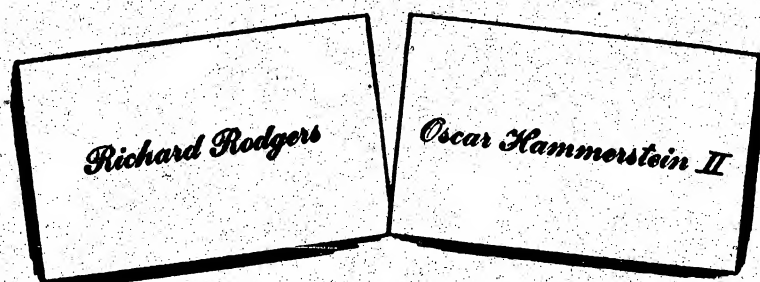
*Congratulations
ED...*



**You're
looking
better
every
year!**



Thanks for bringing outstanding record artists to America's TV screens!



Congratulations

ED SULLIVAN
and
the Staff
of
"TOAST OF THE TOWN"

ORSON BEAN

Congratulations!

S. HUOK

*To ED SULLIVAN
...the Toast of any Town!*

from all his staff:

EMIL AFFEN
 JACK BABB
 FRANCA BALDWIN
 RUPERT BARON
 NELSON BAUMÉ
 RALPH BETTMAN
 DICK BIRKMAYER
 RAY BLOCH
 RAY BLOCH ARRANGERS
 RAY BLOCH ORCHESTRA
 JEAN BOMBARD
 JOHN BRENNAN
 EDDIE BRINKMAN
 KENNETH 'CASEY' CAUGHEY
 BETTY CHESNUTT
 ZAILO CONLON
 BOB DAILEY
 TOM DELLILA
 WALTER DENIEAR
 MARGOT DONOVAN
 AMROSE DuBEK
 JACK FOSS
 JEAN GOODALL
 HOYT GRANT
 ART HANNES
 VINCENT HOLTZ
 GEORGE KECK
 TONY KITZIS
 FLORENCE KLEMENS
 PAUL LANINI
 MARK LEDDY
 MARLO LEWIS
 BOB LONG
 JOHN MACALIN
 RAE MacGREGOR
 JANE McCANN
 GEORGE MOSES
 LEON NEWMAN
 HERBERT PHILLIPS
 MARY PONTERIO
 JOSEPH PONTORNO
 ED ROACH
 LEE ROTHBERG
 ROSEANN SAMUELS
 CARMINE SANTULLO
 VIRGINIA SCHREIBER
 CYNTHIA SCOTT
 JIM SCOTT
 INGRED SECRETAN
 JEROME SHAW
 JERRY SHERWIN
 LOU SHOUBE
 JULIA SZE
 ROBERT TAMPLIN
 NORMA THORNTON
 LOU TRIPODI
 WILLIAM VOGEL
 BILL WALSTROM
 BOB WARREN
 JOHN WRAY

*And all the Stagehands,
Electricians, Lighting Men
and Property Men on
Ed Sullivan's "Toast of the Town"*

Regards and Thanks to **ED SULLIVAN**

FROM

A Truly WORLD-FAMOUS Group



THE DELTA RHYTHM BOYS

Last Four Summers:
Smashing Success in EUROPE!

NOW:

Triumphant Tour of the Major Cities of JAPAN!

Returning soon to the best CLUBS and THEATRES in the UNITED STATES

Records for—
RCA-VICTOR
METRONOME-SCANDINAVIA
MIKKO-JAPAN

Bookings by
A. B. C., JOE DANIELS,
G. A. C., L. & L. GRADE,
WM. MORRIS, AND OTHER FRIENDS

Personal Mgt.
PAUL KAPP

To Ed—

Marlo, Ray, Johnny

and the Staff

With Sincerest Appreciation

from One of Your

"PIECES OF TOAST"

MIMI BENZELL

Congratulations

MENASHA
SKULNIK

CORT THEATRE
New York

Congratulations to

ED SULLIVAN

and

"Toast of the Town"

TONI ARDEN

CONGRATULATIONS

ED SULLIVAN

On Your Fifth Anniversary

EILEEN O'DARE

Currently COPACABANA, New York

Congratulations!



est. 1898

WILLIAM MORRIS AGENCY, INC.

NEW YORK • CHICAGO • BEVERLY HILLS • LONDON • PARIS

Dear Ed:

Thanks, and love,

Rex and Lilli

CONGRATULATIONS ED.*

Phil Silvers

* Ditto MARLO

** Ditto JOHN

Congratulations

and

Best Wishes

ED

From Everyone At





a low bow to—

ED SULLIVAN

*for launching two superb
best-sellers on his—*

“TOAST OF THE TOWN”

on CBS-TV

I BELIEVE

sung by

FRANKIE LAINE

Columbia Record 39938 or 4-39938

and

TELL ME A STORY

sung by

JIMMY BOYD and FRANKIE LAINE

Columbia Record 39945 or 4-39945

COLUMBIA



RECORDS



COLE PORTER

My Very Sincerest Wishes

Mary Small

Congratulations

To The "Smiling" Irishman

ED SULLIVAN

Affectionately

MYRON COHEN

Greetings To ED SULLIVAN and LINCOLN-MERCURY! THE HOUR OF CHARM



...and many more!

JOHNNIE RAY



Joshua Logan

★
★
★
★

Dear Ed—

THANKS

for everything!

Sincerely,

PAUL WINCHELL

**ME TOO,
JERRY MAHONEY**

★
★
★

Dear ED,

Many

More

Smiling

Years —

SINCERELY

JACK CARTER

Heartiest Congratulations!



Congratulations Ed for Confounding the

SKEPTICS!

And for Making Your Show "The TOAST of the Country!"

Rudy Vallee

CONGRATULATIONS
AB
ALLOWAY

CURRENTLY
PORGY AND BESS
ZIEGFELD, NEW YORK

Thanks to my first "sponsor"

Sam Levenson

CONGRATULATIONS TO A WONDERFUL GUY, ED SULLIVAN, WHO WAS WONDERFUL TO ME

P I N K Y L E E

Congratulations
to the Host
of
The Toast of the Town

HAL LeROY

SEEMS LIKE ONLY FIVE
YEARS AGO I WAS
ONE OF THE CRUMBS
ON

**"TOAST OF THE
TOWN"**



**JAY
MARSHALL**

Congratulations

to ED

from

DR. KRONKHITE

and his only living patient

MR. DUBIOUS

SALUTATIONS!

SOPHIE TUCKER

Moss' Empires Ltd.

Directors
MR. G. LITTLE, Chairman
MR. PARNELL, Managing Director
MR. R. B. BROWN, Secretary
MR. J. B. BROWN, Treasurer
MR. J. B. BROWN, Secretary
MR. J. B. BROWN, Treasurer
MR. J. B. BROWN, Secretary
MR. J. B. BROWN, Treasurer

Telegrams
Moss' Empires Ltd. LONDON
Telephone: 01-234 1234

Please Reply to
London Palladium,
Argyll Street,
London, W1

London
June 5, 1953

Dear Ed,

Congratulations on this, your 5th
anniversary on "Toast of the Town".

Am taking this opportunity to
thank you for everything you've done
for me.

Here's to many many more ann
iversaries -

Sincerely
- Mance

And Many More!

EVELYN KNIGHT

CONGRATULATIONS ED!

JOSÉ GRECO

Congratulations

ED

Harry James

Congratulations to You

ED SULLIVAN

From Yours—

PIERO BROTHERS

New TV Grants Nearing 400 Mark

Washington, June 9.

With issuance by the FCC last week of eight more construction permits, the number of TV stations authorized since the lifting of the freeze a year ago is nearing the 400 mark. Agency has now issued 373 post-freeze permits.

Newest authorizations included a VHF station for Kansas City, Mo., the first VHF grant to a major single-station market. The authorization, to radio station KCMO, was made possible because of the withdrawal of KCKN in Kansas City, Kan., the only competing applicant for channel 5.

Other permits went to WJHP, Jacksonville, Fla.; WEAR, Pensacola, Fla.; WTRC, Elkhart, Ind.; WIBW, Topeka, Kan.; Southern TV Corp., Meridian, Miss.; WACA, Camden, S. C.; and WOKY, Milwaukee.

Total authorizations, including pre-freeze stations, now stand at 431. Nearly 200 stations are on the air.

'John Acton' Series Set

"Wonderful John Acton," John Moses dramatic package starring Harry Newcombe and Ian Martin, will replace the Borden-hiatusing "Treasure Men In Action," in the NBC-TV Thursday at 8:30 p.m. spot, beginning June 25.

Half-hour show is written by Ed Byron, who also produces.

Energy Kid

Continued from page 34

tail party for the press and assorted brass. Entourage follows . . . right into the room. Face gets washed while answering reporter's queries . . . pictures get taken (must have candid, you know) while shaving, putting on pair of pants, buttoning shirt, fixing tie, combing hair.

4:30 p. m. Cocktail party! What do you think of our city . . . gosh I thought you were taller . . . why don't you smile more often . . . were you ever a prizefighter . . . ?

5:30 p. m. "Ed, we have to leave . . . must visit three dealerships before dinner." Off goes the cavalcade. "Hello, Mr. Dealer . . . hello salesman . . . hello bookkeeper . . . hello customer . . . hello cop on the beat . . . hello sonny." More autographs, more handshakes, more pictures . . . more, more, more.

6:30 p. m. Must have dinner at country club. Must. Local VIP. Bolt food, must rush to theatre to emcee local show in city's auditorium.

7:30 p. m. Meet the acts, get lineup, do run-through with producer. About 5,000 people in auditorium. Show's over. Say hello, pose for pictures, sign autographs, shake hands. "It's nice to be here . . ."

11 p. m. Back to hotel. Phone calls. New York calling . . . Washington calling. Too worked up to sleep. "Let's go out for a quiet milkshake."

12 midnight. Try to sleep. Still too worked up to sleep. Next day. Practically same routine . . . than rush to catch a plane, back to New York.

It's a rough schedule . . . I ought to know. I have my vitamin pills, headache tablets, Dramamines, benzedrines and a receding hairline to prove it.



Hello ED!

Congratulations

on your FIFTH ANNIVERSARY

on

"TOAST OF THE TOWN"

from

**CLIFFORD GUEST
and me too, LESTER**

currently

PERSIAN ROOM

PLAZA HOTEL, NEW YORK

Opening July 2

PALMER HOUSE, Chicago

Dear Ed:

Congratulations and many more of the same . . .

MARIA RIVA

Thanks Ed Sullivan for T.O.T.T. '49-'53

WALLY BOAG

Management:
**MARK J. LEDDY
LEON NEWMAN**

Currently:
**PALMER HOUSE,
CHICAGO**

Dear Ed:

Congratulations to you and "Toast of the Town" on your Fifth Anniversary.

Ted Lewis

On Behalf of Our Artists
We Extend Best Wishes to

ED SULLIVAN

whose

"TOAST OF THE TOWN"

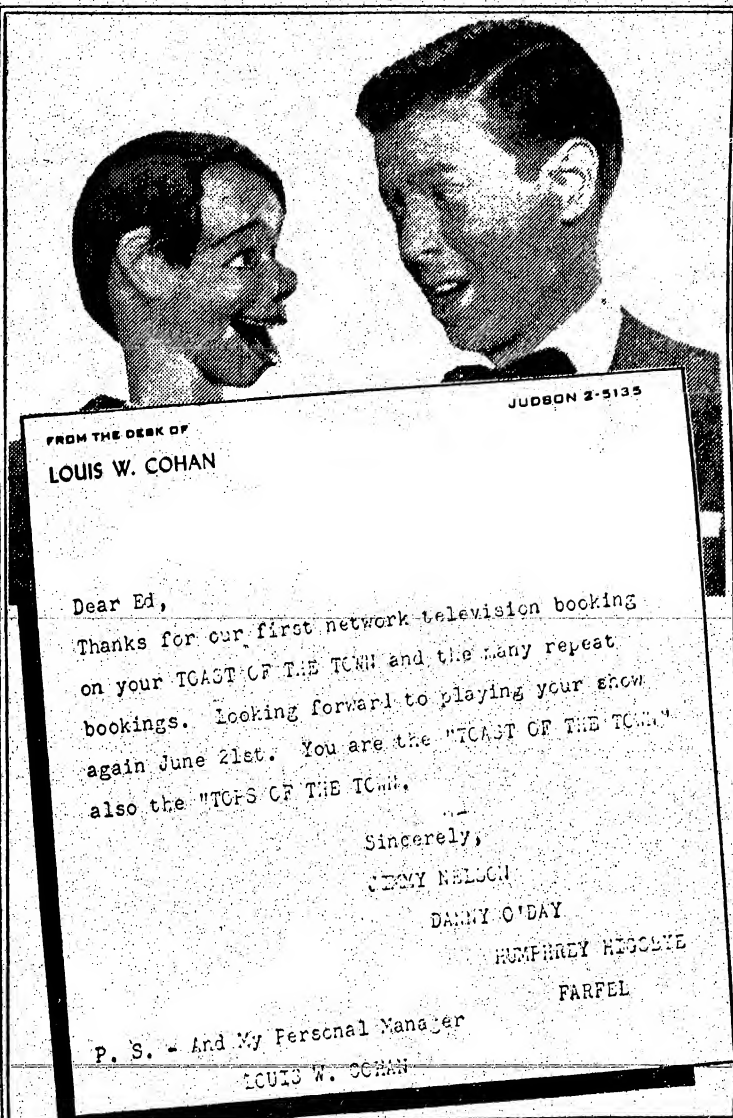
is a

**SOCKO SHOWCASE
FOR TALENT**

ASSOCIATED BOOKING CORP.

JOE GLASER, President

New York • Chicago • Hollywood



FROM THE DESK OF
LOUIS W. COHAN

JUN 10 2-5135

Dear Ed,

Thanks for our first network television booking on your TOAST OF THE TOWN and the many repeat bookings. Looking forward to playing your show again June 21st. You are the "TOAST OF THE TOWN" also the "TOPS OF THE TOWN".

Sincerely,

JERRY NELSON

DANNY O'DAY

HUMPHREY BOGART

FARFEL

P. S. - And My Personal Manager

LOUIS W. COHAN



ED SULLIVAN gets ready to deep sea dive for Navy Relief in the Boston Navy Yard.

Kenyon & Eckhardt apologizes to Stoneface



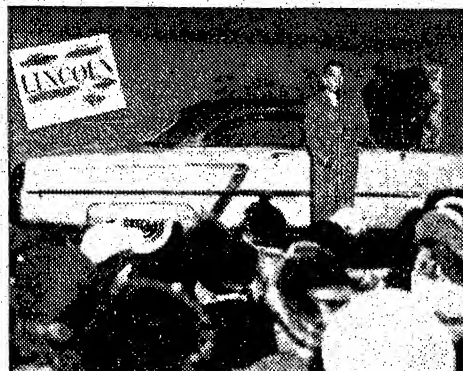
1: HAVE TUXEDO—WILL TRAVEL. Like the sports champions he puts on the "Toast of the Town," Ed is a fierce competitor. He knows what sells automobiles out beyond the nearby Shor (Toots).



2: ANYTHING FOR CHARITY. Ed Sullivan has done more charity work than you hear about, because the newspaper photographers seldom get into the wards at the same time.



3: ALWAYS FLIES HIGH. K&E promises never to send Ed up in a helicopter again; it's a bit open for traveling. But what a story. He made six cities and fourteen Chamber of Commerce luncheons.



4: LOVE THAT CAR. Valentino had a horse and Sullivan has a Lincoln. The boys at Lindy's may laugh, but the Sullivan sex-appeal has a lot to do with that Sullivan sales-appeal.

Dear Ed:

You've traveled land, sea and air, so that we could sell more Lincolns and Mercurys.

You've awakened earlier and gone to bed later than any piece of talent we've ever known.

You've made more speeches and signed more autographs than any man out of public office.

You've appeared in department stores, variety stores, supermarkets, auto dealerships, hotels; bus stops, city squares, country clubs, clothing stores, furniture stores, college dormitories, theaters, night clubs, parking lots, and at the bottom of a Navy diving tank.

So, for robbing you of sleep and upsetting your diet, we apologize.

We don't apologize, however, for thinking you're the best salesman we've ever met and a guy we've been proud to work with since the first "Toast" originated under the Lincoln-Mercury banner.

We think you have helped K & E make the merchandising of your show one of the outstanding promotions in show business.

Ed, we don't know another man in the business who could have done as well.

Long may we work together.

Kenyon & Eckhardt Inc.
Advertising

NEW YORK • ATLANTA • CHICAGO • DETROIT
HOLLYWOOD • SAN FRANCISCO • TORONTO

From the Production Centres

IN NEW YORK CITY . . .

Robert A. Lovett, former U. S. Secy. of Defense, named CBS Inc. director . . . **Lou Hausman**, CBS-Columbia Inc. veeep, now also director of the manufacturing subsid . . . **Oscar Brand** back from European vacation and BBC concertizing . . . **Lee White**, Procter & Gamble account supervisor, upped to Biow veeep . . . New Yorker mag prepping profile on **Mark Goodson-Bill Todman** packaging team . . . **Jim Weathers** upped to Western Division sales manager of World Broadcasting, replacing **Maynard Marquardt**, who's operating his own station KATY in San Luis Obispo, Calif. . . **Jane Pickens** discussing her nationwide telethons with **Martha Deane** June 23. Chirper soloing at **Jerome Kern-Oscar Hammerstein Night** at Lewisohn Stadium June 27. **Dr. George Crothers**, CBS Radio director of religious broadcasts, addressed the Glorieta Baptist Assembly in New Mexico Monday (8) on "Radio, TV and Religion" . . . **Bob Hyland**, KMOX, St. Louis, sales manager, visiting N. Y. this week . . . **W. Walter Watts** upped to veeep in charge of technical products and **Theodore A. Smith** to veeep in charge of engineering products dept. of RCA Victor . . . **Lester Gottlieb**, CBS Radio program veeep, spilling at the BMI clinics in Detroit, Pittsburgh and Columbus this week . . . **Donald Buka** starring with **Faye Emerson** in "Another Language" on NBC's "Best Plays" Sunday (14) . . . **Stephen F. Temmer**, Gotham Recording Corp. veeep and chief engineer, flew to Coast for two-week conferences on new developments in equipment, including "sight on tape" and stereophonic sound.

Steve Allen subbed for **Henry Morgan** first three days of this week while Morgan vacationed from his WMGM late night talkathon from Hutton's . . . ABC will use BBC broadcasts in "London Column," web's summer replacement for **Alistair Cooke's** airer on Sundays . . . WHLI airing "Music from the Netherlands," a series prepared by **Radio Nederland** . . . WNYC airing a 91st birthday program for pianist-composer **Henry Holdén Huss** on June 23, with the composer playing some of his own compositions. Station is also set to broadcast the 75th Commencement Concert of the N. Y. College of Music from Town Hall June 20 . . . **Walter C. Schier** with **Dancer-Fitzgerald-Sample** to handle radio-tele business affairs. **Lawrence D. Benedict** with same firm as Nestle account exec . . . **Allan Jackson** speaks at Tarrytown High School commencement exercises June 23 . . . **John Thomas** was featured yesterday (Tues.) on ABC's "True Story," and featured next Sunday (14) on NBC's "The Chase" . . . CBS Radio's "Curt Massey Time" marked five years on air last Friday (5) . . . **Red Barber** guested as co-emcee with **John Reed King** on "Give and Take" Saturday (6).

IN CHICAGO . . .

Lenore Berzon newcomer to the MBS Midwest Operations sales service staff . . . **Walter L. Emerson**, former ABC attorney now on NBC Central Division staff as legal counsel . . . **Frayn Garrick Utley**, wife of NBC's news commentator **Clifton Utley**, to act as moderator on a series of discussion programs for WMAQ and the Chi Board of Education . . . WGN staffer **Gloria Workmaster** recipient of Freedom Foundation award . . . **Herbie Mintz**, better known for his keyboard talents, to conduct a daily d.j. stint on WAFF . . . CBS Sports Director, **John Derr**, airing new sports review series over WBBM . . . **Veepee John K. Churchill**, of A. C. Nielsen Co., appointed asst. to the prexy of firm . . . **Chi's Loyola U.** to present tape documentary show on workings of Windy City cops in cooperation with WBBM . . . **Byron Rice** new asst. radio-TV rep. for Standard Oil Co. . . WBBM singing staff member **Barbara Sims** launching daily chirp and chat show . . . **Baton waver Eddie Ballantine** back with "Breakfast Club" after brief vacation at home.

IN PHILADELPHIA . . .

Gil Morris, longhair disk jock at WDAS, has opened new Sunday (6-7 p. m.) segment "Through the Opera Glass" . . . **Raymond Bruce**, former WHAT announcer, will do a one-hour disk show from the Club Esquire, Wildwood, N. J., over WCMC . . . WFIL-TV will telecast ceremonies (17) at which elder statesman **Bernard M. Baruch** receives citation and gold medal from Junior Order, United American Mechanics, at opening of group's four-day centennial celebration here . . . **Frederick Mann**, president of Robin Hood Dell, will present eight winners of WCAU's "Calling All Talent" at Dell concerts this summer . . . **Anne Lee**, KYW home economist, has launched two-week campaign to raise funds to help underprivileged kids get summer camp vacations . . . **Gene Graves**, KYW deejay, emceed for third successive year baby parade (4) at annual June Fete of Pennsylvania Hospital . . . **Jerry Williams** Quintet, combo started by WIP deejay, has been signed for dates in Betty's Musical Bar, Gloucester, N. J., and Lou's Moravian Bar.

Hudson Dealers here have launched five-minute newscast (Mon.-Fri. 6:25 p. m.) with **Jim McCann** as the announcer. **Brooke, Smith, French & Dorrance**, of Detroit & N. Y., is the agency.

IN PITTSBURGH . . .

Si. Steinhäuser, radio and TV editor of the Press, and his wife celebrated their 36th wedding anni: **Chris** (KQV sales manager) **Salmons** their 26th and **Ted** (KDKA chief engineer) **Kenneys** their 20th . . . **Joan Pastin**, local model and teevee actress, in Hollywood for a small part in RKO's "Son of Sinbad" with **Vincent Price** and **Mari Blanchard** . . . **Herb Morrison**, just appointed news editor of WJAS, started a quarter-hour Monday through Saturday newscast in the mornings at 7:15. It's cut into **Bill Brant's** four-hour deejay program . . . **Carl Dozer**, sales chief at WCAE and Chief Barker of the Variety Club, in the Presbyterian Hospital . . . **Lee Curran**, public relations head at KDKA, planned to Texas for a vacation with relatives there . . . **H. M. Crayon**, head designer for summer opera company, planned to New York for a guest shot on **Gary Moore's** teeveer. He's well-known for his witty chalk talks . . . **Katherine Copeland** coming on from New York to take over "Ask the Girls" on WDTV from **Florence Sando**. Latter resigned to spend summer in Toronto with her husband, **Arthur Manson**, head of advertising and exploitation in Canada for Melro.

IN CLEVELAND . . .

William Metzger of Canton Lehman High School won the annual Western-Reserve-WGAR oratory contest. Metzger received part-time job in the station's news-special events department and a W. R. C. scholarship . . . **Mildred Funnell** and **Gloria Brown**, WTAM women choirists, have reopened their half-hour "Idea Shop" on WBNK across the board at 10:30 a. m. . . WTAM and WGAR, with 25 1/2 points each, took radio honors in **Stan Anderson's** 8th annual Cleveland Press Poll. WEWS was TV tops. Individual honors went to **Johnny Andrews**, WTAM-WBNK; **Bill Gordon**, WHK; **Jimmy Dudley**, free-lance; **Bob Dale**, WEWS; **BH Randle**, WERE; **Maggie Wulff**, WERE; **Barbara Page**, WEWS; and **Jackie Lynn**, WTAM . . . Salesman **J. W. O'Brien**, WXLW, and **Bill Reed** have left WFOI for WDOX . . . WXLW's **Ed Malone** took from the Coronation doing his nightly five-minute 11-11:05 Top Story of the Day . . . Press Club will sponsor Cleveland Press Letter **L. B. Seltzer** in first talk following his return from Europe in

(Continued on page 59)

NYU Summer Workshop Opens 18th Season June 29

The oldest of the communications workshops in America, New York University's, opens its 18th summer session on June 29 at the Washington Square campus. Continuing the emphasis of the past several summers the six-week intensive will concentrate heavily on television production.

Director of the NYU Summer Workshop for his 11th consecutive year is **Robert J. Landry**, former CBS official and now publisher-editor of Space & Time. Other faculty members include **Charles A. Siepmann**, **A. Cledge Roberts**, **Wallace House**, **Ernest Pittaro**, **Albert R. Perkins**, **Reuben Leadbeater** and two staff members of WPIX, **Otis Freeman** and **Louis Clement**. Workshop comes under supervision of **Dean Warren Bower** of NYU's General Education Division.

In addition to his own lectures, Landry presents six guest lecturers: **William Fineshriber** of NBC; **Robert S. Keller**, the radio station promotionist; **Walter Craig**, lately of Benton & Bowles; **George Lewis**, the gagwriter; **Larry Menkin** of WOR and **Leon Goldstein** of WMCA.

Rabbis Convene For Radio-TV Workshop: Explore Techniques

A three-day religious radio-tele workshop starts in New York City today (Wed.) under the auspices of the N.Y. Board of Rabbis and the N.Y. chapter of the American Jewish Committee.

Purpose of the project, which will be an annual event, is expressed in the theme "Radio and TV—The New Pulpit. The New Classroom."

Fifty rabbis from eastern U.S. will take part in the program covering entire field of techniques, with first and last day sessions at the Temple Emanu-El community house and tomorrow's (Thurs.) session at CBS-TV studios. All participants will have a chance to test themselves in front of TV cameras and on radio tapes.

Among those conducting various workshop activities are representatives from the DuMont, NBC, and CBS nets, as well as Chief Justice **Irving Ben Cooper**, of the N.Y.C. Court of Special Sessions; radio-tele writer **Morton Wishengrad**, and **Dr. Seymour N. Siegel**, manager of Station WNYC.

Cooperating with the co-sponsors on the project are the Assn. of Reform Rabbis of N.Y.C.; the Rabbinical Assembly of America, Metropolitan Region; Rabbinical Council of America, and the Synagogue Council of America.

Sullivan's Once-over Lightly

Continued from page 34

Dad, has been a bulwark of strength.

If our show carries unique extracurricular duties, it also has unique compensations. Detroit, home base of Lincoln and Mercury, has no back-seat drivers. Liberal with praise, chary with second-guesses, **Benson Ford**, **Joe Bayne**, **Al Crowley**, **Bob Copeland**, **Walker Williams** and the rest of them have given me a free hand. In that sort of setting, you have the courage to try daring things. Sometimes they click, sometimes they flop, but in five years' trial and error teach you things that only audience reaction can spell out.

Kenyon & Eckhardt is the agency that handles the Lincoln-Mercury account. The relationship with **Bill Lewis**, **Don Miller**, **Wick Crider**, **Hal Davis**, **Herb Landon**, **Tom Fry**, **Chris Cross**, **Jerry Kahler**, **Margot Donovan** and **Jack Babb** has been amazingly pleasant.

In my own office, young **Carminé Santillo** has performed a fantastic job. We met first at Loew's State and he's been with the Sullivans for the last 18 years. A shrewd showman in his own right, Carminé knows most of the acts who phone. A couple of years ago he engaged his co-worker, **Jean Boinard**. For the first year he passed no comment on her. Starting the second year he said briefly: "She'll fit in nicely." Carminé is not given

Goodman's 'Operation Buckshot' Sales Plan Pegs Shows at \$1 a Station

Paul Rosen Exits DuMont For CBS-TV Biz Post

Paul Rosen, formerly manager of talent and program procurement at DuMont network, this week joined CBS-TV as assistant to **W. Spencer Harrison**, web's v.p. in charge of business affairs. Rosen will work largely on talent deals.

He joined DuMont four years ago as a director, moving up to producer-director and then to the managerial post. No successor has been chosen.

Brandeis U's Top Talent Arts Festival Wrapup Getting WNBC-T Spread

Four-day session of the second annual festival of Creative Arts at Brandeis University, Waltham, Mass., will be covered by remote broadcasts and filmed sequences by the New York stations, WNBC and WNBT, starting today (Wed.)

Radio features to be presented on NBC flagship station include an analysis of contemporary American comic techniques by **Fred Allen**, **Irwin Corey**, **Arthur Kober**, **Alice Pearce**, **Jack Pearl**, **S. P. Perelman** and **Jimmy Savo**, and a roundtable discussion of the comic script as art form and medium of social comment by **Al Capp**, **Milton Caniff**, and **John Griffin** of the Boston Post.

Stated as a tele feature over WNBT is a film-showing of the 10 best comedy sequences in pix history, compiled by **Richard Griffiths** of the New York Museum of Modern Art, and a symposium of light poetry with **Louis Untermeyer**, **David McCord** of the New Yorker, **Ludwig Lewisohn** and other leading comic-verse experts.

Betty Forsling Quitting ABC-TV; to Live in Fla.

Betty Forsling is resigning as director of talent and program development at ABC-TV to go into semi-retirement in Florida. She made the decision a couple of months ago, she revealed, but won't leave her post until Aug. 1.

Miss Forsling joined the web as assistant to program chief **Charles Underhill** in October of 1951, following a long tenure as radio-TV editor of Newsweek. Last August, she was upped to her present post. No replacement has been set yet.

The drastically curtailed market for radio program packages was thrown into focus this week as **Harry S. Goodman** Productions, N. Y., announced a new sponsorship plan, "Operation Buckshot," whereby a national or regional advertiser can buy a transcribed quarter-hour AM show for less than \$1 per station. As long as a bankroller abides by the ground rule of sponsoring any of 11 special Goodman packages in a minimum of 25 markets, the firm promises its plan will cost 30% less than any similar show could be produced live.

Scheme is designed especially for national advertisers who want to augment their TV show with inexpensive radio advertising in non-TV markets. It's significant because it's reportedly the first time a radio package syndicator has attempted to sell its shows on a mass scale, rather than on a local station-by-station basis. Hereby, a national advertiser seeking to cover a large number of markets with one show, has found that it's cheaper to buy a tailor-made network stanza rather than locally distributed and syndicated transcribed shows.

Goodman, second only in size as a radio package to Ziv (it grossed an estimated \$1,000,000 last year from its over 60 AM packages), is able to make its "Operation Buckshot" pay off for these reasons:

(1) By selling on a many-market scale, it can reduce costs through bicycling the platters from one group of stations to another.

(2) Since the name performers have an equity ownership in the packages, Goodman does not have to pay them the re-run rights demanded by the American Federation of Radio-Television Artists.

(3) In the non-name packages involved, Goodman does not have to pay artists re-run fees, because they were largely produced before 1943, the date when AFTRA regulations went into force.

Everett F. Goodman, manager of the syndicator's radio division, pointed out that the scheme will work on existing line networks, as well as individual stations. "We would never have thought of introducing a low cost plan like this in the lush radio days even a recent as three years ago," he says. "Then I could have sold a radio package in N. Y. for about \$600, and it would have gotten a rating of 12 to 18. Now, as I do, I'd be lucky to get \$200, and a 4 to 5 rating would be good. It's definitely a buyers' market in the radio package field these days of TV, and we're trying to face the facts with the package realistically."

Included in the plan are these shows: 156 15-minute "Hymns of the World" with **John Charles Thomas** and the **Kauf Men**; 78 15-minute "Burl Ives Songs" with **Ives** and the **Tony Martello Quartet**; over 400 15-10-5-minute "Jim Ameche Story Teller"; 52 30-minute "Mystery House" with **Nannette Sargent**, **Lewis**; 400 14-minute "Your Gospel Singer" with **Edward MacHugh**; 41 30-minute "Thirty Minute to Go" dramas; 60 15-minute "Streamlined Parables"; over 400 15-minute "Tell Me, Doctor"; 1,335 of two gap operas, "Mary Foster, The Editor's Daughter" and "Linda's First Love"; and 52 15-minute "The Return of Secret Agent K 7."

A H'wood Tomorrow In NBC-TV 'Today's' Future

Today's the NBC-TV early morning show is going to the West Coast at the end of September if tests conducted by the net this week are successful. Show is seen currently only in the Eastern and Midwestern time zones.

Web is trying two hot kinnies of the program, one with a heavy commercial schedule. At the moment it's figured to kinnecore the 7 to 9 p.m. New York show for repeat in L. A. Up-to-date news is not considered a problem since each half hour of the show has a five-minute local cut-in, which can provide the late flash.

Plan is to start the Coast show with an eight station lineup and then take it to a 10 station status for a total of 12 or 13 stations. Current spots are still hot on optional buy.

'Fee TV' As Aid To Sponsors

Continued from page 27

made of the historical stanza, to be shown free to schools and sales groups, even the Ford Co. finds it too costly to make a commercial film of the show, said Lewis. However, he feels, if fee-TV were now a reality, at last 5,000,000 viewers would be ready to pay a total home b.o. of \$2,000,000 to witness the extravaganza. Thereby, Ford could pay the rerun performance rights, Lewis believes, and a worthy film would be created.

Fears Rising Costs

If a form of fee-TV isn't adopted, Lewis believes exorbitant network costs will induce more bank-rollers to limit their spending to spot radio-TV campaigns, on a regional basis. "Local radio is far from dead," he said, "and the impact of local TV commercials still amazes me."

He was astonished at the response when his agency had Ben Grauer do a remote control visit to a \$23,500 model General Electric house in Hartsdale, N. Y., which was seen on a 5 to 5:30 p.m. Saturday show over WNBT. "Over 5,000 potential buyers asked to visit the home—so many that the sponsor stopped a repeat of the commercial," he said. "The same selling technique will be used for telecasts in other major cities."

A major air trend that Lewis

has found is the increasing tendency of broadcasters to provide extra merchandising and promotional service to advertisers "who know what they want" in that field. Recently, his publicity director and vicepres, Hal Davis, sent broadcasters throughout the U. S. a questionnaire listing over 25 advertiser merchandising devices. The stations were asked to check which promotion practices listed, or additional ones, they followed to support sponsors' air campaigns. Already, even before the June 15 deadline, the agency has received over 1,000 replies. "And, although we thought we had every conceivable merchandising stunt accounted for," said Lewis, "it's remarkable the number of additional stunts they've dreamed up themselves."

Jimmy Nelson Exiting As Texaco Salesman

Jimmy Nelson will not be back to do the Milton Berle commercials for Buick in the fall, with the auto firm apparently convinced it's time for a change from the Texaco-identified ventriloquist.

William Morris is preparing a show of his own for Nelson.

NABET THE WINNAH IN KNBH WRANGLE

Washington, June 9.

Jurisdictional dispute between unions over handling and placing of lights on regular "staged" remote telecasts from NBC's KNBH in Los Angeles was determined in favor of NABET (National Assn. of Broadcast Engineers and Technicians) in a decision issued yesterday (Mon.) by the National Labor Relations Board.

The Board held that the lighting functions at remote broadcasts is covered by the agreement between NBC and NABET and not by the agreement between the network and IATSE (International Alliance of Theatrical Stage Employees).

Audition Anna Lee Tele Show for Pre-School Kids

Auditions of a new Anna Lee tele show, aimed at pre-school-age children, has been made by Charles Kebbe, producer of "The Lilli Palmer Show," and Tom Hammond, Broadway producer.

Show is written by Miss Lee, who is the mother of four children, two pre-school; and based on her observations of what small children enjoy on tele. She'll read stories to her two boys, illustrating with toys and animals, talk about them and sing a song.

WNEW's Summer Service Roster in Client Payoff

WNEW, N. Y. indie, has turned its summer service schedule, consisting of baseball scores, weather reports, traffic reports and "where to go" announcements, into a commercial and programming bonanza. Station has set a new block programming sequence for Sunday nights that's pitched directly at the car radio audience called "Music for the Road," which will run from 8 to 11 and in which many of the announcements will be concentrated.

Sponsorship lineup has R & H Beer bankrolling 42 baseball score announcements per week; Lever Bros. and Best Foods taking on 84 weather reports and GMAC, the General Motors credit organization, picking up 40 traffic and where-to-go reports weekly. Station is currently dickering a sponsorship deal on time jingles also.

"Music for the Road," which will consist of music and announcements, will be helmed by Jack Lazar.

Pittsburgh—Ed and Wendy King doing a new Mr. and Mrs. radio show over KDKA, originating from Town and Country Room of the Carlton House. They tape-record it every weekday afternoon at 1:30 for rebroadcast the following noon. It's a half-hour of chatter and interviews beginning at 12:15. Program replaces "Brunch," a long-time feature on KDKA.

Hub's WHDH in Boff Biz Rebuttal to Claim Radio Cooling Off Transmitters

Boston.

Editor, VARIETY:

VARIETY reports in its issue of June 3 an expected reduction in the "hours on the air" service of many radio stations in saturated television areas as a result of TV moving in on AM billings, and cites as the principal reason for this prediction the fact that WMCA, New York, will sign off at 12 midnight during the summer months Barry Gray is on vacation.

It occurs to me that WMCA may be the exception rather than the rule. I think you can call Boston a well-saturated TV market assumed to have more than 1,000-000 sets in the service areas of two VHF stations. Yet only one has to listen to the major radio outlets to realize that in volume of business, this is a bonanza year. In the month of May, WHDH added up the greatest 31 days in its history—beating May, 1952, by 15.2%, and the previous all-time high month of October, 1952, by 6.8%.

In 1952 with the exception of network billings, all facets of the radio business showed an increase—regional network billings were up approximately 30% and the nation 2,300 stations (excluding network & co's) showed an increase of more than 7% over 1951. Recently CBS & co stations began all-night operations in six major TV markets. WHDH inaugurated 24 hour programming service just one year ago. One Metropolitan Boston station recently went from daytime only to full time while another is now applying for the same privilege. Such facts would seem more indicative of trends than the point that one major radio station in the country is reducing the early AM operating by two hours daily.

In the small space that VARIETY has now rationed for the reporting of radio news, it would seem editorially proper to accord significance to radio's second coming and to relegate to the "so what" columns those stories of incidental happenings that in no way reflect the general health of the industry. After all, 1953 will probably be the biggest year in radio's history.

Good radio like good television will always do well. Bad radio like bad television—well, that's one for VARIETY to finish.

William B. McGrath
Managing Director, WHDH.

Mutual Billings

Continued from page 25

Multi-Message segments weekly, took two participations on the Sunday "Nick Carter" airer, while Carter Products took another. This leaves the Carter show, which Libby, McNeill & Libby return to in the fall, with one availability.

Under the plan, the sponsors pay \$1,500 net for one segment, with stations getting regular payment. Under Multi-Message, stations get no payment, but get a free half-hour which they can sell locally. Because of the overflow on Multi-Message, which now has in addition to Bromo-Seltzer and Rayve, General Mills, Camels and Kremler Watchbands as participants, the web decided to extend the Multi-Message rates to the Carter and Moody shows to accommodate the sponsors. Consequently, web will not suffer any loss resulting in the differential between sponsor payment and station compensation.

Mutual also signed two new sponsors, packing Wings of Healing, a religious outfit, to sponsor a half-hour Sunday morning show starting June 14. Web also signed Lanolin Plus Products to sponsor, under its Pinpoint Plan, 18 complete broadcasts on the network over a five-week period beginning June 26. Deal is the second made under the new Pinpoint Plan, with Murine already in for 13 weeks.

Web reported that its first five months' billings, with a total of \$9,347,591, are the highest in five years, and are up 8.4% over last year.

San Francisco—The Bay Area Educational Television Association, awaiting FCC approval for Channel 9, named Jim Day, ex of Radio Free Asia, general manager. Jonathan Rice, formerly of KTLA, Hollywood, was appointed program manager.

Special to time buyers:

all summer long

MILLIONS OF AMERICANS

will listen

Only to FM



insist on FM in your schedule
and get complete radio coverage

AGAIN THIS SUMMER, you'll need FM on your schedules to be sure of complete radio coverage. Typical example: In many localities, baseball broadcasts, particularly night games, will be carried only on FM.

What's more, millions of listeners know from experience how FM cuts through static and interference to give realistic reception of radio programs even during summer storms. With the "summer static season" on its way, many will turn to FM programs exclusively.

Make the most of these seasonal listening habits. Include FM in your summer time buying schedules, and be sure of reaching the whole radio audience more effectively.

ZENITH
The royalty of television and **RADIO**

ZENITH RADIO CORPORATION, Chicago 39, Illinois

SPECIAL TO BROADCASTERS:

Your local Zenith distributor will gladly help promote your station and programs through dealers in newspaper ads and displays. Get in touch with him today.

Com'l B'casters

Continued from page 25

has offered a 5,000 watt transmitter and use of a tower and studios.

In a number of cities, NCCET finds, commercial broadcasters are active in local groups promoting educational stations. Among them are Larry Walker, veepee of WBT in Charlotte, N. C.; Edwin K. Wheeler, general manager of WWJ-TV in Detroit; and Nelson Poynter, prexy of WTSP in St. Petersburg, Fla.

Nationally prominent businessmen have been going to bat for educational TV, the Committee reports, among them Edward L. Ryerson, board chairman of Inland Steel Corp., and Leland Hazard, veepee of Pittsburgh Plate Glass Company.

Various foundations have pledged an aggregate of \$8,000,000, mostly on a matching basis of two for one or three for one, toward establishment of educational stations. The list includes the A. W. Mellon Educational and Charitable Trust, Twentieth Century Fund, Filene Foundation, Allan Hancock Foundation, Fund for Adult Education (Ford), Lowell Institute, Rosenberg Foundation, San Francisco Foundation, Arbuckle - Jamison Foundation and John Rich Foundation.

Reviewing progress toward public financing of state educational networks, the report notes that Oklahoma was the first state to pass enabling legislation creating the Oklahoma Educational TV Authority which has been empowered to sell bonds for a network which eventually may embrace 10 stations.

Referring to failures of other state network proposals, notably New York, NCCET points out that drives for funds are continuing in these states "and the odds are they will succeed in building stations."

Of the 244 channels reserved by the FCC for education, applications had been filed at the close of June 2 for 47 stations. Of these applications, 17 have been granted. One educational station (KUHT in Houston) is on the air. The second (KUSC in Los Angeles) is due to start soon, and several others are nearing completion.

Como's Simulcast

Continued from page 25

CBS affiliates, for example, that carry the TV shows also carry the AMers has discouraged any great use of simulcasts. Greater coverage afforded by the use of affiliates other than those carrying the tele shows is responsible for the Chesterfield, Coke and Admiral deals.

Other shows which Mutual carries that are seen on TV are "Twenty Questions," "Down You Go," "Sky King" and "Wild Bill Hickock." Some of these were radio properties before TV's emergence, but video has channeled off much of the coin (and listenership) that originally was devoted to them. Most striking example of this is the Bishop Sheen show itself, which, before the advent of television and Admiral, was known on NBC radio for over 20 years as "The Catholic Hour."

Names Into Vidpix

Continued from page 22

warn their clients against one-shots, saying the agents prefer to spot their people in motion pictures or packages of their own. But, he added, as motion picture production continues at its low level there is less and less resistance to the one-shots. On the plus side, also, is the fact pix workers are very anxious to get into teevee now, he added.

Solid substance to the producers' sentiments can be found at any guild or union in Hollywood. There isn't one which doesn't declare in most emphatic terms that telepex has meant the difference between fairly stable conditions and depression. Union men point percentage-wise to the number of pix persons in TV, and emphasize the truth of what's come to be a brocade in Hollywood—"if it weren't for TV."

Of course, the percentage varies with each guild and union, but every one has benefited from the uppance in vidpix production.

TONY LEADER MULLS PIX-TO-TV SHIFT

Tony Leader, writer-radio-producer who made a splash in radio before moving into the Hollywood pic studio vineyards a few years back, is planning a return to the AM-TV field in a producer status upon completion of his present film assignment.

Leader has just finished shooting an indie film for Al Palca at the Fox-Movietone studios in N. Y. called "Go, Man, Go," with Dane Clark. Leader produced; James Wong Howe directed. Prior to that he was a producer for Universal on the Coast.

'Publisher's Playhouse' As TV Drama Series

Jaffe agency is offering a half-hour live tele show, "Publisher's Playhouse" after having finalized deals with 30 top publishing houses to furnish material for the dramatic show.

Dodd Mead, Simon & Schuster, MacMillan, Putnam and Crowell are among publishing firms which have okayed the deal. Idea is to dramatize excerpts from an upcoming tome, and the package is being offered for \$17,500. A w.k. author would act as host for the series.

Bob Goldfarb of the Jaffe agency inked publishers for the deal. Tome excerpts would be aired about the same time book was released.

Par Preems Its Tint TV In London; U.S. Scribe Raves, 'It's Breathtaking'

First American appraisal of Paramount's Chromatic color television system came, strangely enough, from London, where the Lawrence tube was unveiled via a special closed-circuit telecast of the Coronation. Telecast, restricted to four sets; one in Great Ormond St. Children's Hospital, another at the National Hospital for Nervous Diseases, a third at Fye Ltd. offices (Pye helped develop the chromatic tube) and the fourth at International News Service offices, was Britain's first colorcast.

Frank Conniff, INS and N. Y. Journal-American correspondent covering the Coronation, viewed the colorcast from the INS bureau, where London manager Charlie Smith managed to get a set installed. Writing in the Journal-American last Thursday (4), Conniff said:

"The effects achieved were breathtaking. The reds, blues and greens of the multi-colored uniforms came through with beautiful clarity. You could fault color TV on the score that an essentially dour and chilly day looked like a sub-haunted springtime on our set, but that is a minor quibble. It was otherwise a striking performance. The rich, colorful show had its compensations for a reporter who couldn't wangle a seat inside the Abbey."

Omaha—KBON d. j. Jim (Mr. Music) Harker now spinning platters 15 hours weekly.

Philco Convention

Continued from page 23

to within 50% of the comparable black-and-white receivers."

Philco sales, he reported, are at an all time peak rate, substantially about 1952. Sales in the first quarter were \$129,000,000 or well ahead of the \$435,000,000 annual sales goal set for Philco in January.

A new line of 47 television models, incorporating larger tube sizes, improved picture clarity and prismatic tuning, was introduced along with a new line of radios and radio-phonographs, the latter including a new system of high-fidelity sound reproduction.

For the first time Philco placed on the market sets with a 24-inch picture screen in addition to the 17, 21, and 27-inch tube sizes. Featured on the radio line was the "Phonorama," a radio-phonograph combination. It was brought out with 25 other models of radios, clock-radios, portables, table models and combinations.

Two new items of studio equipment and a complete line of fixed and portable microwave relay equipment for linking and controlling AM, FM and Television broadcasting facilities were announced.

The corporation said that the technically new Philco Film scanner, Model FSS-5, would vastly improve televising of motion picture films. It embodies new concepts of optically compensated continuous motion picture projection and high resolution cold scanning using a single cathode ray tube. By the

simple addition of a "color head," it will make possible the transmission of color film.

Only business session of the convention was held as the ice show was used to demonstrate the new models yesterday morning.

Delegates were entertained Sunday night (7) with the JE Rodeo put on at Bader field, while they were seated in the concrete football stands built to accommodate 8,000. The ice show yesterday morning was called the most effective means of demonstrating a line of merchandise ever tried here. The show was built into demonstration plan, each number bringing on a new model of TV or radio, etc. The Canadian show, "Ice Cycles," brought such stars as Jane Kirby, Canadian champion; Johnny Lettengarver, U. S. Olympic champion, The Ballards, International Adagio champions, etc., the company running into 60 skaters.

Convention concluded tonight with a huge show in the auditorium, when 100 of the top names in television, screen and stage appeared.

Greensboro, N. C.—The promotion of Jack Rimmer to general sales manager for radio and television of Station WCOG here was announced by the station manager, Virgil Evans. Rimmer succeeds T. George Barber, who has accepted a position as commercial manager for WGBB.

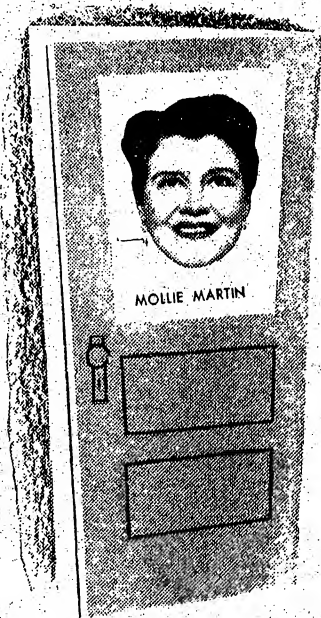
Three doors to bigger sales...

Homemaker's Institute

Knock on your customers door with Homemaker's Institute... there's a friendly "welcome" every time!

Mollie Martin, Mary Landis and Kitty Dierkin, three of WBAL-TV's most popular women personalities, cover almost every subject of interest to homemakers... from green beans to buttons. While Al Herndon, well known WBAL-TV star, adds the masculine touch! From noon 'til 1:00 it's an exciting full hour telecast!

Here is YOUR ready-made entrance into Maryland homes... Homemaker's Institute, packing a three star sales punch for you!



MOLLIE MARTIN



MARY LANDIS



KITTY DIERKIN

TELEVISION BALTIMORE

WBAL-TV

NBC IN MARYLAND

Nationally Represented by
EDWARD PETRY & CO.

Television Chatter

New York

Barbara Walters, daughter of Latin Quarter boniface Lou Walters, will produce the upcoming Cholly Knickerbocker show on WNBT, starting July 12. Martin Starr, who does a daily radio commentary on Broadway on WINS, writing a column, "TV Starr Dust," for Martin Goodman's new fan mag, TV People. Janet Clemens leaving the DuMont publicity office for a new job. Michael Dreyfuss, video thesp, appearing in "Best Foot Forward" at the Dallas State Fair June 15 for three weeks. Jorja Curtwright, who recently completed two of the Rod Cameron and one "Letter to Loretta" vidpix, sailing for Europe Friday (12) on the Nieuw Amsterdam with her writer-director husband, Sidney Sheldon. Superintendent of Schools William Jansen appearing on WPIX's "Board of Education" show, "The Living Blackboard," June 11 to pay tribute to completion of program's second year on the air. Owen Jordan, who's done three of the modern stories on WABD's "Mono-Drama Theatre," gets the lead as Quasimodo in this week's "Hunchback of Notre Dame" presentation. Sid Caesar has rented a house

for summer at Compo Beach, Westport, Conn. . . . Patti O'Neill has a featured part on Kraft Theatre next Wednesday (17) . . . Lisa Howard signed by William Esly agency to play femme lead in "Party Politics," fourth in vidpix "The Hunter" series being shot by Eddie Montague on N. Y. location to replace "Man Against Crime" for the summer.

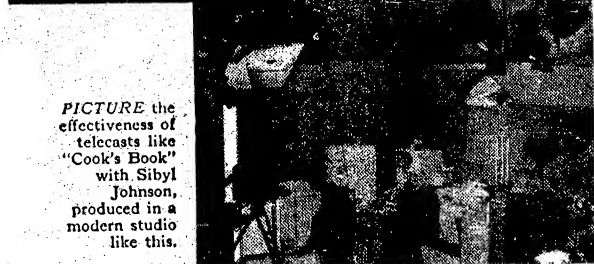
Dallas Townsend has replaced Charles Collingwood on WCBS-TV, N.Y., strip news program, "Six O'Clock Report." Latter had too many net commitments. . . . Anne Howard Bailey, associate editor of "Armstrong's Circle Theatre," writing two original scripts for "Passerby" telefilm series being shot by Ely Landau Inc. in Long Island City. . . . Bob Kennedy to "second man" Rex Marshall on CBS-TV's "Freedom Rings."

Howard Connell joined Hewitt, Odette Benson & Mather as vice-president in charge of radio and televée. He moved over from the Biow agency. . . . Norman Siegel, head of CBS-TV publicity on the Coast, in town for huddles with Hubbell Robinson and Dave Jacobson. . . . Jerry Franken took over production reins on WOR-TV's "TV Dinner Date," with Nancy Reed the show's new vocalist. Production job doesn't interfere with Franken's duties at Lester Lewis Associates. . . . Bud Gammon has

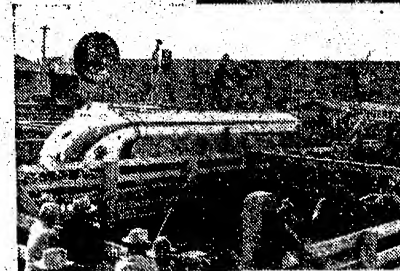
Picture story of WKY-TV OKLAHOMA CITY



PICTURE the warmth and friendliness of a station that greets its visitors with an attractive reception room like this one at WKY-TV.



PICTURE the effectiveness of telecasts like "Cook's Book" with Sibyl Johnson, produced in a modern studio like this.



PICTURE the audience loyalty earned by WKY-TV thru use of this big mobile unit, shown telecasting direct from stockyards.

PICTURE YOUR TELEVISION ADVERTISING REAPING THE SALES BENEFITS THAT COME FROM AUDIENCE LOYALTY TO OKLAHOMA'S FIRST, FINEST AND MOST WATCHED TELEVISION STATION! NOW SERVING OVER 207,000 TV HOMES.

WKY-TV

CHANNEL 4 • OKLAHOMA CITY

Affiliated With
THE OKLAHOMA PUBLISHING CO.
WKY Radio • The Farmer-Stockman
The Daily Oklahoman
Oklahoma City Times
Represented by KATZ AGENCY, INC.

joined Biow Agency as producer of "Search For Tomorrow."

Hollywood

Virginia Field has femme lead in CBS-TV's upcoming comedy show, "Vanity and Mrs. Fair," with Frank Gale producer-writer. . . . "What's the Name of That Song" shifts from KJH-TV to ABC-TV June 19. . . . Erwin-Wasey, AM-TV production manager Charles Lowe to N. Y. on biz. . . . Jack Benny finished first telepic of series planned for fall showing. . . . Walter Richards acquired TV-pix rights to tome, "Children of Old Man River," and is planning TV series. . . . Honolulu decay Hal Lewis in for confabs with NBC and CBS. . . . KTTV manager Dick Moore named prexy of Television Broadcasters of Southern California, with James T. Aubrey, Jr., KNXT manager, v.p. and Donn Tatum, ABC-TV secretary-treasurer. . . . Paramount TV may not renew "Time for Beany" on national basis, and won't pick up option on KILA in August unless a payout is involved. . . . Jack Gross to Gotham on biz. . . . William Demarest may have lead in NBC-TV's new series, "Mr. Mosby," produced by Bob Welch. . . . Ginny Jackson, who ankle Spade Cooley's KTLA show, signed by KNBH.

Chicago

Neil Murphy appointed controller of WNBQ and WMAQ. . . . Francis Coughlin, Toni Gilman, Carmelita Pope and Robert Breen to alternate as emcees of "Down You Go" when Bergen Evans departs for London next month. . . . Regular cast of ABC-TV's "Super Circus" off for Battle Creek, Mich., today (Wed.), to join in celebration of town's annual Bike Day. . . . Lewis and Martin Films, Inc., has completed 10 and 15-minute "commercial story" films for Grant Tool Co., Garden of Eden, Auto-Grant Co., Homestead, Inc., Windsor-Creme Co. . . . Art Van Damme and his quintet now regular members of the Bob and Kay Show. . . . Berghoff Brewing Corp. bankrolled quarter-hour, cross the board sports show with Norman Barry in front of the WNBQ cameras. . . . ABC news commentator Austin Kiplinger to moderate special telecast featuring educational leaders who will outline progress made in securing channel 11 as an educational station on WBKB today (Wed.). . . . WNBQ remoting harness racing from Maywood Park with local auto sales firm picking up the tab.

San Francisco

Jack Mahoney (Range Rider) and Dick West inked for the Redwood City Rodeo next month. A kinescope of KPIX's award winning "Brother Buzz" to be shown at the National Education Association Convention at Miami Beach, June 28-July 3. . . . Bay Area TV sets now total 611,680. . . . Producer Jay Grill prepping new tele-musical. . . . KMJ-TV, Fresno, took to the air, adding a fourth video city for California. . . . King's Crossroads replaced KRON-TV's "Science in Action" during summer hiatus. . . . Jim Baker handled direction chores on Judy Deane's KGO-TVer for vacation - bound Russ Baker. . . . KPIX's "What's Your Opinion?" opened its studio doors to the public. . . . Camp Parks Air Force Band and talent preem (27) on KPIX. . . . KRON-TV gen. mgr. Charles Theriot interested in Bakersfield's new KAFY-TV (UHF) operations. . . . Gloria Craig, former local chirper, featured in one of Johnny Dugan's "Ladies Choice" programs from Hollywood. . . . KRON-TV planning local song fest for vacationing Dinah Shore.

K&E Tape

Continued from page 25

mercal tend to reduce the effectiveness of the commercial.

(3) While the advertiser and copy writer think their commercials are selling soap or cars or appliances, distracting elements in the pitch setting is such that they're actually selling clothes, hats and furnishing ideas.

(4) People seem to respond more to pitches that accentuate the positive, rather than attacking their present habits.

(5) The pitch is more effective when it shows more with images and talks less, and when it stresses the known and familiar.

K&E has used the device to find out why certain products, like tapioca and pineapple juice, were not being bought as much as advertisers had expected. It's also being used now as an ad effectiveness test by other agencies like McCann-Erickson.

Inside Stuff—Radio

Annual charity show of KLAC's five deejays will be staged July 10 at Hollywood Bowl, with proceeds to go to St. Jude's hospital to be built from these funds plus \$100,000 raised by Danny Thomas the past year.

Already set for the Coast benefit are Thomas, Tony Martin, Kay Starr, Mickey Rooney, Tennessee Ernie, Andy and Della Russell, and Walter Schumann and his 30-piece orch and choral group.

KLAC manager Don Feddersen said show will be emceed by quintet of station platter twirlers—Peter Potter, Gene Norman, Alex Cooper, Bob McLaughlin and Dick Haynes. Tickets go on sale about June 20, and will be scaled from \$1.20 to \$4.40. Last year the station's deejays raised \$19,000 for the Olympic Fund, with a show at the Shrine aud.

WMGM, N. Y. disk jockey Bill Silbert, who's been making a pitch at the teen-agers via Saturday night dances in the WMGM studios and a "Saints & Spinners" club, drew an estimated 21,000 juves to Palisades Amusement Park in Palisades, N. Y., last Saturday (6) on the occasion of a "day" honoring him. Kids came out to see him air his 6 p. m. program, plus a talent lineup that included Eddie Fisher and a host of other disk names who put on a show before the broadcast. The major record companies, incidentally, erected display booths featuring their top disks especially for the event.

Indie packager Ted Hudes is prepping a transcribed radio series on travelling in foreign countries. Programs, which are being syndicated for local sponsorship, are aimed at middle-income groups, and besides describing the countries themselves, will tell how to travel on a budget and "get the real feeling of the countries." Hudes believes that travel promotion up to now has neglected people of limited means in favor of the well-to-do.

William Sudduth, travel expert, will conduct the 26 programs and will interview travel editors and tourists. Program will use folk music of the countries described as background.

New Rating Formula

Continued from page 27

gives inequitable weight to certain counties; (2) the 50% of home county method, wherein any county that has less than 50% of home county penetration is not considered, penalizes the stronger station, in that it completely disregards the actual strength of penetration; (3) the "plateau" method, wherein the researcher simply picks a cutoff point where penetration drops sharply, is subject to the whims and caprices of each researcher and is subject to no standard; and (4) using the total Nielsen or Baker (SAMS) station audience as a base, which shortchanges the station because the rating becomes a percentage of station audience instead of radio homes, which is the actual definition of a rating.

New formula, according to SRA manager Tom Flanagan, is part of the SRA's continuing study of spot radio. Research will continue on this and other aspects of time buying. Committee which evolved the new formula consisted of John Carter of Adam J. Young; Dan Denenholz of the Katz agency; Ward Dorrell of John Blair; Lou Moore of Robert Meeker; Jones Scovorn of Free & Peters and Russ Walker of John E. Pearson.

DuM Grid

Continued from page 24

reluctant to break listening habit, continuity for the football pickups. . . . Also on Sunday, CBS has "Omnibus" scheduled for the latter part of the afternoon, while NBC expects to have "Kukla, Fran & Ollie" and the pint-sized "Junior Omnibus" as a back-to-back feature in the football time period.

DuMont, which has an order for more than 50 stations, has already begun requesting clearances, but so far progress has been slow. One of the stations which testified against the NFL, claiming that football is necessary both as a revenue source and as a public service, has mixed a clearance on football, claiming that it's still too early to make its programming plans.

Whatever the outcome, the League appears to have put itself in the top-dog position. If enough stations do clear, it can claim that its house is in order—football is available to all. If not enough stations pick up the games, it has a double-edged weapon—it can point to its offerings and lay the blame at the feet of the stations.

San Francisco — Doug Pledger, Bay Area deejay, has inked exclusive, seven-year contract with NBC.

UHF Mergers Ease Contests

Washington, June 9.

Trend toward mergers and drop-outs to avoid hearings on TV applications and get permits pronto hit a high point yesterday (Mon.) when three UHF channels in New York State, two involving theatre interests, were freed of contest by such actions. Under new procedure FCC may act fast in authorizing new stations whenever need for hearings is eliminated.

Merger of WTRY in Troy and WPTR in Albany (owned by Schine Theatre Circuit) in Troy-Albany area will eliminate contest for channel 23. Similarly, merger of WKKW in Albany with Van Curler Broadcasting Corp. (owned by Fabian Theatres) will free channel 35 in Schenectady. A third merger between WARC in Rochester and WGUA in Geneva will free channel 15 in Rochester.

As result of withdrawal of application by the Brush-Moore Newspapers, an initial decision was issued by Examiner H. Gifford Irton favoring a grant to Woodruff, Inc. (owned by Edward Lamb) for a UHF station in Portsmouth, O.

Detroit — Henry C. Rogers has been appointed business manager of WWJ-AM-FM-TV, it was announced by Edwin K. Wheeler, general manager of the stations.

SAME DAY SERVICE FREE COPY NEGATIVES

Printed LOW COST Reverse Side

GLOSSY PHOTOS

8x10: 25-35, 100-110, 1M-\$75

Post Cards: 1M-\$30, 4M-\$99

Glossy COLOR Prints

Post Cards: 3M-3c, 9M-2c ea.

7x11 Cards: 3M-8c, 9M-6c ea.

"MR. DAVID" CI 7-7610

165 W. 46 St., N.Y.C. 19 List E

OPTICAL EFFECTS For KLING STUDIOS, Chicago

by

RAY MERCER & CO.

4241 Normal Ave., H'wood 29, Cal.

Send for Free Optical Effects Chart

Woman, over 25, wanted to make cross-country drive with another woman, and return; must have great physical stamina, be skilled driver, and able public speaker. No selling. Salary and expenses. Box V-55153, Variety, 154 W. 46th St., New York 36, N. Y.

BETTER BUY RUICK (MELVILLE, that is!)

Television Reviews

Continued from page 30

the world preem of "City That Never Sleeps" film made a brief appearance for an interview that turned out to be a lengthy plug for the flick.

Local chirp, Scotty Scott, serving as a foil to Duggan's quips, had little vocalizing to do, using placards with appropriate remarks to answer questions put to her by the emcee. Her only vocal gymnastics consisted of answering phone calls from viewers, and this sotto voice, and off-mike resulting in nothing more than stage whispers.

As a contrast to the lighthearted exchange between Duggan and the movie stars, a gab fest with Capt. Tom Crockett, of Salvation Army, was entertaining and enlightening. Crockett described the work of his Harbor Light's mission using still shots of skid row inhabitants in candid poses.

Duggan ended on a note familiar to his regular viewers who switched with him to WBKB from his WNBQ address. With no holds he gave a blast at the Illinois Racing Board members who enter nags in races over which they hold some control.

DATELINES OF THE WORLD

With John Roberts

Director: Cal Jones

30 Mins.: Sun. 3 p.m.

WPTZ, Philadelphia

New television journal, a pictorial resume of outstanding world events and specialized stories of local interest, features John Roberts, director of Temple U.'s radio and television department, as narrator. Roberts, who has appeared for several semesters on WFIL-TV's "University of the Air," is excellent choice, with good appearance and voice as assets to otherwise impersonal format of news presentation.

Events are presented in order of comparative importance, beginning with "Dateline—Korea" and running down through local items to a dog show. Selectivity is intelligent, with major world happenings significantly highlighted: Pre-Corona scenes, a Mau-Mau prison camp, the famine in India "nightmare of a different kind"; Stevenson and Nehru, all tied together by connective phrasing. Human interest segment showed legless Korean youngster admitted to Boys' Town.

Lighter touches included the WPTZ camera crew's lensing of the Ringling Bros. circus roustabouts setting up the Big Top here, and action shots from the Devon Horse Show, world's largest outdoor horse show and big social event on Philly's Main Line. Coverage is comprehensive and sufficiently varied, and Roberts steps easily from pedagogy to active participation. Gagli.

COTTONSEED CLARK

With Cottonseed Clark; organist

June Melendy

Producer: Bill Hollenbeck

Director: Tom Weatherwax

15 Mins.: Sun., 3 p.m.

McCORMACK & CO.

KGO-TV, San Francisco

(John B. Parsons)

A one-man country style show with a homespun flavor, Cottonseed Clark, applauded on radio as the "Brushwood Poet" of KVSM, San Mateo, doesn't tote a gun, sing a song or play a guitar. He's a yack specialist.

In his first TV series Clark operates inside a simple but picturesque country store set. He sort of languishes in a rockin' chair by a pot bellied stove and invites his viewers to sit a spell. Then he talks—battin' the breeze with earthy philosophy and self-written poetry, mostly about the days when he was a youngster workin' on the farm, diggin' in the cotton patch, bathin' in a galvanized wash tub.

Clark is a tall, rangy, impressive feat built along the lines of Abe Lincoln. His appeal is based on serious dignity flecked with honest humor. His poems are deftly, mooded by June Melendy pumping an off-camera organ. Occasional integrated drawings punctuate the vocal with visual interest. Clark draws his own commercials in an easy-flow manner, using ancient ice boxes and gramophones as a stringboard to pitch his sponsor's new refrigerators, and TV sets. Program format adds up to easy afternoon viewing. Tone.

PATTY PRICHLARD SINGS

With Don Sherwood

Producer: Charlotte Morris

Director: Jim Eakins

15 Mins., Tues., 6:45 p.m.

Sustaining

KPIX, San Francisco

This telemusical is geared as a small scale Dinah Shore endeavor. Brave effort and hard work is evident, but show backfires due to

confined talent and sparse budget. Somewhere along the way, producer Charlotte Morris stretched too broad a canvas for the 15-minute stanza. By cramming four or five melodies by Patty Prichard, plus a song lyric reading by KSFO DeeJay Don Sherwood, show becomes a maze of tuneless confusion, upsetting the idea of a leisurely-paced, informal program.

Miss Prichard exudes verve and bounce but lacks vocal weight to carry so full a songalug. She glitters best when paired with a male vocalist. Sherwood, outside of bringing the program with his dramatic reading, does little but exist as a silent foil for gal's tunes.

Song sesh boasts good lighting and deft lensing. Special merit is rated for Art Director Ray Hubbard whose cleverly contrived sets punctuate the musical moods, and for Edna Fischer's excellent piano-organ accompaniment. Tone.

Cincy Reds' Wheaties Pix

Cincinnati, June 9.

Testimonial films of stars of the Cincy Reds' baseball team for Wheaties will be made by the Crosley Broadcasting Corp. subsidiary, Mt. Olympus Films.

Pix will be shown for General Mills on Crosley's four-station TV chain.

FREE TV TIME TO CANADIAN POLITICOS

Ottawa, June 9.

With a federal election almost certain for this fall, Canadian Broadcasting Corp. has offered all political parties free time on CBC television. For years, similar free time was provided on radio, and now that TV has been opened to political promotion, the day of the political meetings in town halls and school auditoriums may well be gone.

Final times and arrangements will be set at a meeting of CBC programers and party representatives in Montreal as soon as the election date is announced.

Latino 'Superman'

"Superman," which has been making the global radio rounds in three languages, comes back to roost in New York, but this time in Spanish. WWRL, the Woodside, L. I., indie which specializes in foreign language programming, will carry the show Mondays through Fridays at 6 p. m. for Valencia Bakers.

Spanish version of the show is produced in Mexico City and is carried throughout Central and South America, mainly by Kellogg. According to WWRL, it's the first time the Latino version will be aired in the U. S.

TV's Comic Pattern

Continued from page 27

who's starting the quizzer "Judge for Yourself" next season and Jerry Lester, who's preparing to emcee "Make a Million." Sam Levenson, it's reported, is auditioning an emcee-quiz role for next season.

But these are the exceptions, tradesters feel. Trend to comedy repertory, they believe, will continue. In the first place, the format gives a program less of the same old face and more of a change of pace. Secondly, youngsters who frequently get started by giving impressions and impersonations, which are a form of imitative acting, can more easily move over into comedy acting by improving their thesping and getting good writers for solid characterizations. In the old days, a comedian developed a routine, which he used over and over again. Today television can use up that one routine on one show; thus the emphasis on comedy repertory.

Movement was given a big push several Mondays ago when Gleason and Carney emoted in "The Laugh Maker" on "Studio One," and showed that their acting, developed in the skits on the Gleason show, can stand up with the best of straight players. Be-

sides Gleason's fine portrayal of a tragicomic, Carney played a serious part—without one laugh—as if he had always been a dramatic leading man.

Effect was to widen the horizon of the comedians. It's now reported that "Laugh Maker" may be transformed into a legit play. Tele commitments of Gleason and Carney may keep them from the Broadway stage, but the two have demonstrated that they should have no trouble in making the transition. (Gleason, of course, has been in a number of legiters over the years.)

"A tele comedian today," an old-timer sadly observed last week, "has got to be a character actor—and a darned good one. He has to create several characters, not just one. Even Chaplin, as the tramp, wouldn't last at television's weekly pace."

McLeod's 'TV Bandstand'

Detroit, June 9.

WJBK-TV unveils its newest show "Don McLeod's TV Bandstand" next Saturday.

On inaugural show, McLeod, WJBK disk jockey, will host Don Cornell, Chris Connors, Trudy Richards and possibly, Billy Eckstine and Buddy Green.



TELEVISION'S FIRST GUEST STAR

It was 1927. Fifty people faced a blank screen in New York, waiting for the Bell System's public demonstration of the first intercity television transmission. Then they saw Secretary of Commerce Herbert Hoover smile from Washington, and the first signs of life stirred in a new industry.

The next twenty years were filled with research, further experiments and tests. Out of them came improved transmission techniques, using coaxial cable and radio relay.

By 1947, network television was ready.

Even now, with some 34,000 channel miles crisscrossing the country, millions of dollars are going into building more and better facilities for tomorrow's needs.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company, is low. Bell System charges for the use of intercity television facilities average about ten cents a mile for a half-hour program time.



Walter Gifford, then president of the American Telephone and Telegraph Company, talks with Herbert Hoover in the first demonstration of intercity television transmission, between New York and Washington, D. C., April 17, 1927.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

Do's & Don'ts on Coml's

Continued from page 24

problem. If the actor should happen to possess personality, or physical characteristics which the viewer finds objectionable, he is likely to lose interest in what is being said. This naturally reduces the impact of the commercial sell.

Audience Identity

Since the early beginnings of the legitimate theatre, audiences have been conditioned by type casting to accept certain physical and personality characteristics as identifiable with the villain, the hero, the rake and the honest John. While we know that a person's looks certainly do not as a rule indicate his personality, or whether he is honest or not, subconsciously the average viewer continues to accept wholeheartedly the assumption that the handsome, open-faced young man is honest, the shift-eyed person, untrustworthy.

The U. S. Army and Navy, in their comprehensive studies on effect of training films on enlisted personnel, provides probably the most striking examples of how this type of character casting applies to commercials—since many of these training films are quite similar in concept to a television commercial today. These studies clearly indicate that, not only persons watching a dramatic presentation, but those viewing demonstrations, educational films, and lectures continue to accept the myth that a person's face indicates his character; also that appearance, identifiable characteristics, and mannerisms of the instructor, and cast appearing in the film strongly influence what the viewer remembers and how attentive he is to the subject matter presented. There is no question whatever that the viewer's belief in what is being said is to a great extent conditioned by his reaction to the appearance and personality of the person making the presentation.

Perhaps the most important factor in casting either a play or a commercial is choosing actors who have recognizable characteristics. It is axiomatic in the motion picture industry that a successful star must be a "character." By that I don't mean he necessarily has to play character roles, but to be ac-

cepted wholeheartedly and remembered by the public, as a star must possess some distinctive physical characteristics or mannerisms. In a sense, these are identification marks with which the public associates the star. Without them it is virtually impossible to establish any feeling of personal relationship between the audience and the star.

For example, audience reaction tests using Clark Gable show viewers associate him with large ears, a quizzical expression and tight-lipped delivery. There are others, with equally identifiable mannerisms. Bette Davis' frenetic delivery; Gary Cooper's laconic style; Marilyn Monroe's preoccupation with her physical charms. These are all definite projectionable characteristics, which viewers recognize and remember.

Audience reaction to persons in public life is also strongly influenced by these factors. Winston Churchill, with his cherubic face and ever-present cigar; Truman and his bowtie; Hitler and his cowl; Fred Allen and the bags under his eyes. Each of these people is a definite personality that audiences remember, accept, and are influenced by what they say and do.

This same reasoning, if we are to accept the army findings, can be applied to commercial casting. In essence, if your commercial is to command maximum attention from viewers, your salesman should possess a distinctive personality, recognizable mannerisms, or some identifiable physical characteristic.

As an example, casting a pretty little blond ingenue in a commercial, because someone had the bright idea she resembles a typical housewife, will deliver no additional recall. But if she has a grey streak in her hair, or a dimple, or speaks in broken rhythm, or uses her hands effectively, the chances are your commercial will get a great deal more attention than it would normally. If the viewer takes a strong liking to the person on the screen, the acceptance of the commercial is increased proportionately. In effect, the viewer is then subconsciously undergoing a personality transference and imagining herself as the person on the screen.

Most viewers, incidentally, usually have some idiosyncrasy in so far as watching film performers. The majority are eye watchers. They instinctively look at the eyes of the person in the film. Others are lip watchers. Almost unconsciously they are reading the lips of the person speaking rather than listening. A picture that is not in perfect sync or dubbed, will set up a strong negative reaction in them, although they may not be actually aware of what is disturbing them.

There is also a large group of viewers who become preoccupied almost to the point of a fixation with facial disfigurements, such as a mole or a scar. Bushy eyebrows also fascinate many. These factors, however, are not particularly important. The vital thing to remember in casting is to avoid the bland, negative personality.

Choose an actor who looks like

the popular conception of the person he represents, but also possesses some distinguishing characteristics. Rather than just selecting an announcer because he is pleasant looking, pick one that is unusual-looking. In effect, the same thing is accomplished in print advertising by the man in the Hathaway shirt with the black patch over his eye.

Actually the only really surprising aspect of all this is that in television, while endless hours are spent in properly casting a drama, the casting of the commercial is often relegated to secondary importance. Yet—when you consider the short time allotted to the sales pitch and the vital necessity of making its impact as forcible as possible—the casting of the commercial becomes of perhaps more importance than the show itself.

Since an actor appearing in a commercial today will in all probability receive more money than the actor appearing in the show, it would seem that he should at least be as capable and as carefully chosen as those appearing on the program.

NBC Color

Continued from page 1

ready a reality, with all the tinted productional accoutrements. This will be made possible by virtue of the fact that the RCA system of compatibility permits for a black-and-white pickup (and in most cases allowing for a sharper b & w definition), thus permitting the shows to go over the air pronto.

Sylvester L. Weaver, the NBC vice chairman of the board, has been designated to head up color TV programming and he figures that, with fullblown tinted video production still another 18 months or two years off (pending an FCC okay and production of receivers on a large scale), it would be the better part of wisdom to be fully prepared against the C-Day arrival. Since there's so much to be learned from all hands involved, both talent, production and technical crews, NBC thus hopes to be ready and move in on a strictly professional basis when color TV becomes a reality, and get beyond the stage of showing how red roses or blue drapes look.

Censor Tabus

Continued from page 22

Net nixes such phrases as: "good God," nixes killing with gun and victim in same scene, bans even implication of suicide, even off-stage, no infidelity, no excessive drinking and violence at a minimum.

Frank Wisbar, "Fireside Theatre" producer-director, says the pressure from the public has imposed restrictions. "We sell little pieces of soap, our approach to masses must be broadest possible. In addition, we are thinking of reruns. It would not be economical, and it would be unbusinesslike and undiplomatic to tackle problem not in good taste or lacking in appeal to family life. We never take a depressing story."

CBS Leadership

Continued from page 25

p. m. period (and NBC-TV's "Howdy Doody") and include Saturday (with a Kentucky Derby oneshot) and Sunday, to arrive at the top five. Latest Nielsen, Beville points out, shows NBC-TV to have six of the top 10 in weekday daytime.

In average nighttime audiences, which CBS-TV claims with an 18% lead, Beville says the advantage boils down to 1%, and "CBS might have an 18% evening advantage if they omitted all CBS' sustaining ratings."

In economy, with CBS-TV claiming "a cost-per-thousand-viewers 12% lower than on any other network," Beville says there is "no way of understanding how CBS could arrive at this figure. The Nielsen Television Index says no."

Beville is getting together what he calls "the whole story," calculated on a single basis (Nielsen). He's sending bulletins to NBC affiliates, which have been agitated by the CBS-TV claims. In the works is an answering ad-in-which may be touched Beville's charge that claims listing no source (contrary to standard practice) "throw suspicion on media advertising."

Inside Stuff—Television

The recklessly upright Sen. Charles W. Tobey and the cautious and conservative Ted Collins got into a minor hassle over the Senator's use of the word "damn" on the Kate Smith show on NBC-TV one day last week. When Collins objected to Sen. Tobey's use of the word on the grounds that the FCC doesn't permit profanity on the air, the Senator went into a dissertation on the Biblical background of the word to prove it's not profane.

He'd have settled the argument a lot more quickly had he mentioned that he's chairman of the Senate Committee on Foreign and Interstate Commerce, which is the Congressional watchdog committee over the FCC.

Screen Actors Guild on the Coast disclosed additional details of its teleblurb pact, points reached in conferences held after inking of the pact.

Dealer commercials are now defined as those made for manufacturer or distributor for telecasting as a spot or Class B or C program commercial on local non-interconnected stations, on station time bought by dealers. For such dealer blurbs, following use payments apply: All players except group singers, for one-year period, on camera, \$575; off camera, \$295; for six month period, on camera, \$295; off camera, \$155; group singers, one-year period, two to four voices, \$170 per singer; over four voices, \$135; six-month period, two to four voices, \$90; over four voices, \$75.

For seasonal blurbs, related to one holiday such as Christmas, maximum overall period of permissible use is extended to 39 months, provided commercial is used for not more than one 13-week cycle in season for which commercial was made.

Ross Reports has just published "Television Films, 1953 Survey," current market list of telefilm package availabilities. Included are production, source and cost information on four one-hour film packages, 76 half-hour film packages, 98 quarter-hour film packages, and 37 miscellaneous groups.

Volume also has supplement listing 183 tele-station film buyers.

CBS-TV is covering the Boy Scout Jamboree at Santa Ana, Calif., on Saturday, July 18 from 9 to 10 p. m. Hour-show will be a remote broadcast from the 3,000-acre ranch lent to the Boy Scouts by Myford Irvine. Site is some 40 miles southeast of Los Angeles.

Scouts, which last met at Valley Forge three years ago, will number 50,000 from the 48 states and foreign countries. It will take three days for the boys to unload from 100 trains and set up camp. Program will be a report to the selected Scouts' parents and rest of the 3,500,000 Scouts in the U. S. on what a Jamboree is like. Telecast activities will include rodeos, horserace, cooking, bands, and drum and bugle corps as well as international swapping of souvenirs.

Program, with Paul Levitan the producer and Walter Cronkite the commentator, is open to institutional type sponsorship.

WHBQ-TV PACTS FOR CBS AFFILIATION

Memphis, June 9.

WHBQ-TV, Memphis' second TV station which is expected to be on the air in September, has inked a two-year web affiliation with CBS for television. AM operation of station is linked with Mutual. The new TV pact with CBS does not alter the plans of WREC, Memphis' AM CBS outlet for nearly 25 years. WREC is locked up in a contest with WMPB, Memphis' ABC outlet for Channel 3. CBS, which heretofore was forced to switch its key programs to the wishes of WMCB, Memphis' only TV station and NBC outlet, will now have a primary outlet in its new pact with WHBQ-TV.

'Little Princeton'

Continued from page 23

may be made available to spot sales represented stations as well.

In attendance at the "little Princeton" meet, in addition to those mentioned, were veepee Ted Cott, WNBC general manager and o & o deputy to Denny, Don Norman, manager of KNBH, Los Angeles; Jules Herbubeaux, assistant general manager, and George Heinemann, program director, WNBQ, Chicago; Ham Shea, general manager, WNBK, Cleveland, and Carleton Smith, WNBW, Washington, veepee.

Philly's 150G Fund

Philadelphia, June 9.

The Delaware Valley Educational Television Corp., which made formal application (1) to operate an educational TV station over Channel 35, received further impetus when the Philadelphia public school board appropriated \$150,000 towards construction of the station.

The board's offer is contingent upon other educational bodies within a 50-mile radius putting up a similar amount toward the initial cost.



Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 P.M., EDT
Mgt.: William Morris Agency

WANTED SUIT MODEL

By reputable manufacturer — size 12, height 5.7 to 5.9. Good salary. Buddy Bates Corp., 250 W. 39th St., New York. BRyant 9-4935.



Eileen BARTON

Opening June 12

STEEL PIER
Atlantic City

Coral Records

Dir.: MCA

the people SEE

WDEL-TV

Wilmington, Delaware • Channel 12

the people BUY

WDEL-TV advertised products

Write for information about your
profit opportunity in WDEL-TV's
large, rich market.

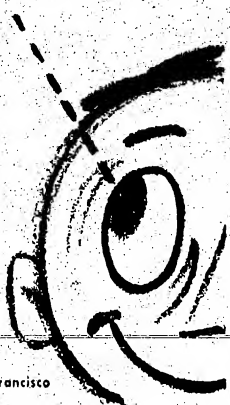
WDEL AM TV FM

A Steinman Station

Sales Representative

MEEKER

New York • Chicago • Los Angeles • San Francisco



IN THE Upper Midwest...

... You MUST have the best facilities,
the most experience, the best programs
to be number one. In Minneapolis-St.
Paul, Television is KSTP-TV.

100,000 WATTS

REPRESENTED
BY
EDWARD PETRY
and COMPANY

KSTP-TV

NBC

MINNEAPOLIS • ST. PAUL

From the Production Centres

Continued from page 53

luncheon session Wednesday . . . WJW's Jane Stevens and Tom Carson have inaugurated a week-end "Two-Day Tips" stanza telling of holiday and entertainment features around Cleveland . . . ABC's Danny Thomas is expected to be Newspaper Guild-Press Club headliner at Page One Ball.

IN SAN FRANCISCO . . .

Doris Day picture-posed at the Mark . . . Ralph Edwards in for two "Truth Or Consequences" tapings . . . AFTRA and SAG opened offices in the Phelan Building . . . KNBC decided against new quarters at the Fairmont Hotel . . . "Tiger" Fafara, local video moppet, landed role in "Carousel" at the Curran . . . KGO brass Vince Francis and Bill Hollenbeck winged to L. A. for look-see at KECA's cerebral palsy telethon . . . KCBS Sales Executive Glenn H. Ticer named manager of new CBS Television Film Sales office. Ticer will cover TV stations from Fresno to the Canadian line . . . As a public service KPIX's "Pets Unlimited" reserved 14 animals for East Bay dog owners whose pets were wantonly poisoned . . . KNBC's Program Director John Thompson aired to Gotham for confabs.

IN MINNEAPOLIS . . .

Local radio and TV personalities staging annual midnight "Christmas in June" show at Radio City theatre with added night club talent and an advance showing of "Desert Song" film. Money raised goes to buy Christmas dolls for underprivileged families' daughters . . . John Shepherd of Knox-Reeves, former WCCO staffer, chosen by KMOX, CBS' St. Louis radio station, to produce its "Summertime in St. Louis" all-star show topped by George Jessel . . . AFRA's dance at Prom Ballroom with Ray Anthony's band drew 3,000 payees . . . Bob De Haven's WCCO sponsoring list now number eight, including new addition Hotel Leamington . . . KUOM, U. of Minnesota non-commercial station, re-broadcasting "The Ways of Mankind," 13-week series which CBS originated in Canada and which was first broadcast in U. S. by this station . . . Jack Cornelius newly appointed in charge of local BBD&O office which has taken over Betty Crocker's Cake Mixes radio and TV account . . . KSTP starting engineering changes for conversion to color TV . . . Radio station WMIN, which starts TV next fall or winter, seeking producer-director in Hollywood for latter medium.

IN BOSTON . . .

New England chapter, AWRT presented Mrs. Katherine Howard, assistant administrator of Federal Civil Defense Administration a citation at first annual meeting of the chapter held at Hotel Statler, June 6. Citation was for "better understanding of the role of woman as first class citizens, for her outstanding ability to coordinate women's activities, and for her recognition in the interest of good government" . . . WBZ-TV celebrated its fifth anni June 9 with a series of special programs beamed from the Allston studios . . . WEEL's Priscilla Fortesque agog with excitement as result of being only local passenger aboard the BOAC Stratocruiser which landed here from London a few hours after the Coronation . . . WHDH deejay Bob Clayton tossed by his horse and suffered a broken collar bone. However, he missed only a single day behind the mike . . . WORL deejay Alan Dary, quarantined with chicken pox, is currently broadcasting his regular stint from his home . . . WNEB announcer Bill Harrington has joined WHDH as summer-replacement.

28-HOUR L.A. TELETHON WINS 500G FOR PALSY

Hollywood, June 9.

More than \$500,000 was pledged for United Cerebral Palsy Fund in a 28½-hour telethon held on KECA-TV Friday night through Saturday (5-6), far exceeding the UCP telethon take last year. General Chairman Donn (CQ) Tatum reports \$483,124 was pledged when the show went off the air early Sunday ayem. But all the cash was not counted, with mail contributions still coming in. Jack Webb and his "Dragnet" partner, Ben Alexander, emceed throughout, with an assist from Bob Hope. Event gained such momentum, they stayed on past the planned signoff time of midnight Saturday. Longest telethon ever held here.

UCP telethon last year emceed by Hope, got \$289,000 pledges, but \$338,000 cash when all contributions came in.

Flock of names appeared gratis for the benefit at the Cathay Circle Theatre, including Lucille Ball, Desi Arnez, George Burns, Ken Murray, Robert Newton, Vincent Price, George Raft and Pat O'Brien, Louis Armstrong, Jack Teagarden and Les Thompson volunteered services of their orchs.

Webb will go to San Francisco June 26 to emcee another UCP telethon on KGP-TV.

Pitt AFTRA Elects

Pittsburgh, June 9.

Ray Scott, radio and teevee sportscaster, has been reelected president of the Pittsburgh chapter of AFTRA. Scott was appointed several months ago originally to fill out the unexpired term of Herb Morrison, who at that time was quitting broadcasting but has since returned as news editor of WJAS. All the other AFTRA officers were renamned, too: Florence Sando, veep; Otto Krenn, secretary, and Ray Schneider, treasurer.

Harold Lund, general manager of the DuMont owned-and-operated WDTV here, was elected president of the Pittsburgh Radio and Television Club for the coming here. Lund had no opposition for the post.

Playwrights Into TV

Continued from page 1

in skillfully written dramatic originals.

What has happened, says Coe, is the result of "broken hearts, long years of experience, the education of everyone." He and his writers now feel they have hit their stride and are doing what they want to do.

This is, according to Coe, "television as a microscopic theatre in terms of detailed analysis, with every character functioning in terms of one another. Plot is secondary. Character is very important, and the relationship of one character to another is important. We want to say something, but not a big, broad message."

In Foote's "Bountiful" and "Oil Well," for instance, Coe points out that the message was simply that "a person must have a dream." In Paddy Chayefsky's "Marty," presented two Sundays ago, the theme was that every person, no matter how ugly or despised, is a sensitive human being with a heart. In Sumner Locke Elliott's "When I Wake," starring Betty Field on May 31, the need of an individual to be loved was the message.

"We Deal With Souls & Minds"

"Our plays deal with people," Coe says, "the hearts, minds and souls of people. We want to get close to the 30,000,000 people who are our viewers, and we do that through an intimacy in story, not through closeups." He applies same principle to "Mr. Peepers," which he also produces. He scoffs at camera-closeup type of intimacy. "My most exciting television experience was a Navy-Army game," he says.

The producer avoids big productions whenever he can, deprecating the dramatic show that brings great productions to TV but not TV into the home. He strives for a dramatic show in which real people are revealed to the audience. "They are really character studies," he says. Many of the Playhouse dramas are founded in Jewish, Italian and southern backgrounds, he says, because these tend to have strong family roots.

A theatre background, Coe be-

lieves, is essential to successful television, and everyone on the Playhouse, from actors to director (Vincent Donehue) to writers, has theatre experience. Five writers are under contract to Coe—Foote, Chayefsky, Elliott, Robert Alan Arthur, and Thomas Phipps, who also scripts for the Robert Montgomery show. David Shaw, another in Coe's group, is now busy with summer tryouts of "Double Jeopardy," starring Vivian Blaine, a play originally done on the Playhouse. Chayefsky also has a play, tentatively titled "The Man That Made the Mountain Shake," due for Broadway in the fall, to be produced by Jed Harris. Foote is preparing "Selena Peake," a dramatization of Edna Ferber's "So Big," for a new Shirley Booth play. All of which indicates more Broadway playwrights to come out of television.

Coe prefers to work with his own group of writers, but does accept some freelance scripts.

The same basic writing group will script originals for "First Person Singular," a subjective-camera dramatic program that Coe originated seven years ago and has set to go into the "Life of Riley" NBC-TV spot on Fridays, 8:30 to 9 p. m., beginning July 3. Program will have a 13-week run, with Arthur Penn and Bob Costello as directors.

AFTRA EASES THREAT OF SPIELER STRIKE

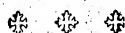
Hollywood, June 9.

AFTRA is close to agreement with some stations and making progress all along the line in negotiations with 14 indie radio stations, AFTRA exec secretary Claude McCue reports.

Progress appears to diminish prospect of a strike for announcers seeking pay hikes. Compromise offered by some stations is reportedly between 5% originally offered by stations and 10% sought by AFTRA.

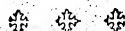
WALTER WINCHELL (June 4) said:

"Walt Framer becomes TV's top producer with 28 shows a week when 'BIG PAY-OFF' succeeds Sunday's Comedy Hour June 21st."



THANKS WALTER!

We're happy, too, about the trust and confidence of America's leading sponsors, agencies and networks.



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Jocks, Jukes and Disks

By MIKE GROSS

Georgia Gibbs: "Thunder and Lightning." "For Me For Me" (Mercury). "Thunder and Lightning" is a high-powered platter headed for big returns. The push lyric is set against an exciting latino flavored melody line excellently suited to Georgia Gibbs' vibrant attack. Thrush segues to a pleasant waltz item on the reverse.

Lisa Kirk: "Do Me A Favor." "King Size Kisses" (Victory). Lisa Kirk has her best chance to move into the hit biscuit brigade with "Do Me A Favor." Tune is a charming blending of lyric and melody which she delivers in a tasty manner. Multiple voice production technique helps. "King Size Kisses" is just another rhythm novelty piece. However, Miss Kirk's buoyant rendition rates it a special nod.

Sandy Solo: "Dream A Little Dream Of Me." "Same Old Moon" (Derby). Sandy Solo continues in the sock, vocating groove developed on the indie Barry label with his precocious effort. He gives the oldie "Dream A Little Dream Of Me" an attractive hit which'll appeal to the jock and juke trade. Proper promotion could push it into the hitline. Same goes for the bottom deck.

Tony Martin: "Sorta On The Border." "Unfair" (Victory). This coupling should give Tony Martin the best spinning action he's had in some time. The gay latino flavor of "Sorta On The Border" gets added punch via Martin's brisk handling of the bright lyric. "Un-

but it's pegged for current tastes and should see plenty of action. An unbilled combo gives her a top assist.

Ken Remo: "Ufemia." "You You You" (M-G-M). "Ufemia" follows the pattern Ken Remo set in his disk debut, "Mexico." It, too, has the chile seasoning which fits Remo's driving attack. It's a mid-hit entry. Flip is a romantic ballad easy on the ear.

Phyllis Branch: "Babalu." "Thanks For Yesterday" (Tuxedo). Phyllis Branch's etching of "Babalu" is one of those left-field items that could move into the bigline. The oldie gets the kind of exciting vocal workover current market goes over. Miss Branch's ear-arresting rendition is aided by standout backing from Alberto Socarras' orch. Woody Smith takes over the vocal assignment on the flip for so-so results.

Bob Manning: "All I Desire." "It's All Right With Me" (Capitol). Bob Manning, who joined the Capitol stable a few months ago, has been turning out a steady stream of good sides. He dittos on this coupling with a chance for payoff in "All I Desire." He's a legitimate vocal stylist who knows value of a lyric and can deliver with proper feeling. He gets some nice results out of "It's All Right With Me" from Cole Porter's "Can-Can" on the bottom side.

Dick Noel: "This Is My Prayer." "I'll See You Again" (Decca). Latest acquisition to the Decca roster, Dick Noel, makes a good



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
94th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

Catchy beat is matched to a slick lyric and he hits for neat effect. "Slave" is a busy ballad of the grandiose genre. Slim chances.

Album Review

Echoes of Paris (Vox). New Vox 10-inch LP pop series bows with an infectious album, a collection of 20 well-known French pop songs, played in smart style by an accomplished pianist, George Feyer, to rhythm accompaniment. "Gigalle," "Valentine," "J'Attends" and others are run together skillfully, in a light, simple arrangement, for a nostalgic, sentimental cocktail hour.

Platter Pointers

Richard Hayman gets some top-flight harmonica effects out of "Eyes of Blue" (Mercury). Mary Ann Kelly does okay with "If I Ever Fall in Love" on the indie Seger label. Arthur Fiedler's Boston Pops has a good commercial bet in "Doo Wacka Doodle" on RCA Victor's Red Seal. Pete Henley's "Help Me Mend a Broken Heart" should boost his Okeh stock. Stanley Black orch has a lush instrumental platter in "The Last Rhansod" (London). Jane Froman does a neat job of "If I Love You a Mountain" (Capitol). Fela Sowande Rhythma Group gets a slick instrumental sound in its version of "Avril au Portugal" (London). Jimmy James orch with Don Canton vocalizing parlay "Is That What You Call Love" into a fair side for the BBS label. Canton, incidentally, wrote the tune.

Mitch Miller to Coast

Mitch Miller, Columbia Records' artists & repertoire chief, heads for the Coast today (Wed.) for three weeks of recording sessions in Hollywood.

Hecky Krasno, head of Col's kiddie division, also goes Coastwards this week along with Danny Kessler, chief of the Okeh label, a Col subsid.

Longhair Disk Reviews

Sibelius: Symphony No. 1 (Columbia, \$5.45). Although strings are occasionally a little too strident, Sir Thomas Beecham and the Royal Philharmonic give a stirring reading of the Finnish standard.

Cherubini: Symphony in D and Beethoven: Septet in E Flat (RCA Victor, \$5.45). Delightful performances by the NBC Symphony, under Arturo Toscanini, of a youthful Beethoven work for strings and winds, pleasantly melodic and charming, and a lively 18th century Cherubini symphony in classic vein.

Granados: 12 Spanish Dances (Westminster, \$5.95). Colorful, varied dances differing in mood and rhythm, played with skill and flavor by pianist Jose Echaniz for an appealing disk.

Piano From Mozart to Bartok (Perspective, \$5.45). As salute to the Steinway Centennial, this attractive disk presents well-chosen pieces by a dozen masters, played in superior fashion by Beveridge Webster.

Rimsky-Korsakov: Capriccio Es-

pagnole; Ippolitov-Ivanov: Caucasian Sketches; Tchaikovsky: Marche Slav (M-G-M, \$4.85). Three light classical faves in spirited readings by the Philharmonia Orchestra under Wilhelm Schuechter.

Grieg: Norwegian Peasant Dances (Mercury, \$5.95). Old Norwegian fiddle tunes which Grieg transcribed, are strongly rhythmic, nationalistic and somewhat archaic sounding. Pianist Andor Foldes plays them with skill and finish.

Enesco: Rumanian Rhapsodies No. 1 & 2; Dvorak: Four Slavonic Dances (Capitol, \$5.45). Indianapolis Symphony under Fabien Sevitzky in satisfactory performances of some light standards. Bron.

Goday Signs Willie Mabon

Willie Mabon has been packed to an exclusive clefting deal by Goday Music.

Mabon broke into the hit tests several months ago with his composition "I Don't Know."

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of May 29-June 4
(Listed Alphabetically)

All By Myself	Berlin
Anna—*Anna	Hollis
April In Portugal	Chappell
Big Mamou	Peer
Blue Gardenia—*Blue Gardenia	Harms
Call Of The Faraway Hills—*Shane	Famous
Caravan	American
Downhearted	Paxton
Haven't Got A Worry	Famous
Honey In The Horn	Alamo
How Do You Sneak To An Angel—*Hazel Flagg	Chappell
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
I'm Walking Behind You	Leeds
Just Another Polka	Frank
Keep It Gay—*Me And Juliet	Williamson
My One And Only Heart	Roncoi
Nearness Of You	Famous
No Help Wanted	Acuff
No Other Love—*Me And Juliet	Williamson
Pretend	Brandom
Return To Paradise—*Return To Paradise	Remick
Ruby—*Ruby Gentry	Miller
Say Si Si	Marks
Say You're Mine Again	Blue River
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Somebody Stole My Gal	Robbins
Song From Moulin Rouge—*Moulin Rouge	Broadcast
Your Cheatin' Heart	Acuff

Second Group

A Blues Serenade	Mills
A Fool Such As I	Robbins-M
Almost Always	Brandom
Anywhere I Wander—*Hans Christian Andersen	Frank
Broken Wings	Shapiro-B
Can't I	Harvard
Dancin' With Someone	Valando
Don't Be In The Window	Santly-J
Hey Mister Cotton Picker	Laurel
Hush-A-Bye—*The Jazz Singer	Remick
I Am In Love—*Can-Can	Chappell
I'll Be Hangin' Around	Broadcast
Kentucky	Sheldon
Many Are The Times	Weiss-B
Oh! What You Do To Me	Hawthorne
Samona	Lion
Sand My Baby Back To Me	Morris
Tell Us Where The Good Times Are	Oxford
Terry's Theme From Limelight—*Limelight	Bourne
Till I Waltz Again With You	Village
Wedding Day	BVC

Top 10 Songs On TV

(Listed Alphabetically)

April In Portugal	Chappell
Ho Po Song	Arbee
I Believe	Cromwell
Let's Make Up Before We Say Goodnight	Feist
Love Me Love Me	Brandom
Mister Tan Tan	Montclare
No Help Wanted	Acuff-R
Ruby	Miller
Song From Moulin Rouge	Broadcast
Taka Dara	Sheridan
You'll Never Get Away	Bourne

Five Ton Standards

(More In Case of Ties)

Times In The Night	Remick
Chiscons Co Rolling Along	Shapiro-B
Carolina In The Morning	Witmark
Daddy	Republic
I Don't Care If The Sun Don't Shine	Famous
Night Was Made For Love	Harms
O Marie	Greenwich

† Filmusical. * Legit musical.

10 Best Sellers on Coin-Machines

1. SONG FROM MOULIN ROUGE (5)	Percy Faith	Columbia
2. APRIL IN PORTUGAL (5)	Les Baxter	Capitol
3. I'M WALKING BEHIND YOU (3)	Eddie Fisher	Victor
4. PRETEND (15)	Nat King Cole	Capitol
5. RUBY (4)	Richard Hayman	Mercury
6. DOGGIE IN THE WINDOW (18)	Patti Page	Mercury
7. SAY YOU'RE MINE AGAIN (5)	Perry Como	Victor
8. I BELIEVE (8)	Frankie Laine	Columbia
9. YOUR CHEATIN' HEART (6)	Joel Jurns	M-G-M
10. SEVEN LONELY DAYS (6)	Georgia Gibbs	Mercury

Second Group

ANNA	Sylvia Mangano	M-G-M
MY ONE AND ONLY HEART	Perry Como	Victor
APRIL IN PORTUGAL	Freddie Martin	Victor
YOUR CHEATIN' HEART	Frankie Laine	Columbia
I'D RATHER DIE YOUNG	Billie Holiday	Dot
THE BREEZE (BRINGIN' BACK)	Paul Robeson	Okeh
SAY SI SI	Mil's Bros.	Decca
HALF A PHOTOGRAPH	Ray S. Brown	Capitol
RUBY	Les Baxter	Capitol
TERRY'S THEME FROM LIMELIGHT	Freddie Chasfield	London
OH	Percy Faith	Capitol
ANNA	Percy Faith	Coral
VAYA CON DIOS	Percy Faith	Capitol
CANDY LIPS	Doris Day	Columbia

DISKERIES' NEW PAYOLA BLUES

BG (Krupa)-Satchmo Troupe Mops Up Sock 340G Gross; Only 3 Dates in Red

The Louis Armstrong-Gene Krupa tour, with members of the Benny Goodman band, has resulted in wrap-up one-nighter business. Concerts grossed over \$340,000 for a tour which started April 15 in New Haven and wound up Sunday (?) at Springfield, Mo. Tour had only three losing dates—one date at a flat guarantee for a school audience, but on every other date hit averages. Generally, deals called for a \$4,500 guarantee, plus 50% of the gate, and there were some stands in which they got 60% above their guarantee.

As a result of this tour, Joe Glasser, head of the Associated Booking Corp., who set the tour, is now dickering for a jaunt around the country for Armstrong, another for Lionel Hampton and a third for Duke Ellington. A Japanese jaunt for Armstrong is also in the works. If deal goes through, Satchmo will start Oct. 19 for four weeks in Nippon.

Highest gross collected by the outfit was in the Carnegie Hall, N. Y., dates where two shows brought in \$21,000. Other top stops included Boston, where the group grossed \$12,500; Philadelphia, \$13,800; Detroit, \$13,000; Chicago, \$10,000, and a series around Jasper, Wyo., where \$10,000 was collected. At Troy, N. Y., where they played under Ransselaer Polytechnic Institute auspices, they worked for a flat \$4,000.

In the losing column were Rochester, where they scored only \$4,300; Cleveland, where total of \$5,980 failed to cover overall costs; and Springfield, Mo., with \$3,400.

Other grosses included New Haven, \$9,200; Newark, \$8,256; Providence, \$8,590; Hartford, \$7,300; Reading, \$5,300; Harrisburg, Pa., \$6,400; Richmond, \$9,000; Norfolk, \$9,300; Washington, \$10,790; Baltimore, \$7,300; Pittsburgh, \$9,900; Buffalo, \$4,300; Louisville, \$8,000; Columbus, O., \$8,900; Indianapolis, \$5,600; Cincinnati, \$7,400; Evansville, Ind., \$5,100; Peoria, \$7,800; Quincy, Ill., \$7,000; Highland Park, Ill., \$6,000; Milwaukee, \$6,200; Beloit, Wis., \$8,000; Madison, Wis., \$6,800; Davenport, Ia., \$6,800; Columbus, Mo., \$6,400; Kansas City Mo., \$9,800; Wichita, Kan., \$6,100; Denver, \$7,200; Amarillo, Tex., \$6,000, and Oklahoma City, \$6,100.

Tour started out originally with Benny Goodman working the show, but he was forced to give up the tour because of his health. However, BG continued to share in the profits.

Pubs to Share Melon From 'Take' on Court Actions, Bankruptcies

Harry Fox, publisher's agent and trustee, will shortly make heavy coin payment to publishers out of moneys received from bankruptcy suits and court actions in disk infringement cases. Some 200 publishers will partake in the melon which Fox said was "considerable."

A large part of the coin has come from liquidation settlements of the defunct Musicraft and Majestic labels. Fox making the payments to the publishers involved after a steady accumulation of coin from these irregular sources.

Joe Leahy Joins BBS As Musical Director

In a move to expand his indie BBS label, diskery's owner, Bill Borelli, last week pactied Joe Leahy to a three-year deal as firm's musical director. Leahy will cut 48 sides a year for BBS as well as back the label's roster at recording sessions.

Along with the Leahy pacting, Borelli bought tv, masters of Leahy instrumental from Sheldon Music. Sheldon recently inked Leahy to an exclusive writing pact. His tunes will be published under the S&L Music banner. Firm was set up as a BMI affiliate by Sheldon and Leahy.

Brunswick's 'Space' Album

Brunswick Records, Coral Records' jazz label, is on a science fiction kick and has come up with a new album titled "Impressions of Outer Space." Set of instrumentals has been cut by the Larry Elgart crew.

The crew's instrumentation is also out of this world with five saxes, one trombone and rhythm section.

Blakemore In N.Y. To Finalize Deals On Nip Royalties

Thomas Blakemore, U. S. resident of Japan who is slated to rep the major part of the U. S. music biz in the collection of music royalties from Nippon, arrived in New York last week to finalize arrangements with the publishers and the performing societies. Blakemore, who is the only foreigner in Japan licensed as a lawyer, was engaged by the U. S. pubs by attorney Julian T. Abeles, who returned recently from his Japan visit.

Blakemore is scheduled to meet with Harry Fox, publishers' agent and trustee, and reps of the American Society of Composers, Authors & Composers and Broadcast Music, Inc., this week to discuss concrete details of setting up a collection agency. Blakemore will both collect from the Japanese disk companies, which use U. S. tunes, and the Japanese Society of Rights of Authors & Composers, the Nip performance rights society. Abeles, who went to Japan in behalf of Fox, will also engage in the discussions.

Blakemore, who is 38, has been a Japanese resident for the past 18 years and is the author of 12 books on that country's lore. He also reps most U. S. film companies in Japan. Blakemore will be feted at a luncheon tomorrow (Thurs.) by the Record Industry Assn. of America at the N. Y. Athletic Club.

Meantime, discussions in Washington with State Dept. officials on protection of U. S. music interests in the new Japanese treaty have been delayed about two weeks. Abeles, together with Herman Finkelstein, John Schulman and Sidney Wm. Wattenburg, are skedded to take part in the confabs with Arthur Fisher, the Register of Copyrights, and other State officials.

MANIE SACKS, CARLTON TO O.O. COAST SETUP

Manie Sacks, RCA Victor chief, heads for Hollywood Friday (12) with Joe Carlton, newly appointed pop artists & repertoire head, for a five-day o.o. of Coast operations. Carlton will stay over in Hollywood for a longer period.

Carlton is being given a free hand to reorganize Victor's Coast a&r setup, now under Al Miller. Carlton will definitely make a change but he has ruled out switching Henri Rene back to Hollywood office. Rene was formerly Coast recording manager but now is one of Victor's a&r staffers in N. Y.

DeVol Joins Derby

Frank DeVol has been named artists & repertoire head of Derby Records Coast operations. DeVol previously had been associated with Capitol Records.

The indie label's eastern a&r work will continue to be handled by diskery's topper, Larry Newton.

W. C. Handy gets an honorary degree of Doctor of Music by Wilberforce (Ohio) U. tomorrow (Thurs.).

'HOT STOVE' D.J.'S HIT R&B FIELD

The payola problem is now cropping up as a serious menace in both the rhythm & blues and hillbilly markets. In both fields, the "hot stove" disk jockeys have gained a dominant position and major companies are finding it tough to get their platters played without delivery of some kind of gift, gratuity or graft.

The situation has been aggravated by the fact that many of the r&b deejays have tieups with jukebox operators or run their own retail outlets. Frequently, these jockeys made a frank pitch for a box of free records as consideration for spinning a particular tune. To a lesser extent, the same holds for many hillbilly jocks who also want a quid pro quo for spinning a particular number.

While the majors find it tough to operate in this way, due to contractual commitments to distributors and their dealer relations, indie companies are not so inhibited. Minor labels, with their flexible setups, are able to pay off the jockeys in merchandise where demanded, or cash where necessary.

The r&b jockeys can command a tough price because they have developed loyal followings and have demonstrated that they can sell disks. Although these clicks are many times only local phenomena, the jockeys can move enough platters to take the indie labels off the hook. As result, the payola has become a normal part of the indie diskeries' operation.

Majors, on the other hand, have been placed in a corner, since there is no other channel to crack the r&b and hillbilly markets except through deejay spins. In some cases, the majors' distributors are forced to make payola deals with the jocks in order to unload their merchandise.

Bourne Lines Up Support Vs. Rose

Saul H. Bourne, head of Bourne Music, has gained the support of the Music Publishers Holding Corp. in his fight against Billy Rose, who is challenging the legality of the renewal clauses in the old publisher-writer contracts. Rose, together with songwriters Ray Henderson and Mort Dixon, is suing Bourne on "That Old Gang of Mine" copyright. The first copyright term expired in 1951 and the cleffers claim that Bourne no longer owns the song due to defects in the original pact's renewal clause.

It's known that Herman Starr, Warner Bros. veepee over MPHC, is sympathetic with Bourne's side in the dispute. One reason is that many old copyrights in the Warner music combine contain similar renewal clauses. Most of the other indie publishers, however, are keeping a hands-off attitude in the affair since they believe it's a personal matter between Rose and Bourne rather than an industry problem.

M-G-M Settles Mason

Share of 'Caesar' Set

M-G-M Records has ironed out its hassle with James Mason over royalty coin from the "Julius Caesar" soundtrack album and is rushing the set to distributors this week. Diskery was forced to hold up release of the album until Mason accepted the royalty terms. Accord was reached last week via trans-Atlantic phone between Mason, who is in England, and diskery's New York brass.

Mason is co-starred in the Metro pic with Marlon Brando, John Gielgud, Louis Calhern, Edmond O'Brien, Greer Garson and Deborah Kerr. The pic premed in New York last week and diskery is prepping a tieup campaign.

Carlton's 'Back-to-Grassroots' Formula Sparks New RCA Regime

Blue Monday

Monday is now murder for Tin Pan Alley publishers. With RCA Victor following Columbia in fixing this day for weekly auditions of new tunes, the shuttling between the two companies is becoming a traffic problem.

For the small publishers in one-man operations, it means waiting in the corridors of one company for a couple of hours until his turn comes up and then waiting a similar length of time at the other diskery. Another beef is that there is not enough lobby seats at either company to accommodate those who are waiting.

Col Setting Up New Label, Epic, For Pop Market

Columbia Records, which reactivated its Okeh label a couple of years for the rhythm & blues market, is extending its subsid setup with the formation of another label for the pop market. New platter line will be called Epic Records and is scheduled for a fall kickoff. Danny Kessler will likely double as a&r chief for both Okeh and Epic with Paul Wexler, Col's vice-president over sales, directing Epic's selling policies.

Setup of the Epic label indicates that Okeh will now concentrate exclusively in the r&b field. For the past six months, Okeh has been trying to establish a foothold in the pop market as well via the inking of several pop artists. These Okeh vocalists, such as Pete Hanley, will shift over to Epic. Latter label will be standard-priced and will probably be marketed through indie distributors, as is Okeh.

RCA Victor, meantime, is planning to bow with its new indie label, as yet unnamed, sometime in September. It was originally due to be launched in July but the recent moveover of Joe Carlton from the new label to Victor's top pop a&r spot has delayed the timetable slightly due to the search for a new exec.

Move to new labels goes back several years when the late Jack Kapp at Decca decided to set up the Coral subsid. His thinking was that since the indie companies were clicking, a major diskery could cash in on this market by organizing a quasi-indie label of its own.

GABLER NAMES PLEIS AS DECCA A&R AIDE

Decca Records continued reshaping its artists & repertoire department this week with the naming of Jack Pleis as assistant to Milt Gabler. Gabler had replaced Jimmy Hilliard as Decca's pop head last week. In addition to his assistant a&r chores, Pleis also will act as conductor on some of the disk sessions.

Pleis, who was formerly a&r staffer at London Records, had been freelancing recently. He had conducted dates for his wife, Karen Chandler, and Don Cornell for Coral, and for the Fontaine Sisters for RCA Victor.

P Paige's Longhair Pact

RCA Victor has inked maestro Raymond Paige and the Radio City Music Hall symph to a term pact.

Paige will cut for Victor's Bluebird series of low-priced longhair releases.

The emergence of the new-type hustling songplugger—the disk artist & repertoire man—is being underscored with the "back-to-the-grassroots" policy of Joe Carlton, pop a&r chief for RCA Victor. Following through on his theory that hits are made in the field, Carlton is gearing Victor's a&r staffers and artists' roster to an intensive program of contacting disk jockeys, distributors and dealers in all parts of the country.

Since taking over his new spot a couple of weeks ago, Carlton has already hit several cities and is planning another six-day circuit of six cities with Tony Martin following the latter's stand at the Riviera, Fort Lee, N.J., June 23. Carlton plans to plug Martin's latest coupling, "Unfair" and "Sorta on the Border," which were sliced under Carlton's aegis about 10 days ago. Similar tours are being pencilled in for the other a&r staffers, Henri Rene, Hugo Winterhalter, and Ily Grill.

Carlton's aim is to get the thinking of the jockeys and distributors, and work closely with them in developing new material. "If the pulse of the market is in the field," Carlton said, "that's where we have to go." As for the artists, he asserted that there's no substitute for the personal touch in getting action from the jockeys and distributors.

Rene, Winterhalter's Free Hand

In revamping the a&r setup, Carlton is giving a freer hand to Rene and Winterhalter in the selection of material. If they like a tune, they can cut it without getting Carlton's okay. Staff meetings, however, will be held twice weekly in order to set up recording schedules and avoid duplication.

Carlton will cut down on the number of Victor's pop releases under a "fewer but better" policy. That will mean the lopping off of about 15 artists from the Victor artists on a gradual basis. Several will not be renewed when their current contracts expire and, where

(Continued on page 63)

Hour NBC Show to Top RCA Exploitation Hoopla On 'Me & Juliet' Album

After completing a record-breaking last job in getting the "Me and Juliet" original cast album onto the counters last week, RCA Victor is prepping a major exploitation campaign around the set. Drive will tee off Friday night (12) when NBC will air the album on an hour show. Network will give no label credits but will have Richard Rodgers and Oscar Hammerstein 2d, the show's writing team, on hand for interviews. Victor is also planning an extensive TV and radio spot campaign for the "Juliet" set.

The cast album was cut three days after the show opened on May 31 and went on sale the following Wednesday (3). Cutting session took 15 hours at a normal cost of about \$20,000. Hugo Winterhalter, Victor musical director, edited the tapes immediately after the session and rushed the end product to Victor's Indianapolis plant where masters were made prior to the rush pressing. The finished albums were flown into N. Y. in time for Liberty Music Shops in N. Y. to have a stock of over 400 platters on hand a couple of days later.

Capitol Preps Cantor Pic Album for Fall

Hollywood, June 9. With "The Eddie Cantor Story" finished at Warners, Capitol Records is finalizing plans to record and release an album starring Cantor and utilizing the tunes in the film. Contract was signed eight months ago.

Cantor has waxed eight sides, the plattery releasing the album coincident with the release of the film.

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points or a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

ASCAP. + BMI.

ASCAP. + BMI.

[illegible]

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See 50-50 Chance On Jukebox Tax

Washington, June 9.

Although the jukebox associations won an adjournment until June 24 on the McCarran and Dirksen bills to amend the Copyright Act, music publisher spokesmen believe that there is better than a 50-50 chance that a law will be passed revoking the exemption of coin machines from payment of performance fees. It's believed, however, that such a bill will not be introduced before the next session since Congressional leaders are driving for an early adjournment after considering "must" legislation.

The juke ops gained the adjournment on the grounds that they needed more time to prepare their case. They have been charging that such organizations as the American Society of Composers, Authors & Publishers have been attempting to stampede the bill through Congress. At the present time, only Senators Pat McCarran and Everett Dirksen have introduced similar amendments in that chamber while no such bill has been written in the House. Last year, concurrent bills were introduced in both chambers.

Morris Gets Rights To Warren-Mercer Score; Eyes Exclusive Deals

E. H. (Buddy) Morris is stepping up his showtune activity for the upcoming legit season. A deal already has been set between Morris and tunesmith Harry Warren and Johnny Mercer for the publication of the score to the upcoming legit musical, "Ankles Aweigh," and the pub topper will begin negotiations later this week with Arthur Schwartz and Alan Jay Lerner for an exclusive writing pact.

Morris' tieup with Mercer and Warren will mark the first time the trio had worked together since 1938. Morris had published Warren-Mercer songs when the team collaborated on scores for Warner Bros. films. "Ankles" is slated for a Broadway preem in the fall by producer Fred Finklehoffe. Irving Lazar agented the deal for the writers.

Morris is due in New York from the Coast Friday (12) for huddles with Schwartz and Lerner. The writers paired up for the first time several months ago to write the score for the Cinerama version of the legit musical "Paint Your Wagon." They also are skedded to pen the score for the musicalization of "Li'l Abner." Show has been pegged for production during the 1953-54 legit season. Pact with Schwartz and Lerner would give Morris exclusive rights to their pic and legit output.

Lerner, who previously had collaborated with Frederick Loewe on such legituners as "Wagon," "Brigadoon" and "The Day Before Spring," had been published by Chappell Music.

Sauter-Finegan Band Sets Meadowbrook Run

The Sauter-Finegan band, which bowed on the road recently with a couple of weekend dates, is settling down for its location booking at Frank Dailey's Meadowbrook in Cedar Grove, N. J., Friday (12). Band is set for 10 days and will feature Joe Mooney who has worked on several RCA Victor sides with the S-F crew; as vocalist. Maestro chores will be split between the bandleaders, Ed Sauter and Bill Finegan.

Following the Meadowbrook stand, the band has been pencilled in for a solid string of one-niters extending through August. Willard Alexander is handling the bookings.

Cole Back in Harness

Los Angeles, June 9.

Nat (King) Cole, who suffered a relapse from his ulcer trouble two weeks ago, went back to work Saturday (6) at the Tiffany Room here.

On June 19 Cole begins a three-week stand at the Cal-Vada Lodge, Lake Tahoe, Cal.

VARIETY Scoreboard OR TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from under sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

POSITIONS		TALENT		TUNE	
This Week	Last Week	ARTIST AND LABEL			
1	1	PERCY FAITH (Columbia)		(Song from Moulin Rouge)	
2	4	LES BAXTER (Capitol)		(Swedish Rhapsody)	
3	3	EDDIE FISHER (Victor)		(April in Portugal)	
4	5	FRANKIE LAINE (Columbia)		(Ruby)	
5	2	RICHARD HAYMAN (Mercury)		(I'm Walking Behind You)	
6	6	PERRY COMO (Victor)		(I Believe)	
7		JONI JAMES (M-G-M)		(Your Cheatin' Heart)	
8	7	NAT (KING) COLE (Capitol)		(Ruby)	
9		SYLVANA MANGANO (M-G-M)		(April in Portugal)	
10		FRANK CHACKSFIELD (London)		(Say You're Mine Again)	
				(My One & Only Heart)	
				(Your Cheatin' Heart)	
				(Almost Always)	
				(Pretend)	
				(Can't I)	
				Anna	
				Limelight Theme	

POSITIONS		TUNES		PUBLISHER	
This Week	Last Week	TUNE			
1	1	(SONG FROM MOULIN ROUGE)		Broadcast	
2	5	(APRIL IN PORTUGAL)		Chappell	
3	3	(I'M WALKING BEHIND YOU)		Leeds	
4	4	(RUBY)		Miller	
5	2	(I BELIEVE)		Cromwell	
6	7	(PRETEND)		Brandom	
7	9	(YOUR CHEATIN' HEART)		Acuff-R	
8	6	(DOGGIE IN THE WINDOW)		Santly-Joy	
9	8	(SAY YOU'RE MINE AGAIN)		Meridian	
10	10	(SEVEN LONELY DAYS)		Jefferson	

Decca's Col Pic Deal On 'Sadie Thompson' Album

Decca Records has set a deal with Columbia Pictures for release of a song album based upon "Miss Sadie Thompson," the Rita Hayworth-Jose Ferrer-Aldo Ray starer now completing location shooting in the Hawaiian Islands.

Album will be timed with release of the 3-D Technicolor pic in the fall.

Robert Shaw to Baton S.D. Symph in 6 Dates

San Diego, June 9.

Robert Shaw, choral director and former San Diegan, was named conductor of the 1953 summer concert series of the San Diego Symphony. Six concerts will be played on Tuesday nights, beginning July 21, in Balboa Park Bowl.

Shaw, who succeeds Fabien Sevitzky in Symphony post, also will direct a nine-week musical "workshop" at San Diego State College. His sister, Anne Shaw Price, will be soprano soloist in Beethoven's "Missa Solemnis" Aug. 25.

Cook to Coast

Hal Cook, Capitol Records sales veepee, is trekking to the Coast with stopovers along the way to o.o. diskery's branch operations. He'll hit the Coast in time for the Cap sales meet June 21.

Carlton

(Continued from page 61)

possible, other pacts will be terminated even before.

The Victor a&r exec, however, is planning to gamble on new artists. He has already inked a young singer, Lou Monte, and has three or four other vocalists under consideration. Development of fresh talent must be part of any major companies' operation. Carlton stated. In addition, a click with a new voice is likely to spark more action from the veterans.

Carlton put his weekly "open house" policy into action Monday (8) and Victor's outer office was crowded with over 30 publishers and songwriters in line to audition their songs. Carlton said that everyone with a song or a demonstration disk will be heard, although amateurs will be weeded out.

Carlton is screening the songs with Rene, Winterhalter and Grill when he is in town. The others will be given full authority when he's in the field where he plans to spend a lot of time. No time limitation has been placed on the pub's pitch for his tunes and some played several tunes for the a&r staffers before exiting.

Fred Raphael, head of Disney Music, back to the Coast Friday (14) after a European trip and huddles with Steve Carlin, RCA Victor's kidisk chief, on upcoming Disney product.

Unsnarl RCA, Seeco; 'Kids From Spain' Album Rushed

RCA Victor is finally rushing out its album cut by Los Chavales de Espana (The Kids From Spain) after clearing a contractual snarl. The Victor set was delayed until the Spanish combo extricated itself from a prior commitment to the indie Latin label, Seeco Records. Los Chavales are current at the Waldorf-Astoria's Starlight Roof, N. Y.

RCA's Manie Sacks put it up to the band's agent, MCA, to untangle the mixup.

New Neal Hefti Band Set for Meadowbrook

Neal Hefti has completed the reorganization of his orch and swings into action at the Meadowbrook, Cedar Grove, N. J., June 26. Pat O'Connor will hold down the vocalist's berth replacing Hefti's wife, Frances Wayne.

General Artists Corp. will book the new outfit. Hefti previously had been under the Music Corp. of America banner.

Wentworth Under Knife

Ralph Wentworth, BMI field representative, is recuperating in Philips House, Mass. General Hospital, Boston, where he recently underwent major surgery.

Wentworth, who covers the Southwest territory for BMI plans to rest during the summer and resume his station relation duties early in the fall.

Philly Distrib In Merc-Okeh Hassle

Philadelphia, June 9.

Mercury Record execs are tightening up on their distrib setups and have given notice to David Rosen, Merc's Philly distrib, to stop handling Okeh Records or else Rosen will lose the Merc account. Rosen has the only Mercury distrib setup in the country that also handles Okeh, a Columbia Records sub id. Rosen, however, is still selling Okeh disks despite the notice but is believed that additional pressure from Mercury may force him to drop the other label.

It's standard practice for the distributors to handle several labels. A relatively large company like Mercury, however, is frequently in a position to dictate what other labels may be carried in order to avoid competitive battles within its own distrib organization.

AFM Offers Peace Plan To AFTRA in Row Over Singing Tooters on TV

Hollywood, June 9.

Free board of the American Federation of Television & Radio Artists took under advisement Monday (8) pitch from musicians' local 47 recording secretary Jaury Paul that the inter-union feud over singing musicians be turned over to the national heads of each union for settlement. American Federation of Musicians has been battling AFTRA attempts to sign a number of AFM members appearing on television.

Latest object of AFTRA drive, in which AFM calls "caddis" tactics, is Ida Ray Hutton who rejected a demand that she join because of her KTLA show. AFTRA contends all musicians who sing belong in its jurisdiction, but AFM ordered members not to join the radio-television union.

Fending between the two unions first broke out about two weeks ago when AFTRA tried to sign Harry Owens and several of the singing tooters on his KNXT show. AFM then stepped into the picture, charging AFTRA with "invasion" of its territory, and ordering members not to sign. Since that time, however, it's understood Owens did join AFTRA.

Marks Gets Rights To 'Johnny' Outside of U.S.

In a departure from its regular publishing practice, E. B. Marks Music last week latched on to the world rights, exclusive of the U. S., to the tune, "Johnny, Is the Boy for Me." It's the first time that the firm has bought a tune to which it has no U. S. rights. "Johnny" is being published here by Iris Music, firm owned by Les Paul & Mary Ford.

Tune was written by Paul Marce? Steffman and Paddy Roberts collaborated on the lyrics. Marks already has peddled the English rights to the tune to Francis Day & Hunter.

Federal, Atlantic Row Over McPhatter Deal

Rhubarb over who has exclusive waxing rights to Negro crooner Clyde Lensey McPhatter broke out last week with both Atlantic and Federal claiming ownership.

McPhatter, who recently obtained his release from Billy Ward's vocal group, Dominoes, was signed to longterm pact by Atlantic. However, Syd Nathan, Federal prexy, claims that although McPhatter was released from his Dominoes pact, he still had an individual crooning pact with Federal, a King subsid. McPhatter now has formed his own vocal group. It's as yet unnamed.

Norton & Condon to Rep Vogue

Vogue Records, indie Coast label, has named the (Kay) Norton & (Richard) Condon, flack firm as national press reps. Bob Stevens also was named to head up diskery's eastern distribution.

Vogue prez, Frank H. Harper, currently is in New York on an exploitation trek with thrush Jenny Barrett.

On the Upbeat

New York

Jon! James one-nighting at Playland Park, Modesto, Cal., Friday (12) and the Rainbow Ballroom, Fresno, Cal., Saturday (13). Pubbery topper Paul Siegel on a promotional trek to the Coast. Jerry Gray orch one-nighting through New England and the south until June 27. Woody Herman orch began a two-week engagement at the Bandbox, N.Y., yesterday (Tues.). Alan Dean into the Olympia Theatre, Miami, for one week starting today (Wed.). Ella Fitzgerald begins a 12-day engagement at the Blue Mirror, Washington, June 15. Thrush Betty Madigan into the Pelham Heath Inn, N.Y., Friday (12). Coast warbler Sherry Madison in New York to cut sides for the indie Dina label. Tom Finn, deejay on WSPD, Toledo, back to his post after a week's stay in New York. Don McLeod, Detroit deejay, starts a new tele platter show on WJBK-TV Saturday (13). Sol Handwerker, M-G-M Records publicity manager, vacationing in New Hampshire until June 15. Jo Ann Tolley opens at Cafe Society, N.Y., June 22. Ken Remo pencilled in at the Glen Island Casino, N.Y., for a two-night beginning Friday (12). The Crickets, M-G-M Records rhythm & blues combo, open at the Apollo Theatre, N.Y., July 3.

Chicago

Sauter-Finegan band into Blue Note for two frames commencing July 31, following three-week tour of one-nighters in territory. Louis Jordan opens one week at Regal Theatre on June 19. Lou Barron in three-day stint at Peoria Park, Omaha, beginning June 26. Al Donahue into Chase Hotel, St. Louis, on June 19 for three weeks. Chuck Foster booked from July 3-9 at Dutch Mill, Delevan, Wis., then follows with a week stint at Colonial Hotel, Rochester, Ind., beginning July 13. Chevy Chase Summer Theatre to hold dance night five times weekly. Henry Brandon into Trianon Ballroom, Chi., Aug. 18 for 5 weeks. Shep Fields into Pleasure Pier, Galveston, for two-week opening June 12, then to Claridge Hotel, Memphis, for two stanzas on Aug. 22. Spike Jones opens Flamingo

in Las Vegas, June 25, for four weeks. Dick Jurgens into Ideal Beach Resort, Monticello Ind., on June 27 for single frame. Danny Beckner booked for Pleasure Pier, Galveston, for single stanza on June 26. Tommy Reed to play Sheppard Air Force Base on June 27 for one week. Ted Weems at Schraeder Hotel, Milwaukee, June 23-July 5. Art Mooney to do two weeks at Lakeside Park, Denver, Col., opening June 19.

Scotland

Freddy Randall orch into Playhouse ballroom, Glasgow. Gerald bringing his orch for one-night stand June 24 at Green's Playhouse, cinema, 3,500-seater Glasgow house. Eric James, pianist, into summer season at Gaiety Theatre, Ayr. Frank Sinatra skedded for July 6 week at Empire, Glasgow.

Pittsburgh

Harry Walton replaced Bobby Cardillo on piano with Larry Faith band at the Horizon Room. Faith has been pacted there for the entire summer. George Shearing Quintet returns to the Copa week of July 13. Organist Johnny Mitchell had option taken up for an indefinite stretch at Webster Hall Hotel's Boot and Saddle Lounge. AIDLERIA Trio picked up at William Penn Hotel and ditto Hugh Tully Trio at Carlton House. Guitarist Harry Bigley joined saxman Ken Bailey's trio. Eddie Anderson replaced Teddy Burch on guitar with the Art Barnes quartet. Howdy Baum trio into Eddie Aschner's Club for an indefinite stay. Baum had the house band all season at the Casino, local burley house. Cow Shed in Conneaut Lake has picked up Jimmy Morgan combo for entire summer. Harry Walton new pianist in the new Jazz flash generally revolve around the names of Benny Goodman, Louis Armstrong and Norman Granz. Goodman's 1938 Carnegie Hall concert disks for Columbia Records, a spectacular bestseller, by themselves set off a back-to-swing movement which, though mostly on the conversational level, has stirred widespread interest among the fans. Goodman's withdrawal from his concert tour because of illness blocked a decisive b.o. test, but the initial response to the venture pointed to a bonanza.

(Continued on page 66)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating

This Last wk. wk.

Title and Publisher

		New York, MDS	Rochester, Neisner Bros.	Boston, H. N. Homeyer	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Philadelphia, Charles Dumont	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Freeman	Seattle, Capitol Music Co.	San Antonio, Alamo Piano	TOTAL POINTS
1	1	1	1	1	1	1	1	1	1	1	1	1	1	117
2	2	2	2	2	2	2	2	2	2	2	2	2	2	94
3	4	3	4	4	1	3	2	4	4	5	2	3	86	
4	3	1	7	5	5	10	3	2	2	3	6	5	72	
5	7	5	8	3	4	4	7	6	10	9	5	4	62	
6	8	6	8	3	8	7	8	8	9	4	9	8	43	
7	5	6	6	5	5	9	7	5	6	6	6	4	42	
8	6	8	4	8	9	6	5	8	7	7	9	3	39	
9	10	9	7	6	5	9	7	4	7	3	4	7	34	
10	9	6	10	10	5	10	6	8	10	10	2	4	24	
11	11	3	9	7	7	7	7	7	7	7	7	7	14	
12	11	10	7	6	10	6	10	6	10	6	10	6	11	
13	13	9	9	9	9	9	9	9	9	9	9	9	7	
14A	13	9	9	9	9	9	9	9	9	9	9	9	4	
14B	14	10	8	10	8	10	8	10	8	10	8	10	4	

Ragtime to Riches

Continued from page 1

sters in their digging of both the hot and the cool idioms.

Another potent element in the renaissance has been the proliferation of the jazz disk jockey, a phenomenon also made possible by the oldie reissues. Once a rarity on the airlines, the jazz deejays are now spreading the jam on virtually every key city outlet, New York having about a half-dozen with groovy accents.

The dominant personality factors in the new jazz flash generally revolve around the names of Benny Goodman, Louis Armstrong and Norman Granz. Goodman's 1938 Carnegie Hall concert disks for Columbia Records, a spectacular bestseller, by themselves set off a back-to-swing movement which, though mostly on the conversational level, has stirred widespread interest among the fans. Goodman's withdrawal from his concert tour because of illness blocked a decisive b.o. test, but the initial response to the venture pointed to a bonanza.

Armstrong's Influence

Armstrong, of course, is a tremendous figure who has personalized the New Orleans tradition to three successive generations of jazz fans. The Satchmo legend has been propagated both by Armstrong's personals and platters, the latter probably being the most consistent-selling items in the jazz-on-wax repertoire.

Granz is the business man with jazz as his product. As promoter of the annual "Jazz At The Philharmonic" bashes in the nation's concert halls, Granz has corralled most of the leading jazz sidemen into his stable. The Granz troupe has been rapped for generating

more pandemonium than jazz, but Granz has mopped up with the "gone" crowd. Granz has also been responsible for creating the new jazz idols, such as Flip Phillips, Illinois Jacquet, Oscar Peterson and Buddy Rich, among others.

In N. Y., the Granz influence on the jazz scene is felt directly in his Carnegie Hall stands and, less directly, in some night spots which specialize in the progressive and cooler stylings. Birdland, on Broadway, has been the most successful exponent of this jazz genre whose appeal is limited but sufficient to pay off for this small room. The Downbeat Club on 54th St. is another dispensary for the cool school which has absorbed the bob cult. The top purveyors in this idiom are Charlie Parker, Lester Young, Dizzy Gillespie, Stan Getz, George Shearing, Kai Winding and Gerry Mulligan on the Coast.

Quantitatively, at least, the Dixielanders still outnumber the rest of the field combined. Eddie Condon's club in the Village has gone from ragtime to riches as has Nick's in the same area. On the eastside Second Ave., both the Stuyvesant Casino and the Central Plaza rock weekends with Dixieland sessions; while the Broadway area has Lou Terrasi's restaurant, Jimmy Ryan's, the Aquarium with the Sol Yaged trio, the Onyx Club and Childs Paramount on a two-day-a-week two-beat diet.

(The Cafe Rouge of the Hotel Statler, N. Y., which has been a showcase for dance bands, has switched temporarily to a Dixie pick with the booking of Sharkey Bonano's combo and Charlie Fiske, Cafe Society Downtown, a fave jazz hangout at one time, is again in the groove with Coleman Hawkins.

The Bandbox, directly adjoining Birdland, hasn't evolved a defi-

nite jazz format as yet. This spot has veered from Duke Ellington to Harry James to the Ink Spots with Bill Kenny for an eclectic program that has ranged from hip to corny.

The Embers niteroy on the eastside has come up with a formula of polite jazz sounds from such slick practitioners as Joe Bushkin and Teddy Wilson. The Hickory House, a holdover from the old 52d St. era, also is in the same groove with such piano-led combos as Marian McPartland's and Douglas Dukes. One of the historic 52d St. jazz spots, Kelly's Stable, has since been turned into a chow mein parlor, the Old China restaurant.

In Harlem, Minton's still ranks among the top stops for the cognoscenti. At one time this was the after-hours cooling out club for musicians and, at present, it's still known as "the place where it happens," meaning that Minton's cultivates innovators, such as Thelonius Monk, one of the most off-beat of the current crop of jazzmen. The jitterbugs, meantime, still have the Savoy Ballroom for the rocking rhythms by bigger jazz bands, which are the inheritors of the stomping tradition of the old Count Basie band in the bygone days when Lester Young was blowing his superlative riffs as head of the sax section.

Col Inks Dixielanders

Dallas, June 9. The Cell Block Seven, local Dixieland group which has been playing at various local nite spots, has been signed by Columbia Records.

Group is headed by Garner Clark.

COMPOSER

Young, popular music composer, creative musician, piano, desire non-performing position, preferably in musical theatre, publishing house, or allied fields. College graduate, draft exempt (veteran). Have business experience. Write Box VV 105 VARIETY, 154 W. 46th St., N. Y. 36, N. Y.



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I'm Walking Behind. Maurice
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Windsor Waltz. Leeds
Downhearted. Reine
Black Eyed Susie. New World
Hold Me, Thrill Me. Cinephonic
Doggie in Window. Connelly
Oh Happy Day. Chappell
Moulin Rouge. Connelly
Limeight. Bourne

Second 12

Celebration Rag. Wood
Wonderful Copenhagen. Morris
Little Red Monkey. Robbins
I Talk to Trees. Chappell
Till I Waltz Again. F. D. & H.
Coronation Rag. F. D. & H.
Wild Horses. Morris
Broken Wings. Fields
Tell Me You're Mine. Chappell
Red Feathers. Dash
Because You're Mine. Robbins
Coronation Waltz. Northern

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CAP TEAMING MACRAE, POWELL FOR ONE ALBUM

Hollywood, June 9. Latching onto an upcoming Warner Brothers film, Capitol Records has signed a one-album deal with Jane Powell. She'll be paired with Gordon Macrae, Cap contractee, with whom she costars in the WB film "Three Sailors and a Girl." They'll sing several of the tunes from the film which marks Sammy Cahn's initial production chore. Last year Miss Powell etched for MGM Records.

Kosty in U.S. for Al Fresco Dates Before Africa Tour

Audre Kostelanetz is due in N.Y. today (Wed.) after a conducting tour in Israel with the Israel Symphony, a Coronation Week concert in London and several other concerts in Britain. Besides recording sessions, he'll conduct at Philadelphia's Robin Hood Dell June 29-30 and July 2 and at New York's Lewisohn Stadium July 4 and 11. He flies back to London thereafter and then to South Africa for a concert tour.

Cole's Pix Kick

Nat (King) Cole, who's been a consistent highrider in the wax market, is currently getting a big pie spread. Cole has featured song slotting in Metro's "Small Town Girl" and in Warners' "Blue Gardenia."

Next on Cole's pie agenda is a Universal short with the Russ Morgan orch in which he sings his current click, "Pretend." The short, incidentally, is in 3-D.

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 10 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title		New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Indianapolis—(Pearson's)	Seattle—(Sherman & Clay)	San Antonio (Alamo Piano)	TOTAL POINTS
1	1	PERCY FAITH (Columbia)	"Song from Moulin Rouge"	1	1	1	2	1	3	1	1	1	1	97
2	5	EDDIE FISHER (Victor)	"I'm Walking Behind You"	6	3	8	10	3	1	4	3	5	3	64
3	4	LES BAXTER (Capitol)	"April in Portugal"	4				2		2	5	2	2	49
4	3	RICHARD HAYMAN (Mercury)	"Ruby"	2	5	2	4				4		8	41
5	2	FRANKIE Laine (Columbia)	"I Believe"	3		6	6	9		5			4	33
6	10	FRANK CHACKFIELD (London)	"Limelight Theme"	10	2		1				9			22
7	6	PERRY COMO (Victor)	"Say You're Mine Again"	5		4	7			8				20
8	11	SYLVANA MANGANO (M-G-M)	"Anna"	7		10	5					6	9	18
9	11	LES BAXTER (Capitol)	"Ruby"					10		3		3		17
10	7	PATTIE PAGE (Mercury)	"Doggie in the Window"	9				5		10			7	13
11	9	NAT (KING) COLE (Capitol)	"Pretend"							6		10	5	12
12A		BILL HALEY (Essex)	"Crazy, Man, Crazy"			9		7	6					11
12B		PETE HANLEY (Okeh)	"Big Mamou"						2	9				11
12C	20	JONI JAMES (M-G-M)	"Almost Always"			7		4						11
15		KAY STARR (Capitol)	"Half a Photograph"						5		7			10
16A		GEORGIA GIBBS (Mercury)	"Seven Lonely Days"							7		7	10	9
16B		PERRY COMO (Victor)	"My One and Only Heart"								2			9
18		JONI JAMES (M-G-M)	"Your Cheatin' Heart"					8					6	8
19	8	RED BUTTONS (Columbia)	"Strange Things Are Happening"	8					9					5
20		PAUL FORD (Capitol)	"Vaya Con Dios"			9	9							4

FIVE TOP ALBUMS

1	2	3	4	5
WONDERFUL TOWN Broadway Cast Decca DL 9010 DA 937 9-391	HANS CHRISTIAN ANDERSEN DANNY KAYE Decca DL 5433 A 919 9-364	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol HL-352	VICTOR HERBERT SUITE Mantovani London LL 147	TV CALENDAR SHOW Arthur Godfrey Columbia CL 6241 B 331 C 331

On The Upbeat

Continued from page 61

some opened indefinite run Monday (8) at Colonial Manor. During legit season, Catizone is conductor of Nixon Theatre house orch. . . Del Monaco quartet at Blue Moon, cutting a couple of more sides here for the Dix label this week.

Dallas

Wecla Gallez opens a fortnight at Colony Club on June 22. . . Baker Hotel has packed Ted Weems orch and show, June 11-17. Anne Jeffreys & Robert Sterling for June 18-27, and Betty Reilly for June 29 for a fortnight. . . Ted Stanford, WFAA-TV staff singer, joined Jan Garber's orch in Shreveport. . . Sky Club goes to ballroom policy four nights weekly, with Saturday floor shows. Johnny Cola's orch augments to eight men for the switch. . . Vocalist Bill Peck heading a local crew at Flight 21. . . Clyde McCoy orch set for June 13 one-nighter at Louann's alfresco garden. . . Dorsey Bros. orch does one night at Longhorn Ranch June 17, where Joni James and Tony Pastor orch have an Aug. 6 one-nighter. . . Colony Club, with Johnnie Bachemin dated for July 14 and Willie Shore set for Sept. 18, has signed Hugh Fowl-

er's local orch for a June 15 opening. Bill Tieber orch, house band for four years at the Colony, disbands this week.

Omaha

Bobby Mills band in at Oscar's Palladium, Sargent, Neb., with Tommy Morgan booked June 13 and Bobby Lane June 27. . . Annie Maloney vocalizing for Dick Mango orch. . . Jack Swanson orch into Ballerina ballroom here. . . Organist Pat Delaney in fourth month at Regis Hotel's White Horse Inn. . . Varietones opened at Cave, nitery under Hill Hotel. . . Don Johnson opened at Dundee Dell. . . Clarence Kenner quartet back at Meadow Grove Club in Sioux City. . . Wendall Hall combo bowed at Legion Club's Palm Carden last week (2), and is booked for entire summer. . . Three Sharps in long stand at Top Hat, Grand Island. . . Slim Everhart Cowboys paced by Happy Hour lounge here.

CORONATION ALBUM ON RCA CALENDAR

RCA Victor is prepping early release of a Coronation album which will contain the highlights of the crowning of Queen Elizabeth II in London last Tuesday (2). Set will cover the religious ceremonies as well as portions of speeches by the Queen, Winston Churchill and other notables.

Victor is processing the tapes made by the British affiliation, the HMV label, at Westminster Abbey, where the Coronation took place.

Austria's AKM Pulls 730G Gross in 1952

Vienna, June 2.

Annual report of AKM (Austrian society of authors, composers and music publishers) showed \$480,000 revenues from Austria and \$250,000 from foreign countries in 1952. Besides, foreign societies still owe AKM \$320,000. ASCAP is included in this figure with \$10,000. Participation of foreign authors, composers and pubs on royalties collected rose to 38% (ASCAP gets about 3 1/2% of this).

Another discouraging report for Austrian producers is the fact that the state collects taxes amounting to one-sixth of the total revenues. Negotiations with tax officials led to no reductions. Expenses were cut still above the 30% mark of the entire turnover. President Joseph Marx said business in 1953 has been good so far.

David M. Keiser elected vice-president and Arthur A. Houghton, Jr., assistant treasurer of the N.Y. Philharmonic.

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American Academy of Music

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(Lightning and Thunder)

Folkways Music Publishers, Inc.—New York • Hollywood

LEW DOUGLAS Orchestra and Chorus — Great Instrumental on MGM RECORDS!

LIGHTNING AND THUNDER

(Thunder and Lightning)

Folkways Music Publishers, Inc.—New York • Hollywood

Hillbilly Music, Chi Style, in Big Payoff

Chicago, June 9.

Nashville may be the capital of the hillbilly realm, but they're buying country and western music in and out of Chicago, too. And it's selling merchandise.

This informal music with live talent, combined with news and farm and home service, has been the basis of both daytime and Saturday night programming at WLS for a quarter century.

There have been approximately 2,300,000 paid admissions to the Eighth Street Theatre since the National Barn Dance moved there in March, 1932.

An occupational check of these audiences reveals that housewives, students, farmers, business execs, secretaries, school teachers, chemists, dress designers, janitors, ministers, grocers, mechanics, and carpenters are devotees of this formula advertised as "sincerity, friendliness, informality and melody."

Urban office and factory workers join their rural cousins in listening to the tunes dispensed by such faves as Lulu Belle and Scotty, Captain Stubby and the Buccaneers, Bob Atcher, Red Blanchard, Beaver Valley Sweethearts, Dolph Hewitt, Skeeter Bonn and others.

All are part of a staff of 15 rural-type entertainers maintained by WLS for its daytime originations, beginning at 5 a. m. These and such additional artists as Homer and Jethro, Phyllis Brown, Arkie and Grace Wilson, plus 22 staff musicians, participate in the National Barn Dance.

They draw in personal appearances, too, attracting more than 1,000,000 customers annually in theatres, school auditoriums, state and county fairs, and outdoor parks throughout the midwest.

Country music is still paying off.

Hutton Back at Cap

Hollywood, June 9.

Betty Hutton returned to the label of her only smash disking last week to etch two ballads and two rhythm tunes as the initial sides under a new contract with Capitol. It marks the third time she's been under contract to the Coast label for whom she made her hit "Doctor, Lawyer, Indian Chief."

Capitol plans to record a Hutton album later this year. Recording session on the single sides was under the supervision of Voyle Gilmore.

Ding-Dong Dandy

Ottawa, June 9.

A bit of musical magic took place last week during national Coronation observances in Ottawa. Using stop-watches, walkie-talkies and long rehearsal, nearly 300 musicians in massed bands coordinated with Robert Donnell playing the carillon in the Peace Tower in "God Save the Queen" and "O Canada."

Trick was to keep the bands and bells in unison since the sound from the 52 bells, nearly 200 feet in the tower, reached the ground one or two seconds behind the sound from the band instruments. The result was clicko.

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For Every Program

JUNE NIGHT

LEO FEIST, INC.



America's Fastest Selling Records!

Disk Companies' Best Sellers...

CAPITOL

- | | ARTIST |
|-------------------------------|-----------------|
| 1. VAYA CON DIOS | Paul-Ford |
| JOHNNY | |
| 2. APRIL IN PORTUGAL | Les Baxter |
| SUDDENLY | |
| 3. HALF A PHOTOGRAPH | Kay Starr |
| ALLEZ-VOUZ-EN | |
| 4. PRETEND | Nat (King) Cole |
| DON'T LET EYES SHOP FOR HEART | |
| 5. GIGI | Les Baxter |
| I LOVE PARIS | |

COLUMBIA

- | | |
|---------------------------|-----------------------|
| 1. SONG FROM MOULIN ROUGE | Percy Faith |
| SWEDISH RHAPSODY | |
| 2. I BELIEVE | Frankie Laine |
| YOUR CHEATIN' HEART | |
| 3. TELL WHERE GOOD TIMES | G. Mitchell-M. Carson |
| NOTHING SWEET AS MY BABY | |
| 4. LET'S WALK THAT-AWAY | D. Day-J. Ray |
| CANDY LIPS | |
| 5. GIGI | Paul Weston |
| SHANE | |

CORAL

- | | |
|--------------------------------------|-------------------------|
| 1. SHE LOVES ME | Don Cornell |
| WHEN HANDS OF CLOCK PRAY AT MIDNIGHT | |
| 2. INTO EACH LIFE | T. Brewer-L. Brown |
| TOO MUCH MUSTARD | |
| 3. TELL WHERE GOOD TIMES | McGuire Sisters-A. Lund |
| HEY! MR. COTTON PICKER | |
| 4. FRENESI | Eydie Gorine |
| TILL THE MOON TURNS GREEN | |
| 5. ALL NIGHT LONG | Johnny Long |
| I WANNA KNOW | |

DECCA

- | | |
|--------------------------|--------------------|
| 1. ORGAN GRINDER'S SWING | Four Aces |
| HONEY IN THE HORN | |
| 2. ALIBIS | Hamish Menzies |
| FLY HOME LITTLE BLUEBIRD | |
| 3. RUBY | Victor Young |
| SONG FROM MOULIN ROUGE | |
| 4. JUST ANOTHER POLKA | Guy Lombardo |
| SPINNING A WEB | |
| 5. DON'T CALL MY NAME | R. Lee-T. Williams |
| HEY! MR. COTTON PICKER | |

LONDON

- | | |
|---------------------------------|-------------------|
| 1. TERRY'S THEME FROM LIMELIGHT | Frank Chacksfield |
| INCIDENTAL MUSIC FROM LIMELIGHT | |
| 2. SONG FROM MOULIN ROUGE | Mantovani |
| VOLO COLUMBO | |
| 3. CORONATION RAG | Winifred Atwell |
| BOUNCE THE BOOGIE | |
| 4. LA MER | Ted Heath |
| ON THE BRIDGE | |
| 5. I'LL ALWAYS LOVE YOU | Vera Lynn |
| NO MORE | |

MERCURY

- | | |
|-------------------------|----------------|
| 1. RUBY | Richard Hayman |
| LOVE MOOD | |
| 2. SEVEN LONELY DAYS | Georgia Gibbs |
| IF YOU TAKE MY HEART | |
| 3. DOGGIE IN THE WINDOW | Patli Page |
| MY JEALOUS EYES | |
| 4. APRIL IN PORTUGAL | Vic Damone |
| I'M WALKING BEHIND YOU | |
| 5. SHANE | Richard Hayman |
| LIMELIGHT THEME | |

M-G-M

- | | |
|-------------------------|-----------------|
| 1. ANNA | Sylvana Mangano |
| I LOVED YOU | |
| 2. YOUR CHEATIN' HEART | Joni James |
| I'LL BE WAITING FOR YOU | |
| 3. IN THE MOOD | Elliott Bros. |
| 12TH STREET RAG | |
| 4. COQUETTE | Billy Eckstine |
| A FOOL IN LOVE | |
| 5. KAW-LIGA | Hank Williams |
| YOUR CHEATIN' HEART | |

RCA VICTOR

- | | |
|---------------------------|--------------|
| 1. NO OTHER LOVE | Perry Como |
| KEEP IT GAY | |
| 2. I'M WALKING BEHIND YOU | Eddie Fisher |
| JUST ANOTHER POLKA | |
| 3. MY ONE AND ONLY HEART | Perry Como |
| SAY YOU'RE MINE AGAIN | |
| 4. YOU, YOU, YOU | Ames Bros. |
| ONCE UPON A TUNE | |
| 5. USKA DARA | Eartha Kitt |
| TWO LOVERS | |

Brand Orch To Houston

Las Vegas, June 9.

Torris Brand orch takes a four-week leave from its house band assignment at the Flamingo Hotel here June 22 to play an engagement at the Rice Hotel, Houston. Rice date tees off June 25.

M-G-M Adds Krepps

To Engineer Staff

M-G-M Records has added Clair D. Krepps to its engineering staff as technical director who will supervise the engineers at the recording sessions. Production of the sessions will continue to be headed up by Harry Meyerson, M-G-M pop artists & repertoire chief.

Krepps, who recently had been associated with WMGM, N. Y., had been with Capitol Records engineering staff for five years. In line with Krepps' appointment, diskery temporarily switched its New York recording dates from WMGM's studios to WOR.

Inside Stuff—Music

The maneuver of pianist Liberace in getting President Eisenhower to shout "hey" during a boogie-woogie number at the recent White House Photographers dinner has been rapped by the Washington (D. C.) Post as undignified. The daily also criticized the "dragooing" of Vice-President Nixon into posing with a tame lion at the Circus Saints and Sinners Capital luncheon.

The Post editorialized: "Partly because of radio quiz programs, Americans seemingly have come to regard the acceptance of indignities to the person as evidence of good sportsmanship. The process is debasing enough with an ordinary citizen; with high officials, it seems to us, this sort of horseplay is altogether out of place."

Columbia Records' Mitch Miller, who singlehandedly glamorized the artists & repertoire exec into a key show biz figure, has again turned up with a top publicity break in the New Yorker mag's profile in the June 6 issue. Profile, titled "The Fractured Oboist," was written by Robert Rice, son of playwright Elmer Rice and traces Miller's career from its longhair beginnings at the Eastman School of Music to the top of the pop music roost currently. Rice has eschewed the usual acid of the New Yorker profile and has come up with a straight portrait of a "virtuoso" musician and a&r man.

Teeing off with a costly promotion, Dick Noel, new Decca vocalist, was given a knockdown to a flock of disk jockeys at a party in Cincinnati Sunday (7) with his manager, Harry Carlson, footing the plane costs for all the out-of-town deejays. Carlson is one of Cincy's top portrait photographers, who, together with Erwin King, wrote the first tune numbers waxed by Noel, "This Is My Prayer" and "Till I See You Again."

The development of a national market for high fidelity phonograph equipment, a phenomenon of the past four years, is being spotlighted in the next issue of Life magazine with an analysis of hi-fi techniques. Trend to hi-fi was launched on a big scale with the introduction of long-play platters and has received powerful impetus with the entry into the field of such major companies as Columbia Records and RCA Victor.

New York's Police Athletic League has been earmarked for 50% of the royalties of Henry Jerome's upcoming M-G-M Records release, "Pfe Week A-Jilly Week." The Jerome orch gets a vocal assist on the platter from his son, Henry, Jr., and 100 PAL members. The tune was written by Ervin Drake & Jimmy Shirl.

Songwriter Don Canton has moved into the male vocalists disk sweeps with an etching of his own tune, "Is That What You Call Love?" on the indie BBS label. Canton was viewing the session when the vocalist originally scheduled to wax the tune had to bow out due to a bad throat. Canton volunteered and the take nabbed him a three-year pact with BBS.

Hank Williams lingers on. The hillbilly crooner-composer who died Jan. 1 took second place last week in the country singers' poll conducted by the mag, Country Song Roundup. Hank Snow, RCA Victor pactee, topped the list. Williams' disks are released via M-G-M Records.

"Too Sweet to forget girl"



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Too Sweet to Forget

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Ohio Court Rules Liquor Solons Can Nix Permits in Crowded Areas

Columbus, June 9. A decision which may clear the air of some of the most lingering and vexing problems of the Ohio Board of Liquor Control was handed down last week by the second district Court of Appeals. The three-judge court held the liquor director can refuse to issue a permit in an area already "congested" with taverns or carryout stores.

The court thus upheld the liquor director and board in a case which Common Pleas Judge Joseph M. Harter said indicated racial discrimination. Liquor Director William C. Bryant (now a common pleas judge) refused to transfer a permit held by Fleet O. Slaughter, of the Manhattan Tap Room, to 2903 Cedar Ave., Cleveland, because there were too many permit holders in a four-block area.

Court ruled the liquor director "may properly consider the location of a prospective permit premises" in relation to other permit premises. It further said it could find no evidence of racial discrimination. Slaughter is a Negro and the Cedar Ave. section is a Negro section, but all 12 present permits are held by whites.

This may clear up the long-standing dispute with Mrs. Anna J. Y. Sorotch, who has been refused a transfer of her nightclub license to the west side of Cleveland in an area where there are other taverns and within 500 feet of several churches whose representatives have objected.

Betty Luster's Brit. Dates

Betty Luster, TV-nitery dancer-singer, has been booked into the London Palladium as a solo dancer for two weeks beginning July 6. She'll also play the Savoy Hotel, London, for two weeks, before returning to N. Y.

Week of June 22, she'll sing role of Lisette in the musical version of "Cyrano" at the St. Louis Muny Opera. General Artists Corp. handled the deals.

Bridgeport 1-Niter Relites Loew's for Benefit Vaude

Bridgeport, June 9. Loew's Globe Theatre here had its first vaude show in many years yesterday (Mon.) with a card comprising Helene & Howard, Herbert & Saxon, Jack Norton, Dick Brown, Rudenko Bros., Three Fontaines, Fedi & Fedi and Jo Ann Tolley.

One-nighter was set by Abe Feinberg office and was a benefit for the National Assn. for Retarded Children.

Solons in N.H. Smother Anti-Bias Bill; Call It 'Chance for Blackmail'

Concord, N. H., June 9. One of the hottest battles of the 1953 Legislature was climaxed here last week when the House of Representatives rejected a senate bill aimed at ending racial discriminatory practices at New Hampshire's "places of public accommodation, resort or amusement." The measure was defeated, 274 to 29, after pros and cons had been argued loudly.

Rep. Henry G. Wells, a leading opponent of the anti-discrimination bill, said the proposed legislation would provide a "beautiful chance" for blackmail, especially in instances where "disorderly" persons were barred from amusements, hotels, etc.

A chief spokesman for the measure's supporters, Rep. Myer Sidel, argued that it was not a question of the amount of discrimination but one of social justice.

Irving Rockmore Associates, Inc., chartered to conduct a theatrical agency in New York. Capital stock is 200 shares, no par value. Kaplan, Axelrod & Jaffe, N. Y. are filing attorneys.

1 Play, 9 Vaude Acts, Orch: 25-50c and Ladies Free

Omaha, June 9. Plunkett's stagelife has begun its annual tent tour of Nebraska and there aren't many kicks over the admish.

Stands usually run three days, with a different play every night, nine vaude acts (five by Plunkett family, featuring lookers June, Snooks and Marie) and an orch.

The tariff: Adults, 50c; kids, 25c; reserved seats two bits extra. And ladies free on opening nights.

Det. Ford Dealers Splurging 100G On Names For '50th'

Detroit, June 9. Ford Motor Dealers here will shell out about \$100,000 for talent in connection with the 50th anniversary of the Ford Motor Co. The retailers plan to take over the areas in front of the Sheraton-Cadillac and Statler Hotel and turn them into temporary outdoor theatres with the public admitted free to one of the biggest cuff shows ever produced.

The two-day celebration starting June 18 will be under the direction of Dave Idzal, manager of the Fox Theatre. On the layout so far are Danny Thomas, Martha Raye, Eddy Arnold, Jose Greco, Borrah Mineyville, Marguerite Piazza, Carl Ravazza, the Vagabonds, Teresa Brewer, Eddie Peabody and Johnny Desmond. Others are still to be booked. The William Morris Agency is doing the bulk of the selling.

The cast will do two shows nightly, one each on every stage. The outdoor shindig is in conjunction with the "Ford Cavalcade" to be presented on television, which will be the largest show of its kind. The Detroit live program is entirely different from the show sponsored by the parent company. This will be the dealers' tribute to the Ford Company.

The Detroit shindig is entirely separate from the June 15 50th anniversary two-hour tele show on NBC and CBS which is sponsored by Ford Motors and will cost in the neighborhood of \$250,000. Included in that layout are Mary Martin, Ethel Merman, Amos 'n' Andy, Marian Anderson, Wally Cox, Eddie Fisher, Oscar Hammerstein 2d, Kukla, Fran & Ollie, Howard Lindsay and Dorothy Stickney, Edward R. Murrow, Frank Sinatra, Lowell Thomas, Rudy Vallee with others still to be booked. Program will be produced by Leland Hayward, directed by Clark Jones, dances by Jerome Robbins, music by Bernard Green and costumes by Irene Sharaff. It will go over 114 stations and there will be no commercials.

A.C. Corrals Eskew Rodeo For Philco Corp. Powwow

Atlantic City, June 9. Something new in convention entertainment was tried out here when the Col. Jim Eskew JR. Ranch Rodeo hit town to give three performances at Bader Field for delegates attending the Philco Corp.'s powwow on Sunday (7).

Performances Friday and Saturday night (5-6) were benefits for the Boy and Girl Scouts' camp equipment fund.

Jerry Rosen's Comeback

Former agent Jerry Rosen, who recently bowed out of show-biz, is making a comeback in the entertainment field, as a boniface. Rosen has purchased the Saxony Club, Brooklyn, from Abe Seskin. He'll manage the spot until transfer of the liquor license is okayed.

ACCLAIMED THE HEMIDEMISEMIQUAYER OF THE ENTERTAINMENT WORLD JAY SEILER

Presently HOTEL NEW YORKER

Just Completed a Mental Down Payment on a New Cadillac

Dir.: ALTHOFF AND NOVELLE
225 West 57th St., New York

Chi Arena Showmen Oppose \$8,000,000 City Aud. as 'Municipal Encroachment'

'Home of the Braves' As First for 'Capades'

Milwaukee, June 9. "Ice Capades," owned by John H. Harris, opens a week's stand at the Stadium (home of the Braves ball team) July 15 in the initial outdoor engagement for the show.

According to "Capade" manager James Harkins, the portable ice rink and equipment to function for the show, costing \$250,000, will be the biggest obtainable. Iceer will play Milwaukee in a transcontinental jump from Hollywood. Show has not played beer city previously.

Allegheny Solons OK Enlarged Horizon For Boniface Andy Chakeras

Pittsburgh, June 9. Allegheny County Commissioners have agreed to go along with Andy Chakeras, who has the nitery and restaurant concessions at the Greater Pittsburgh Airport, and increase the capacity of the Horizon Room, which he operates, to 1,500 after the first of the year. Spot, located on third floor of \$36,000,000 airport, now can handle around 500.

Chakeras sold the commissioners on the idea during the recent Ted Lewis engagement when hundreds were turned away on weekends. Veteran cafe man pointed out that since his rental was a percentage of the gross, commissioners would eventually be paid back in full with plenty of interest since with triple the present seating, Horizon Room could bring in the biggest names in show biz and skyrocket its potential.

There's more than enough room to enlarge and work will begin early in 1954, when Horizon Room closes down for a couple of the winter months.

N.Y. LQ's Wardrobe in Hosp

Madeline Ruffalo, a former performer who has been wardrobe mistress at the Latin Quarter, N.Y., for the past 12 years, is in critical condition at the Wickersham Hospital, following a stroke.

Miss Ruffalo had been preparing to go to the Coast, where she had been invited to guest on video show in which she would discuss the duties of a wardrobe mistress. She collapsed Friday (5), the day before she was to start the trip.

Dave Apollon has been booked for the Palladium, London, starting July 6.

Opposition of Chicago arena operators to the proposed \$8,000,000 auditorium proposed for that city highlights the fact that owners are again uniting against what is termed further encroachments of states and municipalities into that phase of show business. Arthur M. Wirtz, operator of Chicago's Stadium, has combined with operators of the Amphitheatre, Arena and Coliseum in an effort to forestall legislation that would start action on the edifice.

Wirtz stated that loss of, say, 25 events throughout the year would force him to shutter. The Chicago area, it's felt, is already overpopulated with the king-sized show-shops, and addition of another would probably put the finishing touches on all four buildings.

Showmen have pointed out that shortly after the war there was a rash of arena building by counties and municipalities in the form of war memorials. Only a handful of buildings are paying off. Entry of municipalities into show business has given showmen a terrific problem. Curiously, they have found that the more "honest" the municipally and county operated arenas are, the worse off they are. As it has worked out in several situations, the officials will give a high bidding promoter the basketball and hockey rights during season. Another will get sundry other promotions. By this means the auditorium operators are assured a certain number of nights.

However, should an outfit like "Ice Capades" or "Ice Follies" (Continued on page 75)

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New York — Plaza 7-6300

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- * JUNE — * CHINA THEATRE *, Stockholm, 4 weeks.
- * JULY — * LIDO, VENICE *, Italy, 4 weeks.
- * AUGUST — Switzerland and South of France, 4 weeks.
- * SEPTEMBER — * LONDON PALLADIUM and SAVOY HOTEL *, 3rd time, 4 weeks.
- * OCTOBER — * BOEUF SUR LE TOIT *, Belgium, 8 weeks.
- * DECEMBER — * MOULIN ROUGE *, 4 weeks.
- * JANUARY — * PALLADIUM *, Dusseldorf, Germany.

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AMERICA'S LARGEST THEATRE RESTAURANT

ALAN FRAZER, BOSTON AMERICAN, Says: "DOLOREZ DANCES ON WIRE IN A HAT, AND DRESS THAT WOULD CAUSE A SENSATION AT DEAUVILLE, FRANCE."

AGVA's Hub Powwow Tees Off Under Pressure From Cafe Ops, Chi Suit

Boston, June 9.

The American Guild of Variety Artists formally opened its convention here today (Tues.) faced with some of the greatest pressures to be presented to the union's highest governing body. Pressure has been mounting steadily from the Theatre Restaurant Owners of America and the Cafe Owners Assn. of Greater Chicago. Cafe operators as individuals have also been attempting to have the delegates soften their stand on two issues—the welfare fund and designation of entertainers as "artists" instead of "employees."

The major bickering at this point is whether to permit TROA spokesmen to address the confab being held at the Bradford Hotel. This hadn't been decided as of press time.

Another facet in the union-operator dispute has been introduced by Lanny Litman, operator of the Copa, Pittsburgh, TROA's publicity director who, from his Pitt office, wondered why AGVA's eastern regional director, Dick Jones, couldn't be authorized to negotiate all issues for all parts of the country. Litman stated, "Although the alleged brass rant and rave and put on a better show than they ever did as performers, it always narrows down to the point that nobody has any say or courage enough to take a stand with the exception of Jones."

Litman credited Jones with the major union role in settling the Philadelphia situation. Litman stated in regard to the Philly set-



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Adolphus, Dallas, O.O.'ing Lotsa Names for Fall

Dallas, June 9.

Another strong lineup looms for the fall on the local cafe circuit. Joe E. Lewis, who scored on his initial stand at the Century Room of the Adolphus Hotel, looks likely for the season opener at the spot. Other strong possibilities are Jane Froman, Martha Raye and Danny Thomas with Yma Sumac, Tony Martin, and Jayne Manners slated for return engagements.

Among names slated for the Colony Club are Willie Shore and Janis Paige with a return date set for Rusty Draper.

Lanny Ross to Top Toledo Sesqui's Historical Gala As 'Timeless Balladeer'

Toledo, June 9.

Having earlier booked Ted Lewis and his revue for three days of the two-week run, June 12-25, the Lucas County Sesquicentennial Commission has paced Lanny Ross to headline the historical musical revue which will be offered. He will take the part of "The Timeless Balladeer," singing his way through 150 years of Toledo area history.

The sesqui show will offer 12 performances (no Mondays) in the Zoo Amphitheatre at Walbridge park. Altogether, 300 persons will participate in each performance.

City of Toledo is contributing \$25,000 to help finance the event. Industry has pledged \$46,000. If the show is a success, the profits will be returned to contributors on a pro rata basis, with the city then receiving a return just as would other contributors, it was pointed out.

A 20-piece orch will be directed by William Leonhart. Concerned in the production, in addition to a 14-member board of script writers headed by Earl Hess, Warren Boudinot, and Leonhart, are Charles Blake, producer; Boudinot, assistant producer and musical director; Vonn Hamilton, choreographer; Fred Emmitt, book director; Al Jones, production stage manager; Richard M. Jackson, production designer; Mrs. Mary Smith, director of wardrobe, and Richard Spahn, production coordinator.

Bay State Group Would Snuff Out Nutmeg Fete

Hartford, June 9.

Beset by a series of internal dissensions as to whether the annual Tobacco Festival here is worthy of tobacco grower support, the annual cigar harvest festival received another jolt last week. A group of Massachusetts growers—the Pioneer Valley Assn.—went on record seeking a festival in their area, probably in Springfield, Mass.

Claim is made that the cigar festival or tobacco festival (it's known by both names) has become strictly a Hartford promotion stunt. Others claim that the festival is not resulting in increased cigar smoking and therefore added raw tobacco sales. Poor promotion and leadership is claimed here.

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High Court on Negroes

Restaurants in the District of Columbia must serve meals to Negroes under a ruling on Monday (2) by the U. S. Supreme Court. The 8-0 ruling upheld a District law of 1873 which made it a criminal act for owners of public dining establishments to refuse service solely because of race or color.

The high court's decision has national implications in that individual Negroes, those acting in their behalf, and other groups are expected to use the ruling to right "public" discrimination throughout the nation. Several states already have laws barring such discrimination.

Court 50-50 On Philly Vs. AGVA

Philadelphia, June 9.

The injunction suit of the Cafe Owners Assn. of Greater Philadelphia against the American Guild of Variety Artists came up in U.S. District Court before Judge William H. Kirkpatrick and wound up in a standoff last week (2).

The court dismissed the niterers' petition for a temporary injunction restraining the actors' union from picketing and calling out shows, but reserved decision on a request for a permanent injunction that was included in the suit. Hearing on the permanent injunction was postponed until the fall.

That AGVA considered the suit of major importance was evidenced by the battery of legal talent brought here for the case, headed by Lew Teller, Taft-Hartley authority from Washington, D. C., and Jonas Silverstone, of New York. James L. Price acted as counsel for the cafe ops.

Meanwhile, the status quo continues on the niterers' front with all Philly cafes signed to 90-day contracts, operative until September.

Gracie Fields' Low 2G

Regina, Sask., June 9.

Gracie Fields drew a slim turnout of 800 for a \$2,000 gross at the 1,860-seat Exhibition Auditorium here Wednesday (3). English comedienne, booked by Hayward Productions, of Toronto, arrived with little advance publicity. Tickets sold at \$2.75 and \$2.

Last time here, three years ago, Miss Fields grossed \$6,000.

Well-Heeled Prom Set Giving Cafes A Big Play; Ops Count 'Em in Future

Europe Paging Ventura For Cafe & Concert Tour

Philadelphia, June 9.

Charlie Ventura, sax maestro, bandsman and South Jersey cafe operator, has received a bid from Harold Davidson, London, for a cafe and concert tour in France, Germany, Italy, Sweden, Norway and Denmark, tentatively skedded for October.

Ventura has just returned from a four-week tour of engagements at the Blue Note, Chicago; Madison Ballroom, Detroit, and one-niters in Ypsilanti, Mich., and Buffalo, N. Y. He reopened at his Open House Club, Lindenwald, N. J., last Friday (5).

Ted Mack to Audition 500 Amateurs For K. C. Fund Benefit

Kansas City, June 9.

Auditions for the Ted Mack Amateur Hour show to be held here Saturday (13) in the Municipal Auditorium under sponsorship of the DeMolay Foundation, Inc., are now underway. Buddy Page, representing Mack, has been on the scene setting up the schedule which may see as many as 500 acts tried out.

Ventura is the first one undertaken by the DeMolay Foundation since it was organized recently to raise a \$4,500 kitty for its educational and leadership development activities. Foundation is headed by Berl Berry, Kansas City auto executive. Page expects to line up about 40 acts for the show.

The prom season, which has bolstered business in the New York niteries, is giving bonifaces more reasons annually for increased optimism on the future of the cafe business. The highschool grads and the college youngsters have been adding considerably to the nitery grosses this year.

Bonifaces point out that in the N. Y. area the former custom of getting together for celebrations at private homes is giving way to cafe parties. More kids have been lifting cafes increasingly for the past few years. This year, it was feared that the \$5 minimum prevalent in virtually every nitery would scare off the youngsters. Apparently the kids have been doing more baby-sitting and lawn-mowing to pay for the upped tariffs. The juves sip their cokes or order sandwiches in amounts that just about cover the minimums.

To some operators, it's the major hopeful sign in the cafe trade. Here's a new generation of cafe-goers just breaking in. The kids are being weaned earlier on the more expensive entertainments and they'll be used to spending healthy coin when they start earning it.

For a little more than two weeks the proms have been adding plenty to the nitery business. They have been coming to the west side as well as on the swankier side of Fifth Ave. Curiously, business is heavy with promoters even in spots that haven't recording names. The white-jacket trade has been evident in such diverse spots as the Blue Angel and the Latin Quarter. New York cafes did well without the diskers and the talent agencies took advantage of that fact by slotting the diskers in out-of-town spots.



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Ray's Telethon For Hearing Aid Fund

Johnnie Ray and his manager, Bernie Lang, are mulling possibility of staging a telethon in the fall to benefit the Johnnie Ray Foundation for the Hard of Hearing. Ray, whose 20th-Fox picture, contract limits him to four TV appearances per year, has decided to donate his video salaries to the fund, but also wants to stage the telethon.

Foundation was kicked off via Ray's only appearance on video in the past year, on the CBS-TV Ed Sullivan show, where he donated his \$7,500 fee to the fund. Subsequent income to the fund has enabled him to start making grants, among which have been hearing devices to pupils of Junior High School 47, N. Y.'s public school for the hard of hearing, and to children at the Lenox Hill Hospital's Speech and Hearing Center. He's also arranged scholarships at the Lexington School for Hard of Hearing and the Central Hearing Institute to train hard of hearing speech teachers.



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Tex. State Fair Inks Cuffo Vaude for Park

Dallas, June 9.

State Fair of Texas will again offer eight weeks of free vaude acts on its at fresco midway stage, with a new act weekly. With two shows nightly, free fare opens Monday (15) with Josephine Berosini, wire walker. Set to follow are Capt. Tiebor's Seals, Landon's Midgels, the Sky Kings, Lalage, Lee Hildays, Farias Duo, and Don Dorsey.

Expo's midway is located in the heart of 187-acre State Fair Park, largest amusement park in the southwest, and is open at 6 p.m. daily, Farias Duo, and Don Dorsey, months.

1ST USO SHOWS OFF TO FRANCE, N. AFRICA

First USO-Camp Shows unit to resume entertainment in France and North Africa will comprise Valerie Noble, Cabot & Dröden, Ralph English, George Guest, Louise Terry, Duke Jordan, and the Melody Maids. GI entertainment setup recently was requested by the Defense Dept. to resume shows in that area. Layout left Monday (8) and will be gone four weeks.

A unit for Korea also planned out Monday. Performers on that package include Palmer & Doreen, Three-Tones, Betty Ford, Lester Cole, and the Chansonettes.

USO-CS is also routing the Princeton Seminary Choir through Korea. Camp Shows isn't booking this outfit, but is piloting the tour at request of Army officials.

Philly's 'Cisco Kid' Cop Cools Off the Hot Spots

Philadelphia, June 9.

The bumps, grinds and modified strips, which have become standard fare in a number of local cafes, are getting police censorship. In the last week the gendarmes raided three spots where detectives testified the dancers were "too raw."

The Knotty Bar, in Frankford, was the first to be struck, and Capt. Frank Rizzo, the raiding cop known locally as the "Cisco Kid," visited Big Bill's and the Wedge, midtown spots, last Wednesday (3).

Police were unable to make any of the charges hold up, although the complaining officer at Big Bill's testified he stayed for two shows when dancer Jacqueline Du-al's zipper stuck during her first performance and he remained to get the full treatment. Owners and dancers at all three cafes were discharged at hearings the following day. But the police action was enough to cool off the torrid dances and the local spots clamped down on sex fare. In cases where the performer could do nothing else, she worked the week out at the bar.

Oshkosh, Neb., Votes 32G Bond Issue for New Aud.

Omaha, June 9.

Voters last week approved a \$32,000 bond issue to finance a new city auditorium at Oshkosh, Neb.

Town is located in heart of western Nebraska's oil boom and is a target for touring shows.

Circus Review

Circus Grock (MILCHBUCK, ZURICH)

Zurich, May 30. Dr. Adrian Wettach (Grock) production of circus show in two parts (12 displays). Administrative director, Kurt Collier; manager of Swiss tour, Hans Hubert; musical director, Hans Richard; Sten. Stars Grock, with partner Alfred Schatz; features 2 Benno's, Erik van Aro, 4 Richys, Original 3 Barings; 3 Hotleys, Gay & Gay, Caterina Galente, Les Chaudis (4), Miss Malta & Co. (3), 5 Fleurettes, Charly Sanders Orch. At Milchbuck, Zurich.

After years of absence, Grock is back in his native country with his own circus. Having lost a fortune in a pix that didn't click, the world famous clown decided to return to the sawdust trail and successfully built up a show of his own in his own circus, in Germany. Now, at 73, he's still packing 'em in with the same act that skyrocketed him to fame about half a century ago.

Among those rating top attention are the Four Chaudis, cycle equilibrist prominently featured in the pic, "Greatest Show on Earth." Their fast routine, climaxed by a pyramid on cycle, is show-stopping. The Four Richys, acrobatics (three men, one gal) on a rack, have a slick act which is standout for acro work and tempo as well as laughs. One of the brightest spots is Miss Malta's trained dogs. Gal is assisted by a man and a boy. This is a pleasing, nicely tailored act, and dogs (about 10) are remarkably well trained for mostly comic effects.

Erik van Aro, personable young juggler, has a specialty all of his own by working with a whole jazz battery, drums and all. It's a nice change of pace, but might be carried out with more matter-of-factness for maximum returns. Three Hotleys, trampolists, deliver some fast-moving stunts, although not of top calibre. The same goes for two Benno's, youthful acrobats have the show's opener.

Original Three Barings (two men, one gal) present the traditional zebra-disguise act with the woman as trainer of the "animal." It's an okay effort at hokum in standard fashion, with the audience joining in. An additional nice acro routine is delivered by Les Fleurettes, five pert and pretty gals opening the second part of show. Comedians Gay & Gay, despite several genuinely funny tricks and gags, naturally have a hard stand on a bill featuring Grock as the main attraction. It would have been wiser to exclude all comedy acts, for obvious reasons. Mezo.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 9.

Milfred (IATSE) Brown, technician of Stude Theatre, Houston, who came here a year ago a very sick man, leaves with a definite all-clear to resume work.

William Nottingham, staffer from the Pearl Theatre, Philly, into the general hospital for a major operation and took the ordeal like a veteran.

Joe (Musician) Kelleher, now a nifty boniface, in to chat with old friends at the V.C. Hospital.

Ruth Bornstein planned in from Gotham for a Memorial Day bedside chat with her sister, Marlene, of the Portland, Me., Theatre, whose progress rates a special item.

Charles (Chick) Lewis and Ned Shugrue, executives of the Variety Clubs Hospital, made the regular inspection and final supervision of the facelift of our lounge room. When finished it will be one of the most elaborate hospital reception rooms in northern New York or elsewhere.

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Inside Stuff—Vaudeville

Anna Sosenko clarifies (1) that she lost \$30,000, not \$20,000, as VARIETY reported, and that (2), it's her personal loss, and has nothing to do either with Triumph Productions and/or Hildegard personally. Latter headlined the ill-fated "Concert-Variety" tour which also included Dorothy Sarnoff and Paul Hartman, but Miss Sosenko states that she learned "the hard way" not to reopen darkened-for-the-season legit theatres, as she did in Montreal and Buffalo (she cancelled Toronto). Also that the post-Memorial holiday, in combination with the Canadian fervor attendant to the Coronation, were highly distracting elements.

Richard Himber, who is being skedded for a tour by the National Concert Bureau as maestro and magico, gave a preview of his act at the Nola Studios, N. Y., Saturday night (6) before a group of fellow magicians. Himber is working in a unit comprising Nina Varela and Liza White, who appear with him; Ruth Kelly, an acrobat, and George Raymond, comic.

Vaude, Cafe Dates

New York

Kay Thompson & the Williams Bros. to open the Persian Room, N. Y., for the fall season, Sept. 17

Lou Miller, operator of the Log Tavern, Milford, Pa., to install a stock company for the summer which will include Lee Kreiger, Ruth Carson, Paula Hayden and choreographer Bob Josias. Lou Shor to emcee at Kutsher's Country Club, Monticello, N. Y., for the summer.

Joyce Bryant has been packed for the Copacabana, June 25. Singer Barbara Ashley has signed a management contract with Laura Springer. Sugar Ray Robinson set by Joe Glaser's Associated Booking Corp. for the Celebrity Club, Providence, week of June 15. Earl (Fatha) Hines orch on the same bill. Eileen O'Dare slated for the Sands Hotel, Las Vegas, Aug. 26. Kitty Kallen set for the same spot July 29. Herb Shriner to the Last Frontier, Las Vegas, July 13. Judy Johnson down for the Chicago Theatre, Chicago, June 26. Jo Ann Tolley to Cafe Society Downtown, June 15. Hi, Lo, Jack & the Dame plays the Rancho Don Carlos, Winnipeg, June 11. The Szonys will follow their Sahara, Las Vegas, stand with an engagement at the Ambassador Hotel, Los Angeles, July 15.

Chicago

Juanita Hall booked for four weeks at the Black Orchid opening June 22. Blackburn Twins and Marion Colby, Clifford Guest and Rudenko Bros. take over Empire Room of Palmer House July 2 for four weeks. Helen Humes, plus Sonny Sitt, into Beaucoup Lounge June 19 for three-weeker. Belle Tones open Wort Hotel, Wyoming, July 8 for four frames. Tomaga & Queeba bring Zulu routine into Vine Gardens June 11 for indef stay. Patrice & Russell into Club Hollywood June 9 for four stanzas. Four Aces are booked for two weeks at the Chicago Theatre beginning July 10. Madlyn Wallace Dancers open Hollywood Supper Club, Akron, O., for four weeks beginning June 1.

Al Mack opens Nippersink Lodge, Genoa City, Wis., July 2 for indef period. Four Knights into Frolics, Omaha, July 3 for one week. Nellie Lutcher booked at Stateline Country Club, Lake Tahoe, Nev., for two weeks beginning July 3. Dorothy Kae to be featured vocalist with Joy Caylor band now at Melody Mill. Frances Langford and Buddy Lester in two-week stint at Prevue, Collinsville, Ill., beginning June 10. Willie Shore opens at Chez Paree, Montreal, July 13 for two weeks.

Spike's Frisco Deal

Hollywood, June 9.

Spike Jones' Troupe has been booked for a three-week stand at the Curran Theatre, San Francisco, opening Oct. 18. For nine shows weekly, Jones gets 70% of the gross up to \$15,000 weekly, and 75% of the take above that. Unit will share same pro rata terms in ad-exploitation costs.

Jones is currently working an 11-day stand at the Home Show, Los Angeles, at a flat \$30,000.

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Waldorf-Astoria, N. Y.

Los Chavales de Espana (11), Trini Reyes; Emil Coleman and Mischa Borr Bands; \$1.50 and \$2 cover.

Last midsummer the Waldorf booked Los Chavales de Espana (The Kids from Spain) for one month and they stayed almost three. This season they reopened the Starlight Roof season, with a firm 8-week booking and will probably make it a stock company engagement all summer judging by their past and present audience impact.

One of the most versatile groups of singing instrumentalists, they have a canny concept of audience values. They do their stuff with seeming casualness but they are obviously painstakingly rehearsed as they shift formations, both on instruments and in solo or multiple vocal groups. They are partial to the French and Spanish idioms, and their charm and entertainment appeal is such as to defy any linguistic barriers.

Forfended from dancsation choros in the U.S., by Petrillo-ARM tabu (it was quite a do to get them offstage even as an "act"), their prowess also for hoofology is apparent from the well rehearsed instrumental attempts. Team of 11 is a co-op setup, with rotating "leader" but in the main, the Steinwayist cues the routines. Per usual, there are a couple of personality standouts, male thrushes who know their way around for intimate cafe appeal, although the elongated (now airconditioned) Starlight Roof is far from being intimate.

Boys do their stuff on a three-tier collapsible arrangement for better general vantage point, and same idea should be contrived for the fiery flamenco terper, Trini Reyes. This Latin from Manhattan is too effective a castanet and twinkling tootsies performer to limit her special impact selfishly to the ringsiders who benefit chiefly. Like Jose Greco, the flamenco from Brooklyn, Miss Reyes is a home-grown product, so it's apparent that authentic native terps need not be imported to a Park Ave. hostelry any further than the land of Gowanus Canal No. 5 or the near-reaches of midtown Manhattan where Miss Reyes was cradled. None of which handcaps the virtuosity of her clackety-clacks.

Just like Los Chavales bid fair to go with the lease, Emil Coleman's suave dancsation, well-tempered by Mischa Borr's house band, likewise is a perennial which blossoms increasingly with the seasons. Abel.

Lido, Paris

Paris, June 5.

Pierre-Louis Guerin and Rene Fraday present "Voila" revue in two parts and 13 tableaux; staging by Guerin, Fraday; choreography, Donn Allen; music, Kramer; decor, Fost; costumes, Fost, Turpin, Vicari; With The Cabots (3), Lane Bros. (2), Danny Ray, Francis Linel, Phil Romayne & Terry Brent, Bernard Pfeiffer, The Bluebell Girls (16), Lido Models (4), Roger Stefan, Irene Lafon, Continental Orch. of Pierre Delvincourt (12); \$6 minimum.

Patron complaints that led to a more gallicized new show at the Lido this year, with a paring of the 80% Americanism to 50%, have resulted in one of the best shows of this plush boite. About 35,000,000 francs (\$105,000) was poured into this, according to Pierre-Louis Guerin, for bright and intensive purposes. A smattering of Montmartre in its cancan and frou-frou, and a good pinch of St. Germain, plus the fine costuming and well-paced staging make this a fine niterie spec. Should help keep this big room filled throughout the tourist season.

Show starts slowly with a three-piano stage setup through which the Bluebell Girls (16) whirl, and then leads into a solid piano solo by Bernard Pfeiffer. Though he is one of the top pianists here, the eye appeal is not sock enough for opening slotting; However, from then on the layout builds to sock proportions with appropriate mitting.

"Voila" begins with a looksee at the typical Paris curios via the tocs of the statuesque Lido Models (4) who add the right touch of unclothed torsos. Danny Ray, a smooth-talking magico, adds a good bit of illusion in a series of fine prop numbers with the topper of swallowing light bulbs and pulling them out wired and lit.

Then follow a series of spotlight production numbers with inventiveness and eye-catching appeal. Almost a desire number has a series of chase longues with the folk contorting on them in sinewy movements and routines that is an

excellent pace-setter for the appearance of the Cabots (3). This American dance act is the cementer of the show, socking over every routine with zest, verve, sensuality and humor as the mood demands. Svelte, longhaired gal is the morsel either fought over or shared by her two well-proportioned partners whose every number is socko.

Decor on the raised stage area is fast and imaginative. A two-way mirror setup resurrects the Hall of Mirrors, up costumes, lovelies making a fine mass array in reflections and ensembling. The Lane Bros. (2) are another U. S. act that score in its first appearance with the two in a larger-size coat atop each other that is good for comic and visual appeal. They finish with a solid group of light-veined acrobatics that are soundly underwritten by their fine coordination, humor and speed. First part winds with an excellent tropic number utilizing phosphorescent costumes that makes for sweep and exotic eye-appeal. The wide troupe then parades out in a rousing mardis gras.

Ice cube segments are also well graced by the excellent surface grazing of Phil Romayne & Terry Brent. Both together and in solo pair are graceful and exciting ice effigies. Second part is more of a helping of the same with more ice maneuvers, more of the excellent Cabot routines and the ever-present fine choreography of the Bluebell Girls.

Other gimmicks in the excellent mecano stomp, such as the periphery rain and the release of the doves, help keep the word-of-mouth for the show here. The Georges Lafaye Puppets (5), who have moved to the Right Bank from their existentialist cave beginnings, fit into this with their poetically styled hand-operated puppets. They repeat their best numbers with the charming recital by an arrogant cellist and his rebellious cello, an abstract play of patterns and lines and a solid sequence in which a disembodied tophat and a boa neckpiece act out an impassioned love affair to the mouthings of the names in passionate crescendo on this disk backing. The cancan chorus is also a fine addition as a rousing closer to the fine spec with the Roger Stefan scoring as a lithe bodied, high stepping male cancan dancer. Choreography by Donn Arden and decors and costumes by Fost are fine, with Pierre Delvincourt giving good backing. Francis Linel is vocal soloist and has a well-tempered voice and delivery for the mood numbers. Mosk.

Statler Hotel, L. A.

Los Angeles, June 3.

Xavier Cugat Orch. (18) with Abbe Lane, Juan Guerrero, Coca & Tina, Allan Currier; \$2 cover.

Back for a 10-week reprise in the Terrace Room are Xavier Cugat and his entertainers. Rhumba specialist opened the Statler Hotel night spot last October and, in essence, is offering the same type of loosely organized band show he put on during the previous date.

Cugat holds back what the customers have remained seated for—Abbe Lane—until the final 10 minutes of the hour program. Interest in her stint is more on the hi-driving hips and free wheeling fringe-shaking that she uses to get the lyrics out, rather than on the vocal delivery, and the motions give the eyes more of a workout than 3-D. At show caught, she offered four numbers, including "Say Si Si," "Takes Two to Tango" and "Anna."

Juan Guerrero of the big smile and big voice is still with the Cugat aggregation to please the lady customers with his songs. He's a personality kid who turns on the charm with a Mexican medley, plus "April in Portugal" and "Granada." Intermittently he also handles vocals when the band is playing dance sets. Featured among the Cugat sidemen are Candy with an effective flute solo, and the tamborine solo of "Tico Tico" by El Gringo. Coca & Tina are twin lookers from South America who drape shapely gams in skin-tight satin pants and give out with Latin dances. Interest is more for the femme's looks than terping, although the latter's okay.

With the band to fill a comedy spot on the show is Allan Currier. His act is so bad it must be deliberately so. The customers started to be amused at Currier amusing himself after he had been on for a time, so when he reached his last routine, a record pantomime, they were actually enjoying it. He works hard.

Terrace Room is one of the few spots hereabouts that makes something of such an old-fashioned touch as service with a flourish. It's a novelty that isn't often encountered in night spots these evenings, but the Statler gives the customers full measure. Brog.

Riviera, Ft. Lee, N. J.

Tony Martin with Hal Bourne; Jack E. Leonard, Bambi Linn & Rod Alexander, Doug Rogers, Donn Arden Line (14), Walter Nye & Pupi Campo Orchs; \$5 minimum.

There are a handful of singers around whose fortunes are not dependent upon the ebb and fall of their disk sales. One of these is Tony Martin. His demand isn't contingent upon how many platters he has riding at the moment. Martin is in the fortunate position of doing business no matter if his name isn't on the best-selling lists.

Martin is back at the Riviera and bonafide Bill Miller is certain of SRO. It's, of course, coincident that good weather returned virtually simultaneously with Martin's opening. These two factors should give Miller a siege of prosperity that he'll be able to look back on fondly, that is if the New Jersey authorities decree that a new road entrance should be placed on a site to improve access to this Ft. Lee niterie.

Martin comes in with a crew which should guarantee a high level of entertainment vitamins. He's flanked by the quite formidable Jack E. Leonard and the polished dancing of Bambi Linn & Rod Alexander.

Martin's diction, phrasing, and other attributes that go toward making a top singer should be taken as a matter of course at this late date. His song-selections are similarly in good taste. He has refurbished his catalog with inclusion of top current numbers such as "Moulin Rouge," "April in Portugal," "I Believe" and he brings a note of freshness with tunes that have been identified with him for many years. He's a top performer all the way through, blending an effective personality with knowing projection and a sapient judgment of his audiences.

Martin comes in practically every year with a big number such as "Tenement Symphony" which distinguished a previous occasion in this room. This season it's a tribute to Al Jolson which he performed earlier in the week on the Ed Sullivan show on CBS tele. On that display it was the sole effort on his spot in the show and it seemed a shocking waste of his entire background to devote himself to tunes popularized by someone else. On his Riviera showing, when that medley comes after he had established himself on his own, it was an entirely different matter. Hal Bourne at the piano provides strong support to the singer.

Miss Linn & Alexander, after a season on Max Liebman's "Your Show of Shows" on NBC-TV, have similarly achieved national circulation of their names. Pair offers a refreshing display that makes a pleasing interlude. They reach their apex with dances that have a story line. In their number which depicts a farewell by a sailor to his girl, there is delicacy and sensitiveness to the point of fragility. It's one of the high points of the cafe dance season. Their other numbers have beaucoup charm. Their dance cavalcade which traces dancing from vaude to video has its charm and its irony as well as good terp moments.

Leonard has been making a name for himself as a wit among the comedians. He's virtually a staple on "This is Show Business" and for the Lindy trade he's a comic who can probably top anyone else's topper. He's reached the point where he's a comedian's comedian. He has to be brought back to the point where he's also more of a customer's comedian. He frequently out-hips the audience he's working to. Sometimes his quips are so sharp that they whiz by the general public. Given an audience of hepers Leonard is in his prime but the corpulent comic must slow down to the point where the general public can be admitted to his act. He'll get the measure of this house with a couple of shows and by that time he'll tie up things.

The surrounding show holds over with Don Arden's production offering picturesque moments. The costumes are colorful and the routines meet the requirements of this spot handily. Doug Rogers does well at the vocals. The Walter Nye crew showbacks ably and Pupi Campo dispenses the Latin rhythms. Jose.

Embassy, London

London, June 4.

Juliana Larson, Larry Cross, Don Carlos Samba Band, Billy Sproud Orch; \$9 minimum.

For the single coronation week, Juliana Larson fills the peak date of the year at this plush Bond St. cafe. It's a prestige booking, certainly, for the U. S. chanteuse, but it remains an open question

whether the performance offered will enhance her personal standing. Miss Larson is a gal with immense eye appeal, turned out to perfection and with a set of pipes that cannot fail to impress. If only her material had been of matching quality she might have been one of the outstanding hits of the season. As it was, the reception was quite warm, but no more than that.

For policy reasons over which, apparently, she had no control, the piper omits the operatic entries that have been a feature of her cabaret performances and concentrates almost entirely on a pop routine. This is a tough break for her as local niterie habitués have developed a taste for something with a sophisticated and satirical tang. The prospects of her "Voulez-Vous" falling into this bracket were virtually nixed when she indulged in a prolonged backchat session with one of the ringsiders, thereby losing audience mood. Her strength is in the latter part of the act, when she effectively warms up the room with a trio of numbers leading off with "Lullaby of Broadway" and following with "Paradise" and "April in Portugal."

By a piece of unfortunate billing, Miss Larson is preceded by a male vocalist, Larry Cross. He's an adequate warbler and offers a couple of tunes before making way for the star. Adequate, but not strong enough for a West End spot. Myro.

Colony Club, Dallas

Dallas, June 3.

Don Cherry, Dea & Alceo, Bill Tieber Orch (6); \$1.50 cover.

Since becoming a local fave via a two-year vocal stint at a suburban supper club here (1949-50), Don Cherry has doubled in brasses for sports page fame while gaining stature and sustenance as a niterie singer and Decca wax artist. Husky Texan's return, at the midtown Colony, is a rewarding show.

In easy, confident style, bolstered by some wry patter and throwaway gags like "Don't applaud, just throw used golf balls," Cherry holds his rich baritone to intimate size in socking over hit ballads, livens the 25-minute sesh with "Ain't She Sweet," revives "Nature Boy" and "Old Man River," Sells heavily with "High Noon" and "Seven Lonely Days," then outones "Your Cheatin' Heart." Sole wax plug comes with "Vanity," his first platter click. Bonns bit is "September Song," for heavy mitting and a begoff.

Opening across, Dea & Alceo, score heavily with male's handstand on femme's midriff as she does a backward bend. Bill Tieber orch, a four-year fave here, disbands after current show. High Fowler's crew comes in June 15. Bark.

Ankara, Pitt

Pittsburgh, June 3.

Nov-Elites, Kay Sisters, Jimmy Confer, Walter Gable Orch (7); no cover or minimum.

For a brief break in steady diet of iceers, Ankara has come up with a sock show that should keep 'em coming. It's a first time around here for Nov-Elites and they're sheer dynamite.

Ankara was the local bow-in spot couple of months ago for the Redheads, who also exploded with considerable force, and Nov-Elites match their click every inch of the way. An act shrewdly designed to give the impression of spontaneous effluence, it's got power-drive and an alert covering of showmanship.

Nov-Elites are on for almost an hour and it's hard to remember when customers were ever so reluctant to let a turn get away.

Boys hit their peak with a hill-billy takeoff that's side-splitting and then when it looks as if nothing can top that, they come back with an assortment of fancy vocal impressions capped by a triple Johnnie Ray that's the end. Even the diehard ice fans can't miss the absence of a rink while the Nov-Elites are around.

Jimmy Confer, vocalist with Walter Gable's house orch and the m.c., starts things off with a couple of songs and does a first-rate job on "I Believe" and "You'll Never Walk Alone." Confer has a powerful pair of pipes and knows how to use them, especially in numbers like these that give him a chance to show off his boom.

He's followed by the Kay Sisters, pair of crack booters and plenty easy on the eye. One's a blonde, the other a brunette and they not only make an extremely attractive team visually but also otherwise. Taps, spins, high-kicks and some boogie-bluesed terp are taken in their stride and come off plenty okay.

Gable's orch, longtime tenant at Ankara, fits the talent and dancing needs smartly. Coloca.

Chez Parce, Chi

Chicago, June 5.

Jimmy Durante, with Eddie Jackson, Sonny King, Baro & Rogers, Wanda Smith Cover Girls (5), Johnny Martin, Chez Adorables (8), Brian Farnon Orch (13); \$3.50 minimum, \$1.10 cover.

As usual, Jimmy Durante packs the Chez to overflowing. And as usual, the customers show a marked impatience waiting for his eventual appearance. Throughout the 45 minutes of acts preceding Durante, the performers had a difficult time overriding the buzz of conversation at the tables. Only twice in that period were the patrons attentive—during the pratfalls of Baro & Rogers and during Sonny King's final number.

Durante faced the uncommon situation of having to beg on, for as soon as his voice was heard offstage there was an uproar of applause that never really subsided.

He goes into his ageless routine with as much energy and personality as ever. However, this time he does much less solo work than in previous visits here. He duos with Eddie Jackson more than formerly and has several numbers with the Wanda Smith Cover-Girls from his TV program.

But whether his material is old or new, slapstick or subtle, it doesn't matter. If anything, the crowd seems more comfortable with the familiar Durante trademarks. He's boffo whether throwing sheet music at Jack Roth, dissembling the piano and the vocabulary berets, being a lover with the Cover Girls, or strutting with Jackson. He laces up the show in a salvo with "Ink-a-Dink."

The Cover Girls, each a looker, prepare the scene for Durante's entrance and later give him cause to play the role of lover. They do some okay song and dance numbers but serve chiefly as a backdrop for the headliner.

Sonny King sings four numbers to a good round of mitting despite the eagerness for Durante. King's style is more dramatic than it has to be, especially considering the songs he sings, and he seems best with such lively numbers as "Get Happy."

Dance duo of Baro & Rogers offer nothing fresh in the way of terp satire but get good yocks when she loses her wig, stockings and garter, while he rips every seam in his suit.

Johnny Martin and the Chez Adorables set show off with a Scotch production number—a "Brigadoon" and return later to do a rather innocuous routine called "More Coffee." Brian Farnon orch backs up the show well, and of course Jules Buffano and Jack Roth join the band for Durante's turn.

Last Frontier, Las Vegas

Las Vegas, June 4.

"Paul" Whiteman "Revue" with Roy Barry, Scott & Gregory, Nancy Lewis, Bobby Gregg, Whiteman Orch (22); Dave Barry, Deely Dancers; no cover or minimum.

Paul Whiteman enters the local scene with an inviting promenade of his "TV Teen Club" standouts, plus a roundup of 22 musicians. For insurance, management-booked comedian Dave Barry, and although he provides a yock-loaded change from the musical pace, he could have been spared for another time when minutes might not be so precious.

Nostalgia angle could give Whiteman a good month if more emphasis were to be spotted on the maestro's works rather than a display of his TV tyros. Competition is plenty rough along the Rialto with all-hotels shooting high for first flood of incoming tourists.

Whiteman could dish up plenty more w.k. tunes from his 30-year bin of hits. He only batsons "When Day Is Done" for a terrific opener, and the classic, "Rhapsody in Blue," with Roy Barry giving the Gershwin opus a sensitive and sock solo job at the concert grand. Otherwise, "Slaughter on 10th Avenue" is used as vehicle for teenagers Scott & Gregory in a flashing choreo set in contemporary terp style.

Another youthful act, new here, is blonde Nancy Lewis, 18-year-old thrush with pert personality. She pleases with double turn at the 88 and standup chirping. Best is her closer, "I Believe." Saved for windup is Bobby Gregg, a combination tapster and drummer. He beats up a storm on the skins, putting a hot period on proceedings.

Dave Barry has wrapped up the Ramona Room solidly in previous appearances. That he finds his home once more this trip is apparent from outset when, with Whiteman shooting setups, he hits big with impressions. Followup routines covering gambling, home and women clinch for closing hurrahs. Will.

Ciro's, Hollywood

Hollywood, June 5.
Ray Anthony Orch (34); with Tommy Mercer, Jo Ann Greer, Marcie Miller & The Skyliners, Anthony Choir & Marilyn Moore, Leo (Thunderbird) Anthony; Boliano Ivankov Troupe (4); Bobby Ramos Rumba Band (5); \$2 cover.

Ray Anthony and his Chesterfield orch make their first local nilery appearance in this two-week stand prior to hopping east to resume on the ciegie show June 29, and sandwiched in is the Boliano Ivankov aéro-adagio troupe in its U. S. bow. Nothing particularly sensational accrues from either the musical or performing end, however, and only very average big looms for stand.

Forty-minute show opens with a medley built around leader's "Mr. Anthony's Boogie," with orch's brass so loud for so comparatively restricted an area as Herman Hov'er's plushy that chinaware seemed to tremble. Followed by Tommy Mercer warbling "Rudy," and Jo Ann Greer and Marcie Miller dueting with "That's My Weakness Now." Anthony is at his best with his version of selections from "Foggy and Boss." Standouts here are Marilyn Moore chipping "Summertime," and Anthony with his trumpet going into "Taint Necessary So."

Boliano Ivankov Troupe, consisting of three men and a femme, concentrate on trio swinging and tossing their partner through the air and climaxing by using her trim figure in a rope-skipping routine. The Bobby Ramos band is a hold-over for rumba customers.

Witt.

Nouvelle Eve, Paris

Paris, June 3.
Rene Bady presents "Un Caprice D'Eve," revue in two parts and 13 tableaux by Max Revol, Jean Varc; staging, Revol, Georges Carden; choreography and lighting, Carden; costumes and decor, Eric music, Paul Durand, Edouard Adams, with Meribeth Old, Yvonne Scott, Ray Harrison, Jacky Eitor, Tini's Dancers (3), Trio Marigny, Magdalen Lovelies (17), Raphael Biondi Orch (12), Bernard Hall, John Kelly, Suzie Varley, Scott Jackson; \$3 cover.

La Nouvelle Eve has uncorked one of its best revues since its inception with "Un Caprice D'Eve." It is clicko all the way with both clothes and the lack of them being the thing, interspersed with good specialty numbers and leavened with a good helping of humor. This high tab spot, which has a \$3 entrance fee and a table minimum of \$15 for champagne, gives a torrid, three-hour, two-part show for the money. Both segments are fine, which may backfire and lead to less turnover, and eye-catching aspect of show may be a bit detrimental with patrons forgetting to drink as much as usual. Word-of-mouth will get those wanting to see a show in the lush, frilly Parisiana vein.

Rene Bady has reportedly poured 25,000,000 francs (\$75,000) into this cascade of sumptuously gowned pageantry. Each tableau has a motif around which is built a series of dances, songs and specialties which then flings with the whole troupe out on the floor pit and shallow back stage.

Mayfair Lovelies (17) are a hand-picked group embodying a top knowhow with fine chassis. The bust is lovingly displayed throughout and tableau built upon tableau with crescendo appeal. There is one on different aspects of journalism, a looksee at past Parisian exhibitions, a fancy kismet with the gals made up as snazzy how-wows, and a look at the takeoff on the old classic, "L'Assassina De Dne De Guise," as it would be done by a French farce group, an Italian opera company or in the U. S. oater tradition. This ends part one. After a short dance session to agreeable ensambing of Raphael Biondi orch, the second part sa-shays into clever mimimory in mime of "Cinderella," a Tyrolean escapade and an evocation of primitive Peruvian ritual.

Staging of Max Revol and choreography of George Carden are of top order in taking advantage of the curved apron and small stage to give this depth and fullness. Rotating floor and deft lighting also help. Well-spotted specialties make the contortioning of Meribeth Old a stand-out as this seemingly boneless gal twists into frantic positions and ties herself into knots that set off rapid palm work. Twin's Dancers are two husky twms who toss about a well-stacked chick for good results. Yanol is fine in an intro to the Tyrolean number with correct comic yodel takeoff and a series of zany impressions good for yocks.

Americans in show blend well with chorus boy routines nicely

handled by John Kelly, Terry Theobald, Frank Jellicoe, and a high-stepping Uncle Sam in Bernard Hall. Ray Harrison, sepiu songstress, lends a good-timbered, wide-ranged voice to southern motifs and Peruvian background. Molra Murphy and Jane Scott are welcome terp additions. Music is sprightly and catching, and the Trio Marigny supply a nice harmonic interlude with good wheezings to "Sabre Dance" and a can-can backed by churning legs covered by frilly lace which drops to reveal the ever-present motif of the show—well-informed, nude-chested chorines. Biz was rafter high at show caught.

Hotel Roosevelt, N. O.

New Orleans, June 5.
Harry Richman, Dolores Hawkings, The Redheads (3), Eric Ridy Orch (14); \$2.50 minimum.

With Harry Richman as the headliner, new layout in the plush Blue Room has all the ingredients of a sock entertainment dish. It's a cinch the show will be up again during vet showman's two-week stint.

Vociferous oldsters sat elbow to elbow with a new crop of supper clubbers opening night. For many of the latter it was the first time they had seen Richman, a name they have heard only through imitations—most of them poor.

Richman parades all of his familiar trademarked tricks for good effect; tophat and strawhat, worn at a rakish angle; twirling cane, strut, lisp in his voice and songalong at the 88. It took him a couple of numbers to shed his first night nervousness; but by the time he was into "Sunny Side of the Street," his assurance was back and maintained through a dozen tunes like "Pennies From Heaven," "Birth of the Blues," "Puttin' On the Ritz," "It Had to Be You" and "Jealousy."

Richman turns loose the full force of his personality. He sticks close to the musical stuff that has nostalgic impact and warmed the full house to demand many encores. The crowd wouldn't let him go and the first show almost ran into the second. A begoff, of course.

Tearing off new bill is Dolores Hawkings, a blue-eyed looker who's a polished song stylist. Relatively unknown here, she captivated tableholders before her turn was finished. The chanteuse has class mingled with a fine voice and an appealing informality of style. She warbles such tunes as "Hallelujah," "You Made Me Love You" and "Because You're Mine" with verve and originality.

The Redheads, held over, repeat the impression created first time. Act combines instrumental (bass, piano, guitar), vocals and humor. All top-drawer, but it's in the special material song section that the boys really mop up.

Eric Ridy orch registers as solid show crew. Utilizing well arranged, smooth rhythms plus a cleverly mixed assortment of pops, old favorites and zingy Latin tunes, the former Sammy Kaye outfit has little trouble keeping the dance floor well populated during the ankle-bending sessions. Rudy ably emcees show.

Linc.

Billy Gray's, L. A.

Los Angeles, June 1.
Billy Gray, Patti Moore & Ben Lessy, Leo Diamond, Larry Greene Trio; \$3 minimum.

It requires no crystal ball to predict that business at the Band Box will be good for the next six weeks; any time bossman Billy Gray and cohorts Patti Moore & Ben Lessy come home for a spell, the ropes go up. This time, their return is bolstered by some new material and while it isn't all good there's enough of it there to spike the familiar stuff which Band Box regulars will inevitably demand anyway.

Gray's monolog follows a familiar pattern and he still peddles such parodies as "Bushel and a Peck" and "An Appliance for Jake." The new lampoon on "I Believe" may have an adverse reaction since the ballad has taken on semi-religious overtones.

Gray is teamed with Moore & Lessy on an opening skit, a "This is Your Life" takeoff that needs sharpening, and on a finale "Gulf of Mexico" routine that is socko. Moore & Lessy, in own spot, pound over a couple of new items for continued salvos. Their "Drink It Down" and "Dot's Nice" are strong, as is Lessy's Paderewski bit. As ever, he's an excellent burlesque and she's a wonderful soloist; together they smack across half-an-hour of uninterrupted fun. Leo Diamond's harmonica routine is spiced by introduction of an electro-harmonica and his one-man-band takeoff on Cugat. It fits the bill nicely.

Kap.

Bagatelle, London

London, June 2.
Hermione Gingold (with Clarry Ashton), Arnold Bailey Swinget, Santiago Lopez; \$5 minimum.

The number of British topliners in cabaret whose status merited a coronation season is naturally limited, but Hermione Gingold got this nod on the strength of her initial appearances last year. At the Cafe de Paris, where she made her cafe debut last season, she qualified for a rave press and drew hefty audiences. Subsequently she played a season at the Bagatelle where she proved to be one of the most profitable headliners of the year.

In line with many other cafe operators who considered it more than just patriotism to ink British artists during the coronation festivities, Harry Levene, who major domos at this Mayfair spot, allotted this peak date to a return engagement by Miss Gingold. It deserves to be highly profitable as the noted revue star, who will soon be appearing in America, has a strong international following for her sophisticated brand of original lyrics.

Opening on coronation eve was in the nature of a tough proposition as the occupants of some of the tables were in a more than usually festive mood. It also meant an even greater restriction on press coverage, as the big national event naturally took precedence over everything else. These are only minor setbacks and Miss Gingold will surely triumph over them.

Looking her best in a costly off-the-shoulder creation, the star turned up trumps with a strong lineup of new numbers. She is one of the few British cabaret performers to realize the importance of good and fresh material, and only two or three of her songs, brought in by request at the end of the nifty circuit. She is essentially a satirist and there is a bite in almost every line of her lyrics. It is high-grade stuff too, with a full quota of wit; all of it is on the lighter side and sure for steady customer response. Routine is intelligently paced and balanced with care, starting off with a solid opener, "I'm On the Menu Tonight." Her "Romance With a Robot" evokes prolonged yocks, and in "Wish I Hadn't Been to the Palladium Blues" she seizes the opportunity for satirical lyrics on some of the Argyle St. headliners, notably Johnnie Ray. Another clicko new entry is "Throwing Myself Open to the Public," which she tried out a few nights previously at a midnight charity gala, and as a payoff there is the reprise of three previous hits, "Lisle Street," "Which Witch" and "Look Wonderful From Here," which are again received with enthusiasm.

Her regular accompanist, Clarry Ashton, does a stand-out job at the keyboard alongside the resident Arnold Bailey combo. Santiago Lopez rhythm outfit provides the Latunes, with its noted verve.

Myro.

Bellevue Casino, Mont'l

Montreal, June 1.
The Slacks (2), Shyrettes (3), Katz'n'Jammers Quartet, Tito Valdez & Louisa, Carter & Sanders, Tira Krueger, Bellevue Lovelies (10), Biz Belair Orch (11), Buddy Clayton Quartet with Shirley Sheldon. Staged and produced by Mme. Katarova; music by George Kamaroff; \$1 admission.

Bucking heavy competition from other saloons featuring such performers as Lena Horne and Yma Sumac, the Bellevue Casino opened its new show to capacity biz. With returns in general on the upgrade throughout the local circuit here in Montreal, local bonifaces are more than making up for the slow periods in the past few months and with the concentration on name artists and the tourist season coming up, should continue to grab the ready coin throughout summer months.

Despite the name policy followed by other cafes, the Bellevue stays with its original formula, that of smash sight acts and a pony line without comparison around town. Current headliners are the Shyrettes; two guys and a gal who offer a short but thrilling series of bike routines covering all possible tricks known in the unicycle and two-wheeler trade. Best reception goes to their drunk sequence in which the males do perched on 10-foot saddle of unicycles.

The Slacks, who follow the sockeroo Kamarova opening production, are an immediate click with aud. Male half of act makes entrance dressed as a cook with a large steam table. From under the cover, the femme emerges and then goes through an amazing set of acro bits that garner heavy mitting. Gal gives overall comedies an additional boost with her

trim figure which is well-endowed but apparently boneless.

The Katz'n'Jammers quartet strike the only sour note in show. They have an idea but it could hardly be called original; Spike Jones has been doing it for years, as have several other outfits, and a glorified amateur night session hardly fits into this particular revue.

Singers Court & Saunders, making their second appearance within a year, still impress in all production numbers but seem to overstay on their single bit. Ballerina Tira Krueger is adequate as featured dancer with the line showing better than average terp training and hoofers Tito Valdez and his attractive partner, Louisa, are stand-out at all times. Louisa may not have the hoofing finesse of Valdez but she has a figure (and displays it) that more than makes up for anything else.

As usual, the big customer draw is the Casino line and the girls never disappoint under the firm direction of Mme. Kamarova. Music for the 65-minute offering is under the baton of Biz Belair with the Clayton combo cutting in for customer dansapation.

Birdland, N. Y.

Dinah Washington, Willis Jackson Orch (7), Bill Davis Band (4); \$2.50 minimum.

This cellar spot continues as one of New York's most successful jazz operations. Steady clientele keeps the room in the black and when a fave attraction moves in the tables really fill up.

Dinah Washington is one of those faves. She hits the Birdland podium about twice a year and when she does the fans let her know that she's been missed. One of the top blues stylists around today, Miss Washington is a natural for this intine location. Projects a solid blues mood throughout her repertoire and holds aud through a long stint. Phrasing and styling are letter-perfect and she generates plenty of enthusiasm.

Her songalog on opening night included such numbers as "Tell Me Why," "I Cried For You," "I Wanna Be Loved," "I'm Mean and Evil" and "Love For Sale." All stand-out.

Dishing out the Birdland-styled frenzy this sesh are the Willis Jackson and Bill Davis groups. Both are Birdland perennials and although their techniques are familiar they still please. They're loud and frenetic and their live renditions rock the room. Jackson's tenor saxes is backed by three rhythm, two reed and two brass. The Bill Davis group is composed of three rhythm and an organ.

365 Club, S. F.

San Francisco, June 4.
Lee Marx & Billy, Harbers & Dale, Bobby Sargent, Dorothy Dorbin Dancers (10), Deryl Knox Orch (10); \$1.50 minimum.

This is an amalgam of flouncy girl numbers and standard acts a par with the better efforts of this spot. As in previous computes the femmes cut a big figure in the proceedings and this edition's costuming is especially chromatic as evinced by the opener with its minstrel garnishing.

There are two routines in the steppoff which are wrapped around "When the Minstrel Show Comes 'Round" and "Cake Walk," piped in the New Orleans jazz motif. Winding up in a flowers jazz blaz, the six prancers and four clothes-horses summon a pretty if not original picture. It's solid fare and appreciated by the ringsiders. Also acts as a good warmer for the specialties.

Lee Marx & Billy, he an adept juggler, she a sexy piece of embroidery, have a good routine which exploits Indian clubs, ropes, balls and other gimmicks to good effect. This is good fast stuff and pays off better than oke.

Harbers & Dale, ballroom terpers, are a well integrated duo in both looks and routines and provide a trio of items which show them to classy advantage, particularly the lifts which are flashy stuff. They're also adroit in choice of music and their "Stella By Starlight," "Hello Young Lovers" and "Cake Walk" click neatly as a sum total.

Bobby Sargent is a clever comedian who has a breezy line of patter and a mobile puss which he uses for some pep mugging. His minding also scores, especially his handling of a Groucho Marx bit which is high boko. Show caught, however, indicated a need for climaxing as material seems to call for more of a grand slam somewhere along the line. As is, text, while good, and delivery, which is also upper bracket, are one-dimensional throughout.

Blue Angel, N. Y.

Alice Pearce, 3 Riffs, Amru Sani, Portia Nelson, Bart Howard, Jimmy Lyons Trio; \$3 minimum.

The Max Gordon-Herbert Jacoby east side operation continues to do rather well even during this normally slow season. The acts currently on tap are fairly representative of the spot, half of them being repeaters while another is an import from Europe and the fourth has played other intimeries but is in the Angel for the first time.

Headliner Alice Pearce, assisted by Bart Howard at the piano, is a natural in this spot. Her zany type of humor is excellent here and her response gets stronger as she goes along. Miss Pearce's collection includes her dissertation on telephone numbers, record acts and college songs and is prime fodder for this crowd.

Amru Sani, who held down a spot in a recent Maurice Chevalier revue, in making her New York debut impresses as a singer who has a good deal to offer, but is obscuring her talents with an unfortunate song selection. She's of East Indian extraction, has a dark, sultry look and has fashioned her songs to match her looks. Ordinarily it would be a fortuitous combination, but Miss Sani isn't fully carrying out her theme. She needs some changes of mood and at times lighter numbers so that there could be a contrast. A bit of humor and even some gab preceding her numbers would help her cause.

Miss Sani sings mainly in Spanish and English. Her English is virtually accentless, and there's a warm quality in her pipes. Right now she's still probing American tastes, and once she gets the right combination she'll be a happy choice for intimeries.

The Three Riffs, who have played Le Ruban Bleu and the Bon Soir, similarly fit into this room. This Negro group has a good combination of vocals mixed with comedy that hit nicely with the audience. Portia Nelson, a familiar face here, continues to do a sound job of vocalizing. The Jimmy Daniels Trio and Bart Howard backstop the performers.

Jose.

Blinstrub's, Boston

Boston, June 2.
Ralph Flanagan Orch (15), with Buddy Victor, Young Sisters (2); Evers & Dolores, Patricia & Cappella, Rudenko Bros. (2), Ted Cole, Michael Gaylord Orch (6); \$2.50 minimum.

This is the first time boniface Stanley Blinstrub has digressed from his long established vaude format to bring in a name band to top the show, and from the unhappy results apparent on opening night it will undoubtedly be the last for some time. In the first place, the band, reportedly oblivious to the fact that it was expected to furnish backing to the abbreviated vaude presentation, arrived too late to rehearse with the acts relying on a "talkover" immediately prior to showtime. Results were far from satisfactory and while spot's regular maestro, Michael Gaylord, stepped into the breach to handle the batoning, side men's lack of experience was no ticeable, especially during Patricia & Cappella's terp stint. (Following several nights of foulups, Gaylord's six-man unit took over showbacking stint, rearranging set up to slot Flanagan crew as closing act.)

However, band, comprised of five saxes, three trumpets, four trom bones and rhythm section plus vocalists Buddy Victor and the Young Sisters, when loosed on its own tack clicked nicely with fans. Book consists of such items as the ballad, "Don't Take Love From Me," vocalized by Buddy Victor "Stardust," a la Glenn Miller "Dixie," featuring the skinbeater "Dixielandish," "Our Director," "Hold Me, Thrill Me," spotlighting the three vocalists, and the click, "Hot Toddy." Rhythms garner heavy customer terp response.

Surrounding vaude presentation tees off with the Rudenko Bros two handsome gents who grab nic reaction with a sesh of jugglin topped by the tossing around of lighted torches. Patricia and Cappella, a neat terp duo, were hanked somewhat by the faulty musical backgrouping, but nevertheless scored strongly with sesh that included a graceful polonaise, sprightly Spanish-flavored routine and a bit of untimely hoofing "Tiger Rag." Stanza feature faspins and one-hand overhead lift. Evers & Dolores wound open night bill with a toponotch tight wire stunt. Each grabs solo sp to showcase adeptness at cavorting atop the wire teaming for bit terping as windup. Duo, longin fave here, is booked in for a two week stint.

Elie.

Ambassador Hotel, L. A.

Los Angeles, June 3.
Frankie Laine (with Carl Fischer), Jack Fina Orch (14); \$2 cover.

Cocoanut Grove's annual pitch to the commencement crowd in the form of Frankie Laine doesn't appear as potent this year, unless Laine snaps out of his opening night lethargy. The excitement appears to be gone from his delivery and he's offering only a hand-waving shadow of his former exuberance.

As ever, the turn is built around the Laine discicks but the impact of even such familiar as "That's My Desire" and "Jezebel" is dissipated by the vigorous delivery. Ironically, Laine approaches his old level only on "I Let Her Go," a possibly potent new number, but he weakens that one by singing it with sheet music in hand. Newer numbers include such recent diskings as "Cheatin' Heart" and "I Believe." He's also in with an innovation, a duet with longtime accompanist Carl Fischer on "After You've Gone" that marks a nice change of pace.

Jack Fina orch does a fine job of playing for dancing (but those nervous jacks!) and the maestro is spotlighted as the show opener on "Cumana." *Kap.*

Quaglin's and Allegro, London

London, May 30.
Florence Desmond, Tibor Kunster Gypsy Orch, Rudy Rome Quintet, Anne de Nys; \$4.35 minimum.

There are vast Coronation crowds to be entertained and London cafe operators are in keen competition for the trade with name talent as the main lure. The signing of Florence Desmond for this engagement is indicative of the current trend and is a more ambitious booking than is customary for these two Piccadilly bistros. And as it is her first London cabaret date in three years, there is some novelty as well as name value to be exploited.

There is no gainsaying Miss Desmond's artistry as an impressionist. Her portrait gallery of famous British and Hollywood screen names as well as first-rate scripting to guarantee hefty winks. It is a pity, therefore, that her current stint so closely follows her recent Palladium date at which she used almost identical material. There is strong likelihood, however, that most of her act will appear fresh to Coronation visitors.

The single new feature in Miss Desmond's act is the Noel Coward-Bea Lillie duet of "I Apologize," which is worthy addition to her star roster serves as a powerful closer to a smooth and polished performance.

For the rest, the impressionist opens with an "Any Questions" session, with Maurice Chevalier as quizmaster and the team comprising Kathleen Harrison, Kay Hammond, Hermione Gingold and Robb Wilton. Takeoffs are fine and get plenty laughs. Then follows her renowned Bette Davis "Oscar" party to previous Academy Award winners, including Claudette Colbert, Olivia de Havilland, Vivien Leigh, Shirley Booth, and Judy Holliday. Using the opening scene from "The Star" as a start, she segues into a basic and uncanny series of impressions with typical catty dialog to enliven the proceedings.

Presumably as a Coronation gesture, Miss Desmond also portrays the aged Queen Victoria in a dramatic scene with Disraeli. It is seriously and painstakingly done, but hardly in character with the rest of the performance. *Myro.*

Sabara, Las Vegas

Las Vegas, June 2.
Amos Bros. (4); Jack Carter, V. M. Merlin Violins (5), Cavaliers (4), Leslie Parks, Sa-Harem Dancers (12). Cee Davidson Orch (10); no cover or minimum.

Originally intended as a big "Coronation" spectacle with Ray Bolger toplining, this current four-trailer underwent several changes before present status. Amos Bros., booked in the first place as supporting Bolger, eventually moved into headline space with Jack Carter latter dotting for a fortnight and option. Both acts are double enticements for a sock show which should magnetize good crowds.

Amos Bros. do a great wrap-up job following Carter's powerhouse comedies. Warbling foursome build from ballads into novelties, then break up into doubles and singles. The added impact. Threading his laugh-loaded antics throughout, Victor mugs for some soubrette work. Eddie receives ovation for "I Believe." Joe booms his bass in "Sorrento"; Vic & Gene

bring cheers with "Old Soft Shoe." Term of impressions batted over in rapid succession is boffo, satirizing Laine, Eckstine, Cole, Pinza, J. Ray, Mills Bros., Ink Spots and four Vaughn Monroes.

Carter comes on strong to maintain steady lead with constant barrage of familiar mixed in with topical and parodies. His new routine, "Minstrel Saga," brings forth faithful imitations of Satchmo Armstrong, Cab Calloway, and Jolson for highlight of his 20 minutes. Walkoff is, as always fast snare and unique light-flicker windup for hefty mits.

Ving Merlin Violins, with Merlin bowing and moving amongst his four goodlooking femmes, occupies brief opening moments. Quintet adds effective backgrounding to finale "Coronation Ball" terps, with Sa-Harem Dancers prouetting into gorgeous setting aided by strobe-light patterns. Top training by George Mero shows in this, as well as opening "Mambo No. 5." Cavaliers quartet and Leslie Parks assist with production vocals. Cee Davidson handles heavy orch assignment well. Special bouquets should be tossed to Lea Hayes for lighting and color effects. *Will.*

Charley Foy's, L. A.

Sherman Oaks, Cal., June 6.
Lynn Carter & The Cartiers (4), Mary Foy, Marguerite Padula, Abbey Browne Orch (3); \$2.50 minimum weekends.

Things should be buzzing at this San Fernando Valley rendezvous for the next few weeks with the controversial Lynn Carter & the Cartiers headlining. Act combines good entertainment with an audience curiosity, always a helping factor. Conjecture, of course, is based on whether Kay Thompson intends to let the turn get away with a frank imitation of her act.

Unlike the impressionists whose repertoire covers a variety of subjects, Carter concentrates on Thompson-Williams to the exclusion of all else. True, as an encore, he does the best Pearl Bailey take-off extant. The bulk of the turn, however, is a direct copy of the Thompson-Williams turn. Carter uses such T-W standbys as "Hello, Hello," "Poor Suzette," "Jubilee" and the more recent "Mr. Sadler and Mr. Wells." It's all done with the polish and precision of the original and Carter is such an expert impressionist that it's frequently difficult to realize that this is not the McCoy. Too, the Cartiers could be ringers for the Williams Bros. Adding to its effectiveness is the fact that this is one femme impersonation act that does not rely on indigo material.

There's no question of its appeal locally, where the original has long been held in high regard. Such concentration on Thompson-Williams, however, necessarily limits the number of places the turn can play and it would be wiser to relegate the takeoff to one of a series. Carter should have no difficulty doing this since he's an expert mime.

Host Charley Foy and sister Mary get together for some old-time song and dance stuff to round out the show and there's the usual clowning by the waiters. Marguerite Padula continues to hold forth at the piano between shows and the Abbey Browne orch holds over again for show backstopping and dancing. *Kap.*

Viennese Lantern, N. Y.

Fred Spielman, Susanne Laszlo, Lena Gabriele, Bela Bizony Ensemble (4); \$3.50 minimum, Sat. only.

New show which amiable owner-emcee Max Loew has put together here for warm-weather purposes is a congenial one for a Schubert-Alley-in-Yorkville. Composer-pianist Fred Spielman is back from Hollywood with his turn of patter songs to head the bill. His "Hello" and biographical songs are old but welcome. The new ones, like the comic tune about Columbus, with Spielman weaving all over the piano like a seasick voyager, and especially the prize ditty about the dame with 13 husbands—"I'm Afraid to Marry Marietta"—are gems. An accomplished musician and disarming comic, Spielman is a good entertainer.

Susanne Laszlo, buxom but hands-off Hungarian soprano, makes a fair impression in her N. Y. debut, showing a voice of range and a neat delivery with a Hungarian ezardas and an Italian folksong. Attractive Lena Gabriele reveals an impressive coloratura in a variety of airs, mostly long-hair. Bela Bizony and his skilled ensemble lend fine support throughout, while distinguishing themselves with solo bits. Finale, with all talent grouped around the piano for brief solo reprises, is a neat, informal windup. *Bron.*

Thunderbird, Las Vegas

Las Vegas, June 3.
James Melton (with Richard Hankinson), John Sebastian & Dorothy Jarnac, Los Gatos (3), Barney Rawlings, Joe Gaudio, Vocal Trio, Kathryn Duffy Dancers (6), Al Jahns Orch (15); augmented; no cover or minimum.

James Melton's debut into nitery surroundings, postponed for a week because of laryngitis, can be chalked up as a successful venture. Dorothy Warenskjold became another first here with her excellent fill-in for Melton, and biz showed no lags in spite of headliner's vocal hiatus. After resuming his warbles in full force last Wednesday (3), Melton will continue to bring in the traffic for remaining two frames. (see New Acts).

John Sebastian & Dorothy Jarnac find themselves in somewhat of a dilemma in presentation of their ultra-smart material. Sebastian's musicianship on harmonica is of the finest, and Miss Jarnac's piquant quality in her ballet corps is in that same classification. Yet, material used is not in gear with usual crowds filling this room. A new approach to reach and entice such visitors will have to be devised by the pair.

Sebastian's "Bird Calls," followed by Miss Jarnac's illustration of "Nola," is top grade, as is "Maleguena," soloed on the harmonica. Miss Jarnac's expressive face and frame bring a whiff of tone. "Do Nothing Till You Hear From Me," chanted by Barney Rawlings, Sebastian's talk-sesh of "Letter to a Graduating Class" and Miss Jarnac's terrific figurative movements contain rare material with enough sock appeal to bring his salvos at finish.

Los Gatos supply prime flash with trio's jet-propelled actions building into constant applause from acro, tricks, balances and thrills. Kathryn Duffy Dancers look better and perform with more zip this stanza than many previous prancings. Rawlings is in line for extra commendation following his steps into Melton's spot and belting over difficult arrangements with elan. Al Jahns orch gives the good and steady musical measures, assisted by Melton's four femme fiddlers, his 38er, Richard Hankinson, and Albert Malver at the Steinway for Sebastian & Jarnac. *Will.*

Gatineau, Ottawa

Ottawa, June 5.
Stone & Shine, The Kings & Their Ladies (6), Meg O'Shaughnessy, Harry Pozzy Orch (8); 75c admission, \$1 Sat.

Zany antics of comedians Stone & Shine give off an air reminiscent of minstrelsy. Sans-blackface, the pair leaps into a routine holding jokes (blue and otherwise), taps, chirping, playing a horn and general endman nonsense. Everything's hoked, even the impressions, with Stone doing voice and Shine gestures in a Schnoz aping, then the chores are switched. But it's socko buffoonery and the Gatineau customers remain the Stone & Shine boosters they've been for some time.

In strict buff harmonizing contrast are the Kings & Their Ladies, who have added chirping to the act since here last fall. Impressive costuming and buff terping make this standout anywhere. Buddy King heads the group with five femmes backing him. Repertoire covers a dozen types, this show trotting out a colorful, socko "Calypso Joe" number and the local fave Afro-Cuban routine.

Canary Meg O'Shaughnessy clicks with a variety of songs, her arrangement of "Love Me Or Leave Me" standing out with a happy mixing of rumba and 4/4 rhythms. Blonde warbler gets good mits. Harry Pozzy orch is still buff in backstopping and dancsation. Al Costi handles cocktail lounge piano-chanting stint. *Gorui.*

New Golden, Reno

Reno, June 3.
Kirby Stone Quintet, Joe Cappo, Margaret Brown, Golden Girls, Garwood Van Orch; no cover or minimum.

Jammed with action and rocking rhythm Kirby Stone's Quintet hits this room into high excitement in a few seconds. The boys do the "Eagle Rock" all over the stage in opening minutes, laying out their fine rhythm-widespread harmonizing, and abandon to fan a quick fire of enthusiasm all through the restaurant.

Mischievous humor is prevalent in the entire crew as they ride, rib and annoy each other consistently. Five different personalities each get full measure of display. "Cow Eyes" (Arthur Englar), with big white smile, is for the girls to ogle. He solos on "Them There Eyes,"

Michael (Happy) Gardner, accordionist and pianist, is the sleepy, unpredictable member. "Doc" Mandel, on base, is a red-faced prankster. Eddie (Little Poison) Hall is always "in the way" and Kirby Stone, as much as possible in this situation is the straight.

Strangely enough, out of all this emerges some good music. Everyone also gets a chance to show his wares in that department too. Highlights of joint efforts are "Movie Tonight" and "Birth of the Blues."

Joe Cappo, within a few seconds of intro, is holding his cigar in the least dignified of all places. In his standby impress of Charlie Chaplin, having dinner in the "Gold Rush" scene, some good comedy comes forth. In a ten-minute stint, Cappo mimics Chaplin almost perfectly, eating everything (with salt) in sight. He eventually stuffs in his mouth a cigar, matches, celery stalks and part of the tablecloth. Elsewhere, he runs his stuff through so fast that words are sometimes undistinguishable. Fast delivery is undoubtedly one of his characteristics, but the speed often blurs the subjects.

Margaret Brown is pleasant in three helpings, "I've Got Rhythm," tap, a Latin prance with eastmans and sexy "Bazin Street Blues."

Terry True's line does a war dance in Indian headdresses spotlighting Miss True in white war bonnet. The 12 girls maneuver carefully on the small stage site that's restricted in space but not in clothing. *Marc.*

Eve, London

London, May 30.
Sheila Douglas, Avis Danton, Linda Lane & Daughters of Eve (6); produced by Helen Archer, Ned Whitebread Orch; \$2.80 cover.

This is one of the new ultra-late night spots on the London scene which, ironically enough, is making a strong pitch for the early evening trade. As a special inducement, therefore, for an indefinite period, diners arriving before 10:30 get their meals for free. They still have to pay the cover (\$2.80), but do not pick up a food tab. Naturally, they are responsible for the liquor check, if any.

Operating from the Regent St. premises formerly used by the Calypso Club, Eve is one of the few places around town which makes a real attempt at providing a genuine floorshow. The cabaret may have its limitations, but it is a proper production with a line of semi-actes, a singer, a contortionist and female.

Show opens with the Daughters of Eve, a sextet of scantily clad girls who have nothing to do but stand around and display their charms, while Linda Lane recites an appropriate lyric. As the words were written by Paul Bayle, a noted Sunday paper rhymster, the intro is bright and often witty. Miss Lane does her part of this chore with a lively charm.

A fine display of acrobatic dancing is by Avis Danton, a contortionist with a wide range of intriguing and intricate positions. Gal deservedly gets socko reception. A jungle fantasy replete with phosphorescent costumes is an expensive but hardly worthwhile addition to the program.

The star vocalist, Sheila Douglas, has the final spot and her main number, "I Didn't Ought to Do It," provides a fitting finish to the show. This was her first West End appearance since her recent marriage and she received a lively ovation at show caught. *Myro.*

Baker Hotel, Dallas

Dallas, June 3.
Gale Robbins, Kaula Petti Orch (10); \$1 cover.

Gale Robbins, film thrust, follows the trend of pix canaries who, between films, are performing variety stunts. Red-dressed looker, seen here last as vocalist with Phil Levant's orch in 1943, currently has a pleasant 25-minute offering in the Mural Room, second of three bistro dates skedded.

Personable singer, in blue net strapless gown, gets heavy visual assist with natural assets in fast recital of "Just One of Those Things," their reprieve medley of her film songs. Sultry tones and "How Are Things in Gloamogora," ahead of tempo switch for "Them There Eyes." Announced "ooey, gooey, sticky" but brings warmed-up lyrics of "I've Got a Crush on You" for nice punning. Table-four at opening was hampered by room's mike failure, yet Miss Robbins scored with line shading on "Old Black Magic." Neat gimmick is a sexy rhumba session with male tabler, who gets a bowoff buss. Closes with vibrant voicing of "Temptation" to a nice milt.

Emile Petti opens the show, 88ing Grieg's Concerto expertly. His orch purveys versatile dancsation for floor-filling terp sessions. *Barle.*

Mapes Skyroom, Reno

Reno, June 4.
Estelita, Lenny Kent, Maurice Rocco, Mapes Skyettes, Eddie Fitzpatrick Orch; no cover or minimum.

Estelita is just south of the border in personality, way south in material and perhaps a little north in style and delivery. The bright-eyed Latin looker talks with the accent and wiggles with the accent, but her rolling eyes, cute gestures and general delivery are all-American. The combo is entirely congruous and certainly unique.

Perhaps the senora (Mrs. Grant Withers) has brought too much material from the south although this has proved no drawback. The audience it misses something, however, when she animates so expressively while singing Spanish. They wish they knew the words that cause such action.

"You Like" and "Perhaps, Perhaps, Perhaps" gets biggest vote as she sings in English. More music in this language would not detract from the fact she is a Latin act. Accent is conclusive evidence. Lenny Horne impress is both authentic and humorous as she writhes and grimaces through "Can't Help Lovin' Dat Man." She gets her passport to U. S. with a delicious, stilted though "Dark Town Strutters Ball," peered down to show a figure that would allow diplomatic immunity anywhere in the world.

Lenny Kent has been saddled with m.c. chores in the Skyroom, so is at some disadvantage in working only briefly between acts, and finally following Estelita for a full stint. It takes him considerable time to win any appreciable reaction and he fought through to a fair victory with his "Typical Texan" hit. Jousts with ringmasters will wear him out if he persists, since customers stolidly refuse to be unsated.

Maurice Rocco exercises his piano to best advantage while vocals are usually lost in the loud accompaniment and thin speaker system, or both. Voice is almost obscured in some frantic arrangements such as intro, "I'm Gonna Live Till I Die." When, distinguishable at all, quality of voice sound is out of touch with booming arrangements. Brides and gals in piano and singing are filled with free-swinging dancing and stamping for colorful touch.

Skyettes follow Estelita weakly with a cape-throwing jugglery number which turns into floor routine after a chorus explanation. *Mary.*

New Churchills, London

London, May 30.
Boscoe Holder & His Caribbean Dancers (7), Marion Turner, Line (5); Frank Weir Orch; \$2.80 cover.

Operating as one of the spots which caters to the late night trade, the New Churchills Club in Bond St. is one of the few joints which regularly attracts a big Anglo-American clientele. There is a lounge bar at the rear of the room where service continues during the show but for those who take their entertainment more seriously than their drinking, there is comfortable accommodation in the main restaurant.

The chief disadvantage of this setup is the limited attention sometimes paid to the performers participating in the cabaret and it takes a good artist to overcome these handicaps. In the present lineup, the talent is sufficiently good to sustain customer interest and garner a sincere ovation.

The Boscoe Holder troupe of Caribbean Dancers have been around the town for some time, their playing club theatre dates. Their production has been trimmed to fit the more intimate surroundings of a bistro stage and, with a company of seven, this colored combo puts an invigorating and lively display of rhythm and terping. Bold and colorful choreography is matched by exciting native stamping.

Highlight is a flame-swallowing dance solo during which the terper first flicks his arms with the flames. This is a good novelty which pays off.

Making her British debut is Marion Bruce, a colored comedienne with an appealing set of pipes and a confident stage technique which keeps the room to a hushed silence. The gal looks good in an attractive gown and uses a hand-mike intelligently to sell her numbers with good effect.

A resident dancing line of five girls display some natural attractions with a minimum of talent. *Myro.*

Talent House, Inc., chartered to conduct a booking agency in New York. Capital stock is 100 shares, no par value. Nathan L. Rock, N. Y., was filing attorney.

VARIETY BILLS

WEEK OF JUNE 10

Numerals in connection with bills below indicate opening day of show

whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 11
Cyrus S. Saxe
George Sawtelle
Peggy Lee
Corps de Ballet
Sylvia Orlan
Palace (I) 11
V. & J. L. L. L.
Wideman
Minsky & Barry
Guy S. Saxe
J. Wayne & M. Mann
C. Fernandez
A. Saxe
L. Saxe
L. Saxe & Ch. L. L.
Paramount (P) 10
Guy S. Saxe
J. Wayne & M. Mann
C. Fernandez
A. Saxe
L. Saxe
L. Saxe & Ch. L. L.

CHICAGO

Chicago (I) 12
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LONDON

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LIVERPOOL

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BIRMINGHAM

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GLASGOW

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HULL

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New Acts

JAMES MELTON

Songs 32 Mins.

Thunderbird, Las Vegas

James Melton has certainly been in the public eye and ear for some time to rack up a good rating in every medium — Metopera, radio, plex, TV. Now he's taking it to the sometimes formidable field of niteries with this Thunderbird initialer, and from all appearances can add still another credit to his protean list.

Although forced by medico's orders to hold back from singing for almost a week because of bad throat, he worked as skipper all shows, presenting soprano Dorothy Warkenski in his spot as sub-house emcee-warbler Barney Rawlings and his understudy, Joe Gaudin. In several songs originally intended for himself, his "opening" night last Wednesday (3) found the tenor pipes only slightly in strain during peak pitches, but otherwise mellow and lively. His stage presence is disarming, with a natural friendliness flowing across to work well during interim chatter. His six-foot frame, grinning countenance, boyish quality and rugged handsomeness get okay stamp from males as well as distaffers.

From a breezy production opener, "June Is Bustin' Out All Over," aided by terps from Kathryn Duffy Dansons, he switches to soft-lights-sweet-music division for "Laura," backed by his four femme violinists and house vocal trio. Gets into rapid tempo and sables with "Holiday For Strings" before taking a breather as accompanist Richard Hankinson pleases with "Fantasie Impromptu" and "Themes from Rhapsody in Blue."

Melton has the ability to "sell" opera to this houseful of tablers. He is devoting his halfway inning to different arias each night. At show caught, a scene from "Tosca" was described simply and topped by "E lucevan le stelle" to receive tremendous miffs and cheers. A rather neat touch was imbedded in the follow-up melody, "So In Love" when he combined Rawlings' stratospheric notes with his own in a different kind of "duet." With larynx back in shape, upper-register tones will be warbled with ease. Bringing back the Dansons from extra dressing, he chirrup "El Rancho Grande" into colorful finale.

Melton presents a nitery song-along with enough commercial appeal to reach just about all types of customers, and his name on the marquee seems to have definite value. Will.

CHICAGO

Blue Angel
Hal White
Bob Wedlock
Vivian French
Carl Nichols
Raguel
Irving Burgess
Dick Searcy
Herb Jeffries
L. & E. Roberts
Jim Stutz Trio
Cher Pargo
Eddie Jackson
Smith Girls (6)
Sonny King
Perry Rogers
Jules Buffano
Jack Roth
Johnny Martin
Cher Adorables (6)
Brian Farnon Org.
Conrad Hilton Hotel
Eileen Carroll

LOS ANGELES

Ambassador Hotel
Frank Sinatra
Jack Pina Org.
Bar of Music
W. Waterhouse
Dwight Fiske
E. Bradford Org.
W. Waterhouse
B. Gray's Bandbox
Moore & Lessy
Billmore Hotel
Dorothy Clark
George Dewitt
Goetzsch (3)
Hal Derrin Org.
Cafe Santa
Abbe Lane

LAS VEGAS, NEVADA

Desert Inn
N. Sheppard
"Angie" Pull
J. Weissmuller
Vicki Draves
El Cortez
Copper Sisters
Dick Curtis
E. Skrivane Org.
Flamingo
"Follow the Girls"
Wills Squire
Rose Marie
Continental
Ganjou Bros &
Diana
Flamingo Starlets
Frank Howard
Torris Brand Org.
Bobby Page Org.
Last Frontier
P. Whitman Org.
Revue
Dance Barry
J. Devin Dners
Sahara
Ames Bros
Jack Carter
V. Merlin Strings
Cavaliers

HAVANA

Montmartre
Magdalena de Paula
Roland Gerbeau
Rafaela Ponsillo
Celeste Mendoza

TROPICANA

Manolin & Shilinsky
Ray Carson
Bob Bromley

Eddie Davis

Continued from page 2

into the Broadway Paramount and the tall time. He started knocking at the gates of video producers at the insistence of his attorneys, Silverstone & Rosenthal, who helped break down the resistance. Silver anniversary of Leon & Eddie's makes this spot one of the oldest cafes around. Club was founded in 1928 in a cellar at 18 W. 52d Street by Davis, then a young entertainer, who came out of Philadelphia, and Leon Enken, who was a restaurant manager and onetime headwaiter at the old Parody Club. Prohibition hot spot in N. Y., with Clayton, Jackson & Durante.

Shortly after repeal, they moved to the present location, Davis and Enken separated some years ago, later now operating a Miami edition of Leon & Eddie's.

Swing St. to Strip St.

In the 25 years Davis has seen this street progress from a speak-easy belt to a respectable center of entertainment, thence to an incubator of bands, and from Swing Street it is now Strip Street. There are roughly a dozen spots on that thoroughfare on an epidemic standard. Babes and barkers abound.

For how long it's hard to say.

JIMMIE KOMACK

Comedy 15 Mins.

Village Vanguard, N. Y.

Jimmie Komack, a clefter of pop songs and special material numbers, has appeared in a couple of legit musicals but has not quite evolved as a nitery performer. Komack essays a cleverish, zany type of humor which hits only occasionally.

Komack works at the piano, accompanying himself to comedy tunes and interspersing odd comments between his songs. The entries are heavily whimsical for the most part and his routine hinges almost completely on their impact. Best is a special about the Gabor family but even here, the stretching for the gag line is too evident. Komack, however, is a personable lad who needs the right kind of script to click in the intimate spots. Herm.

MORRISON SISTERS (3)

Songs, Dance, Instrumental 12 Mins.

Palace, N. Y.

Morrison Sisters (Susan, Mary, Jane) look like the average harmony group as they open with "Sittin' on Top of the World." This feeling is dispelled as the curtain parts to display a xylophone on which they hammer away nicely in a fasto "Indian Love Song." They're back on the vocal route with French and English "Song From Moulin Rouge" and also do a click job on "Birth of the Blues." To display their versatility, they go into some conventional hoofing.

Girls are wholesome looking and okay for general situations. Trau.

LUCIAN FARRAR

Songs 15 Mins.

Village Vanguard, N. Y.

Lucien Farrar is a young Negro ballad singer with a good set of pipes. He needs considerable more seasoning, however, before rating as a contender in the folksinger division.

Biggest trouble with Farrar is his selection of songs. At least two of his numbers, a Shakespearean item and a spiritual, lack spark and come across as stage waits. He impresses on livelier material, such as "No, Johnnie, No," and other rhythm numbers. Farrar's enunciation needs improvement also to facilitate comprehension of the unfamiliar lyrics. Herm.

George DeWitt and Georgie Kaye: The occasion also marked the gathering of several newspapermen not usually associated with the cafe beat.

After that wealth of talent, Buttons did the wise thing by eschewing a regular routine. He thanked his host and the turnout and after numerous requests for the "Ho Ho Song," which he Columbia'd into the topselling lists, he did a few lines from that number. He made a gracious impression on the assemblage.

Great Incubator

Buttons is only one of the top show people who owe a debt to Leon & Eddie's. This cafe has incubated more than its share of the names. Included are Jackie Gleason, Joey Adams, Jackie Miles, Jan Murray, Fran Warren, Toni Arden, Myron Cohen, Alan Dale, Lee Sullivan, Donald Richards, Marie McDonald, Richard Hayes, Lili St. Cyr, Sherry Britton, Joni James, Alan King, Ella Logan, Julie Oshins and others.

The cafe also incubated a number of bonifaces. Toots Shor was once the L&E day manager; Billy (Little Club) Reed learned how to be a greeter by his emcee chores at this spot; Mike Romanoff, the Hollywood restaurateur, was

Paramount, N. Y.

Vic Damone, Karen Chandler, Joey Bishop, Bunny Briggs, Richard Hayman, Orch. (19); "South Sea Woman" (WB), reviewed in VARIETY June 3, '53.

Although this is primarily a shellac name layout, evening trade should go for it as well as the teenage devotees who squeal through the matinees. The waxes—Vic Damone (Mercury), Karen Chandler (Coral) and Richard Hayman (Mercury)—have wisely put together a slick repertoire that'll appeal to all tastes. All in all, it's a neatly-paced affair with no lulls.

Highlight here is Damone's return to the boards after a two-year Army hiatus. Crooner broke in his cloying voice for a couple of weeks at Bill Miller's Riviera, but this stint is his initial house appearance. Nattily garbed in sports coat and slacks, Damone strikes a youthful appearance which belies the adult stage savvy that becomes evident as he moves through his songalot. Approach to rhythm and ballad items is slick and effective and he wins with the current pops as well as the fave oldies. Phrasing on the ballads is a little slow and studied as compared with his free-wheeling attack on the rhythm numbers, but it all registers well with the house. Runs through seven numbers without losing grip on crowd. Best of the lot are "April in Portugal," "Will You Still Be Mine?" "Lady Is a Tramp" and "I'm Walking Behind You." Bert Bachrach's keyboard assist is A-1.

Karen Chandler gets off to a fast start with "I Wanna Be Happy" and keeps and alert through her stint running gamut from the melodious "Song From Moulin Rouge" to the driving "I'm Sitting on Top of the World." She has an effervescent stage presence that heightens her delivery. Gets biggest reception for her discick, "Hold Me, Thrill Me, Kiss Me," and encores with "When I'm Not Near the Boy I Love." It's a poor windup choice since tune isn't her metier and it isn't strong enough material to give her the sock bow-off mitt she deserves through preceding efforts.

Joey Bishop's patter isn't pegged for belly yocks but there's enough good humor in it to keep 'em smiling and happy. Delivery is smooth and material is neatly tailored for maximum impact. Works at an easygoing clip that helps make it an overall refreshing stint. Negro tapster Bunny Briggs is a fast moving heel-and-toe who gets the show off to a brisk start.

Richard Hayman won this date via the clicko "Ruby" etching and he delivers it effectively on stage. His outstanding harmonica technique gives it a rich quality that's easy on the ear. The orch, which he put together for this stand, cuts the show in topflight fashion. Hayman also expertly knits the show together with his amiable emceeing technique. Gros.

Chicago, Chi

Chicago, June 5. Billy Eckstine, Alan King, Raul & Eva Reyes, Billy Romano, Louis Dail Orch. "By Light of Silvery Moon" (WB).

Billy Eckstine, heading an otherwise lackluster bill, returns to Chi's lone vaude for a fortnight and attracts his customary large retinue of fans. None spares the mugging as he segues through seven straight numbers, each a sure-shot for his particular vocal manner.

Eckstine is in fine voice and seldom lapses into talk of any sort. He has a lively opening in "Ain't Misbehavin'," then drifts into slow blues, and catches a flush of applause on "Coquette." Glissandos, changes of key, and other embellishments all go over well and audience is quick to show approval. He sells one new tune, "I Laugh to Keep From Crying," and exits with sock vocalizing on "Caravan."

Team of Latin dancers, Raul & Eva Reyes, lead off with some strenuous bumps and grinds, ending with a sensuous "Shoeing the Wild Mare" which should be toned down or eliminated for the kiddie morning and matinee trade. Act ends with a feat of muscle control as the femme terper goes through an intricate routine with a glass of water balanced on her head.

Following the dance team, which is strictly a nightclub turn, Billy Romano has his novelty stint which moves quickly and never ceases to fascinate. Meat of the act is the deftness with which he shapes ordinary balloons into figures of animals. He has a fine ringside manner, obviously from his niterly experience, and gets cackles and huzzas for his antics with the mop-tops on stage to assist him.

Preceding Eckstine is comic Alan King, who has some so-so material about nagging wives and unmanageable offspring. While he has

nothing new or unusual to offer either in material or approach, he does manage to evoke a few snickers.

Louis Basil handles the emcee chores nicely and the house band does okay backstopping.

Olympia, Miami

Miami, June 8. Johnny Morgan, Harvey Bell, De Mattiazzi, Capt. Shaw & Bobby, Ambrose Dancers (3), Les Rhode House Orch. "Girls of Pleasure Island" (Par).

There's nothing outstanding in the lineup of acts current here but, outside of opening act (Ambrose) Sisters, cancelled after first day) it adds up to pleasant entertainment.

Topliner is Johnny Morgan, who plays this house annually. He returns with same assortment of waggery and easy-to-take comedies. Amiable approach adds to overall impact on audience. Material isn't of the sharp or subtle variety, but fits into a family vaudeur. Handles the emcee chores in smooth manner and in own slot garners healthy series of giggles and laughs.

Harvey Bell is a native here, working the local intimacies steadily season run at Bar of Music and another regular returnee. Tenorings set well with the audience easily delivered pops through version of aria from "Pagliacci." Attempts a lyric adaptation of "Rhapsody in Blue" to top a Gershwin medley. Has them all the way.

De Mattiazzi score heavy mitt with their doll dance. It's a top conception in terping with the twist at finish sparking resounding reception.

Novelty spot is held down by Capt. Shaw and his monkey; they're crowd-pleasers with the simian's antics winning them quickly. Tricks are different and away from the usual in this type of act. Ambrose Sisters are amateurish. Local youngsters, they were obviously booked to fill out a short budget. Bob Macfadden, singing impressionist, replaced them on bill following their cancellation. Les Rhode orch show-backs in apt manner. Lary.

Capitol, Wash.

Washington, June 6. Jerry Lester, De Marco Sisters (5), Vince & Gloria Haydock, Novello (2); "Powder River" (20th).

There's steady mitting throughout this top-drawer layout. Apparently, marquee lure fails to draw hefty b.o., and general doldrums attending Government layoffs is hurting biz. But customers at show caught were in festive mood as hep lineup unfolded.

Headliner Jerry Lester clown and buffoons for 30 solid minutes, an unusually long stint for this house. Timing, showmanship and a slick sense of comedy keep galleries keyed up entire time and rates vocal as well as palm reaction. The Lester brand of drollery may not be everybody's dish, but any dissenters are drowned out by volley of yocks that follow every gag and each bit of business. Comic displays a winning kind of warmth and a common denominator type of humor that strikes a response in almost every segment of house.

Teenagers who can hardly remember Harry Richman or even Jolson, seem to sense personality of the original in takeoff. The Jolson "comedy tribute" is one of high spots of routine. Another is a zany succession of "opening act" gags, ribbing the juggler-acro-novelty curtain-raiser. It's rib-tickling and jibing impresses as good-natured and harmless. Business between Lester and orchs, a running background to act, is neatly integrated and has customers roaring in rapport. There's plenty of corn in act, but it's well blended with talent and varied material. If comic can carry personality and format into his projected fall TV series, he's due for a video comeback.

De Marco Sisters continue to climb toward top of show biz ladder. It's hard to remember this polished, hep vocal combo as the gauche, hoydenish sisters who debuted here several years back. Amazing feature of the five gals is that they have lost none of their freshness or spontaneity, merely added gloss and know-how.

Also on the young and fresh side is term team of Vince & Gloria Haydock. Hoofing is nimble and graceful and wins plenty plaudits. Best bet is a soft, dreamy number done with precision and fine teamwork.

Novello rate kudos as exceptional pacer. Gal does a neat turn on trapeze, but it's male partner who garners loud reaction with a ladder balancing routine. Climax of act introduces a French poodle who adds final touch of interest and cuteness. Flor.

Palace, N. Y.

Young China (4), Cathy Harris, Buddy Clayton, Morrison Sisters (3), Sharkey the Seal, The Marvellos (3), Frankie Marlowe, Dalton & Bailey (3), Jo Lombardi House Orch. "Pony Express" (Par), reviewed in VARIETY March 4, '53.

This is a way-above-average bill with just about every ingredient that makes for an interesting and balanced vaudeur plus exceedingly good comedy flavor. Deserving of next-to-closing berth is Frankie Marlowe, a real daffy guy who's no fool. He rails at the orch, the audience and himself and wins consistently by designing a physical and audible pattern that seems designless. The big guy will break out as a national name one of these days.

Brisk and colorful opener is supplied by Young China, a skillful balancing turn consisting of three girls and a man, the latter probably of the old Young China act of quarter-century vintage. Male works on an elevated bed as holder and the lifting patterns are first-rate.

Another veteran of vaude stages is Cathy Harris, about whom fits gracefully the cliché, "always on her toes," since she's never caught flatfooted. Those flips from toe to toe show extraordinary training. For pace changers she does a Bill Robinson and jitterbug on the points. Talking about flips, Sharkey the Wonder Seal is the top actor in Mark Huling's school and does everything but shell peanuts (and could probably be taught that).

An impressionist with a corking singing voice and an uncanny feeling for the carbon route is Buddy Clayton. Using Arthur Godfrey as a peg, he runs through a wide assortment of portraiture in letter-perfect style and railed an encore at show caught. Clayton ties together the personation package with deft continuity strokes plus a solid set of pipes.

The Marvellos (Willie & Ida Kuffer and Otto Kuffer) are a European magic and musical turn with rapid-fire vanishing stunts and substitutions admixed with multi-instrumentation. Swiss family, with the gal turning up as a live model at surprise intervals, is in spotlight of this kind.

Morrison Sisters trio, making their Palace debut, are under New Acts. Closing out the fine layout are Dalton & Bailey, web and comedy trapeze team who always earn yocks as the principal goes onstage from and in her green clothes to make with the "amateur" shenanigans on the swinging bar. Jo Lombardi gives his most careful scoring to all in backing the show. He always does. Tran.

Empire, Glasgow

Glasgow, June 5. The Merry Macs (4), Ben Wrigley & Co. (2), Christine & Moll, The Amazing Briton & West End Lozels (4), Reub Silver & Marion Day, Tattersall, Bob Andrews, Hal & Winnie Mack, Bobby Douds Orch.

The Merry Macs, slickly-garbed and agreeable American close harmony combo, are in for coronation stint here, presenting pleasant medley of pops and scoring solidly. Group consists of one gal, a blonde looker, and three males plus guy at the ivories.

Team opens with "Side by Side," then into a cockeyed version of "Blowing Bubbles" and an attractive rendition of "I Believe." Act caters to Auld Lang Syne taste in "The Scottish Samba," which has fault of not being specially new here. Recalling they did it four years back at same vaudeur, the Macs give comedy interpretation in number titled "Three Trees," which receives warm mitting. Act's biggest reaction is for their favorite hillbilly tune, "Pass the Biscuits, Miranda!"

After his stint at the Palace, N. Y., Ben Wrigley, giraffe-necked English comedian, does two spots, being better in his first-half impression of a farmer's boy at his first nightclub. His elastic neck and wriggling body suggest he's well named. In second segment he does his w.k. doctor's patient sketch, being assisted by Dick Thorpe and Joy Dexter.

Hal & Winnie Mack are mixed duo of opening terpers; a conventionalized act that is in vein of usual teeoffers on Moss Empire chain. Some differentiation in opening acts is badly needed on this circuit; old argument that customers don't mind what they see while assembling being one that doesn't hold water nowadays.

Bob Andrews is a pleasing storyteller, showing strong flair for mastery of regionalized British dialects and accents. Reub Silver & Marion Day offer skillful dueting at two pianos in classics and current pops, but act has little more than listenable value. Clicko in post-interval segment is

the U. S. dancing duo of Christine & Moll, who show results of much rehearsal by talented ability to tell a story via tap-dancing. Act is in modern groove, fast-paced and always interesting, and mixed twain exits to warm applause. Tattersall is adequate as a ventriloquist with his w.k. redecoated old-soldier dummy, but lacks novelty and showmanship.

Novelty plus physical showmanship are supplied by the Amazing Briton, a muscled strongman who tears packs of playing cards into quarters, bends a sheet of steel, and finally balances atop him on a trestle his three gal assistants, two riding bicycles, the third aloft a drum and dancing. Gord.

Apollo, N. Y.

Willie Mabon, Anna Mae Winburne's "Sweethearts of Rhythm" (13), Sarah McLanor Trio, Bobby Luens, Sanger, Ross & Andrea, Ford & Harris, "Fighter" (UA).

Willie Mabon is the big wheel at this Apollo outing. His rhythm & blues vocal styling has won him a strong following in this territory and he gives 'em what they want to hear. He self-accomps on the 88 as he belts out a slick r&b repertoire. Comes off best with "I Want Her," "Mary Jane" and his trademarked "I Don't Know."

Rest of layout is so-so. The Sarah McLanor Trio (organ, electric fiddle, drums) projects some interesting sounds but most of its impact is lost in the theatre. Would do better in small jazz jitter. Richard Otto, who's featured on the fiddle, gives each number an extra-added punch while Herb Friedberg's skinbeating sets down a solid beat for his colleagues. Miss McLanor offers some nifty vocal flicks on a driving item tagged "Red Top."

Crooner Bobby Luens comes off okay in his assignment. Has a clear and educated pipe, structure and good stage presence. Shows a Billy Daniels complex in rendition of "Old Black Magic" but stands out as an individual stylist on "Joshua Fit the Battle of Jericho," "But Beautiful" and "Zing Went Strings of My Heart."

Comic terpers Sanger, Ross & Andrea, only stays on the bill, win house with their capers. Two guys, sized medium and sized big, are partnered with a king-sized gal. Present ludicrous picture as they cavort in dance tempo. Biggest yocks are won by midgit Ross, who displays a true comic spirit. Ford & Harris are just average in their comedy-dancing turn.

All-female band threes rhythm, four brass, five reed under Anna Mae Winburne's baton is a departure from the jive groups house regularly features. They do okay, purveying listenable and peppy rhythms. Sidelgal Vi Burnside is standout on tenor sax. Gros.

Seville, Montreal

Montreal, June 6. Arnett Cobb Orch. (10), Winn Brown, Rhythm Kings (3), Louis & Chisholm, Coleman Hawkins Quartet with Roy Eldridge, "Along Great Divide" (WB).

Arnett Cobb's new orb with the Coleman Hawkins quintet featuring Roy Eldridge, plus the sock-chirping of Winn Brown, the comedies of Lewis & Chisholm and the hoofing of the Rhythm Kings make one of the best jazz showcases ever booked into this house.

Overall musical qualities are a cut above average and the easygoing, relaxed manner in which Cobb handles all performers is an immediate click with patrons after the cut-and-dried stylizings of other hands who have played here. With Cobb on tenor sax, show gets off to a rousing start highlighted by some fine solos from his side-men. In a limited space between orch and footlights, the Rhythm Kings tap out a nifty set of three and then Winn Brown takes over to wow with her smooth thrashing. Miss Brown, her abundant figure clothed in a tight-fitting black sequin dress, offers "Pennies From Heaven" and "How Deep Is the Ocean" with a song savvy seldom heard around this town. Her throaty arrangements never go overboard and there is a restrained simplicity that appeals throughout.

Lewis & Chisholm, with the latter doing most of the emcee chores, score with their affable comedy routines sparked by some fancy baton twirling which they use as a clincher. Latter part of programming is given over to the polished tenor sax work of Coleman Hawkins and the boffo trumpet arrangements of Roy Eldridge as they combine with their own group to round out show to a great reception. Layout as now constituted is ideal for any theatre; there is plenty of variety, talent is good and arrangements are solid with just enough of the commercial to score with all comers. Next.

AGVA Powwow

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tlement, "I liked his candor and feel that if the two of us were in a room alone for about an hour, we could settle all the petty differences that AGVA heads want to perpetuate to insure their jobs."

Suggests Arbitration

Another approach has been made by Milton T. Raynor, attorney for the Chicago cafe ops, who asked that the convention put all the differences between both organizations up to arbitration. It's known that TROA prexy Lou Walters, operator of the Latin Quarter, N. Y., is ready to fly to Boston to address the convention if given permission by delegates.

There's an outside chance that study of a new insurance program may be authorized, one that would reduce overall costs. Whether the union settles its difficulties with the owners or not, it's becoming evident that the \$1 welfare fund collections from employers on one-nighters is being used to subsidize losses from the cafe end of the insurance plan. TROA members, excepting those in Philly who signed as individuals, aren't paying the regular \$2.50 welfare tax. It's further understood that any changes in the insurance setup would be discussed by the union with operators before any changes are instituted. The insurance program was introduced unilaterally without discussion with those who would ultimately bear the costs.

Just how the confab's deliberations will be colored by the \$2,700,000 suit against AGVA brought by the Chi ops remains to be seen. In the long run, this suit may do more to influence union affairs than is now anticipated. One of the major questions that will be decided is whether the organized entertainers in the cafe industry are subject to the Taft-Hartley Act. AGVA says they aren't, since cafes are not engaged in interstate commerce. Bonifaces claim otherwise. If subject to the TH law, the entire welfare plan would have to be overhauled and negotiations with cafemen and club-date bookers would start anew. If the courts rule otherwise, then AGVA will be in a more powerful position than ever before.

Chi Arenas

Continued from page 68

come along with a full-week availability, the auditorium is in no position to take advantage of it. The basketball promoter will try to get the hockey promoter to give up one or two of his nights, and vice versa. As a result, none of these promoters will budge. In private operations an arena owner could call an operator in a neighboring city, some switches could be made and the show could go in.

As a rule, most of the newer arenas operated by cities are having tough sledding. Many were not built to accommodate all kinds of shows. There is an instance in a southern city where the arena cannot book a circus because the architect failed to provide sufficiently large doors for elephants and trucks to pass through. Some auditoriums haven't enough dressing room space for more than a couple of hockey teams. Many must depend purely on local events and in many communities there isn't sufficient support for homegrown shindigs.

Political Angles

Arena operators feel that the trend toward municipal arena construction hasn't stopped and as long as patronage is necessary to many political machines, a lot of large auditoriums will be going up. Municipal construction frequently offers unfair competition to privately run arenas because of the fact that the city properties are tax exempt and thus can underbid other buildings.

Promoters of the big shows also find a multiplicity of arenas in one area a terrific handicap. There was one situation in upper New York State where one auditorium booked the Billy Eckstine show and another had the Nat (King) Cole layout 10 days later. The competition killed the gate for both shows. In a cooperative atmosphere, both layouts could have gotten better spacing and both might have been able to come out ahead.

Theatre Ops, Producers Split On Chances of New B'way Legit Houses

Passage of 22 new local laws last week by the N. Y. City Council to modernize the building code covering theatre construction will not immediately bring erection of any new legit houses on Broadway. However, Robert Dowling, president of City Investing Co., which owns various theatrical properties, and Howard S. Cullman, N. Y. Port Authority board chairman and a theatre owner and investor, have indicated interest in such propositions.

In general, the amendments will permit construction of theatres as part of office buildings and apartment houses, besides relaxing fire regulations on theatres, liberalizing regulations covering smoking and permitting the sale of liquor in legit houses. Mayor Impellitteri will get 21 of the bills for signature, following public hearings. But the measure permitting the sale of liquor must first be approved by the City Board of Estimate.

Immediate likelihood of any new theatre construction is generally discounted by theatre owners and managers. They claim that under present, inflated building costs, the erection of a modern legit house would run \$3,000,000 or so. At such a figure, it's claimed, there would be a charge of \$120,000 a year just for interest on the mortgage, so the venture would be a poor financial risk.

New theatres, it's claimed, would have to compete on an economic basis with existing houses, many of which were acquired by present owners under depression prices and thus have relatively trifling interest charges and overhead. Owners tend to minimize the value of (Continued on page 78)

Backstage Revamping In 'Dolls' Theatre Hiatus; \$20,000 Job on Shubert

Air-cooling system and backstage structure of the 46th St. Theatre, N. Y., will be renovated this summer during the six-week absence of "Guys and Dolls." Work will include extension of the cooling equipment to the backstage area, including dressing rooms.

Job on the building structure will involve strengthening and perhaps replacing the I-beam, grid, etc., on which physical productions are hung. Operation will take place between June 29-Aug. 8, while "Guys" is playing an engagement at the National, Washington. Both the 46th St. and latter house are operated by City Playhouses, Inc.

Major job of reconstruction and repair was done to the backstage of the Shubert, N. Y., in preparation for the installation of "Can-Can" there recently, it's been learned. In that case a construction engineer discovered during an inspection that the I-beam and grid had not been checked in some years and were in weakened condition. Necessary renovation and repair were done during the six-week "Can-Can" tryout in Philly. Work reportedly cost about \$20,000.

Some years ago weakened girders and grid at the Imperial, N. Y., buckled when the "Annie Get Your Gun" production was being hung, requiring a last-minute extension of the tryout tour and costing around \$45,000; which the musical had to recoup.

KIRKWOOD & GOODMAN SPLIT FOR LEGIT SPOTS

Jimmy Kirkwood and Lee Goodman, nitery team, will utilize their talents in legit during the coming months, but in different shows. Kirkwood will tour the strawhat circuit in the Howard Hoyt package of "Call Me Madam," while Goodman is in "Carnival in Flanders," the Paula Stone-Mike Sloane production. Latter presentation is scheduled for the Century Theatre, N. Y., Sept. 28. Duo will probably double into Gotham niteries when "Flanders" hits N. Y.

Both boys have done legit work before. They were together in "Dance Me A Song," while Kirkwood appeared in "Small Wonder" and Goodman in the shortlived "Fiddle-Diddle."

Lardner, Wodehouse Map Shelby Musicomedy Book

John Lardner and P. G. Wodehouse are collaborating on a musical-comedy book concerning the efforts of Shelby, Mont., to put itself on the map back in 1923. On July 4 of that year, amateur promoters of the town put on a heavyweight championship fight between Jack Dempsey and Tommy Gibbons, with pug guarantees so heavy that the town went bankrupt.

Material originally appeared in a Lardner article in The New Yorker, and later in one of the sports scribe's books.

For the musicomedy, historian M. R. Werner is digging up additional data as background, and Walt Kelly, creator of the "Pogo" comic strip, is supplying preliminary sketches for the sets.

Deal Langner in On 60G A&M 'Delight'

"Sailor's Delight," to be produced on Broadway next fall by Aldrich & Myers in association with Lawrence Langner and Julius Fleischmann, is being financed at \$60,000, with provision for 25% overall. Play will be given a preliminary tryout this summer at Aldrich's Cape Playhouse, Dennis, Mass., and Langner's Westport (Conn.) Country Playhouse, with Eva Gabor as star.

According to a solicitation letter sent to prospective backers, the film rights to the play are not available, so the author's royalty will be only 5% until the production cost is recouped. After that, the royalty will presumably increase to the standard minimum of 5-7 1/2-10%.

Producers state that the play involves a comparatively simple production, with one set and seven characters, so the cost of sending out touring companies would be limited. Letter does not specify, however, whether such touring editions would be financed from profits on the original or set up as separate investments, as was done in the case of the Aldrich & Myers production of "Moon Is Blue."

"Sailor's Delight" has been "Americanized" by Langner from Peter Blackmore's original London comedy. French adaptation, titled "La Duchesse d'Alguis," was a success in Paris. It's noted that Langner will be associated in the production end of the operation as an individual, not as a representative of the Theatre Guild, of which he is co-director.

Saylor Beats Cline In ATPAM Annual Election

Oliver Saylor has been reelected business agent of the Assn. of Theatrical Press Agents & Managers. He defeated Louis Cline by a two-to-one margin, getting his strongest support from the New York membership, where his margin ran about three-to-one.

Saylor was the only nominee opposed in the union's annual election, held Monday night (8) in New York. However, there were a few write-in votes for the other officer posts. All those elected were incumbents.

Vote results were as follows: President: Wolfe Kaufman, 272; Thomas Bodkin, two write-ins; Warren O'Hara, one write-in.

Vice-president: Abe Enklewitz, 269; Saylor, one write-in.

Secretary-treasurer: Milton Weintraub, 267; Clarence Jacobson, one write-in.

Business agent: Saylor, 211; Cline, 101.

Sergeant-at-arms: Fred De Bondy, 269; Charles Waldron, two write-ins.

Board of governors: Mike Gledreyer, 279; Saul Abraham, 275; James Troup, 271; Nat Dorfman and Mack Hilliard, 268 each; Ben Kornzweig, 267; Freddie Schader, 264; and Joe Burstin, Hal Oliver and William Rowland, 248 each. There were 316 votes cast.

Buloff to Stage Hebrew 'McThing' for Habima

Actor-director Joseph Buloff, now making a tour of Israel in his own one-man show, has been engaged by the Habima Players to stage their Hebrew version of "Mrs. McThing."

Buloff, who directed Helen Hayes in the original Mary Chase comedy on Broadway, also did the Hebrew translation of the play. It is scheduled to open next month at the Habima Theatre in Tel Aviv.

Martin Bullish on Brit. 'Dolls'; Sellout 2d Night Runs 45-Min. Overtime

"Guys and Dolls" has been such a hit with London audiences that it may be necessary for songwriter Frank Loesser and co-librettist Abe Burrows to work out some bow-off material for curtain calls. According to Ernest H. Martin, co-producer of the original U. S. edition of the musical, there's a problem about getting London audiences to leave the theatre when the show is over.

Martin, who attended the first four performances at London's huge (2,600-seat) Coliseum, reports that the audience at the second-night performance gave "Guys and Dolls" the greatest reception it has ever received anywhere. Almost every laugh line drew a howl, and even lines that haven't gotten a reaction in the U. S. got a response, Martin asserts. Practically every song drew an ovation, he says. "Rockin' the Boat" number had to be encored. Performance ran 45 minutes overtime.

Discounting cable reports of a demonstration by galleryites at the London premiere, Martin declares that the incident was exaggerated, particularly in accounts to the U. S., where such occurrences are virtually unknown. Producer claims that although he was present at the time, he wasn't even aware of it. Later, when he heard about the matter, he was told that only five disgruntled galleryites were involved. "And they subsequently apologized," he adds.

On the basis of the show's hot reception on its provincial tryout date at Bristol, as well as the reaction in London so far, Martin believes there's no question of the "Guys" success in England. He notes that the musical is virtually sold out some weeks in advance, and intimates that the generally rave notices are likely to prove a boxoffice stimulus.

Martin stated that "Guys" was a sellout its second night in London. (Continued on page 78)

'EAR' BEING REVIVED FOR INDEF COAST RUN

Hollywood, June 9.

"Lend An Ear," which clicked on Broadway following its local debut five years ago, is being revived for an anticipated Coast run. It breaks in July 14 for one week at La Jolla Playhouse, then Los Angeles for an indefinite run. Theatre and cast are to be selected this week. Jack Present and Harry Zev in producing, with Jack Mulcahy as associate.

It's understood that Charles Gaylor, who authored, has added new material. He may work out a deal for occasional insertion of new material in local run, a la "Blackouts," which ran here for seven years.

Talk Revamped Coast 'Music' Revue for B'way

Hollywood, June 9.

George Howard left for New York over the weekend to talk a fall Broadway production of a musical revue with sketches by telefilm writers Maurice Richlan and Rick Velez and tunes by Harry and Henry Tobias, Herman Paley and Max Abramson and Eve Lind and Adam Leslie.

Show is based on the abortive "Music Sends Me," which showcased here briefly in 1947. It will either be called "Music Sends Me of 1953" or "Bigger and Better." Howard, who collaborated on some of the sketches, probably will serve as associate producer.

Liberal Slate in Almost Full Sweep Of Annual Actors Equity Election

90G 'Picnic,' in 16th Week, Now Running in Black

"Picnic," Theatre Guild-Joshua Logan production currently in its 16th week at the Music Box, N.Y., is now in the black. As of the preceding week, the William Inge drama still had \$3,360 or its \$92,114 cost to be recouped, but it netted an estimated \$7,700 last week on its gross of over \$28,000.

Pulitzer and Critics Circle prize-winner was capitalized at \$75,000, plus 20% overall, had a production cost of \$66,833 and a tryout loss of \$25,281. Thus far, \$40,000 of the \$90,000 investment has been returned to the backers.

Korda Cleanup On 'Dial' Deal

Alexander Korda, who originally paid \$2,000 for the screen rights to "Dial M for Murder," is cleaning up on the deal. Besides reselling the rights to Warner Bros. for \$75,000, the British producer gets 2% of the gross of the Broadway stage production of the Frederick Knott melodrama.

Rights were bought by Korda after seeing the play on television, prior to the London stage production. Odd angle of the deal was that the film producer had the right to require that the legit version be taken off the boards whenever he was ready to release the picture edition.

Because of that clause, no one wanted to risk production of the play on Broadway. However, Maurice Evans, during his stay in England last summer to appear in the film, "Gilbert and Sullivan," attended the Knott thriller and made a pitch to acquire the U.S. stage rights. He arranged the deal whereby Korda was to get the slice of the gross from the legit production, in return for withholding release of the screen version until the fall of 1954.

With "Dial" averaging around \$20,000 a week during its 32-week run, thus far, at the Plymouth, N.Y., Korda's slice off the top has totaled an estimated \$19,000. His take from the touring edition is roughly figured to have come to something like \$6,500. Latter company recently folded, but the Broadway production is expected to be good for at least another year's run.

Unknown factor in the situation is whether Warners would be required or willing to withhold release of the picture beyond the fall, 1954, deadline, provided the legit show were still running at that time. Presumably Korda would welcome such a development, since he'd thereby continue his share of the legit gross that much longer, whereas he'd have no financial interest in the film version. It's assumed, however, that Warners would have the say on any such question.

Tragedy Stalks Tribute To Jewish Actor on Coast

Hollywood, June 9.

Tragedy stalked the testimonial at the Wilshire-Ebell Saturday (6) for Michael Michalecko, yet Yiddish theatre star, who's celebrating his 50th year on the stage shortly. Ninety minutes before he was to have walked on stage to receive his tribute, Ann Levin, 68, his wife of 37 years, died in City of Hope hospital, with Michalecko at her side. She'd been ill for a considerable period with cancer. Actor had to forego the testimonial, but it proceeded as scheduled. Not until the finale was an announcement made of the reason for his absence.

Arranged quietly for some time by a committee headed by L. Wolfe Gilbert and Lou Greenspan, the testimonial performance was cleared by Hollywood Coordinating Committee, Theatre Authority and AGVA. It netted \$3,500 via a sold-out house as honorarium for the yet performer, who suffered a heart attack recently.

Liberals won virtually a complete sweep in the annual Actors Equity election last week.

Regular ticket, representing the liberal forces in the union, won the second vice-presidency and 15 of the 17 council positions up for vote. Independent slate, representing the conservative faction, elected only two council candidates. Margins were decisive, and the total vote, 1,628 ballots, was the largest in the union's history.

Liberals victory is regarded as a rejection of politics as the major issue and name-calling as a practice in the union's affairs. In the electioneering, both sides expressed opposition to Communism, but the regular candidates stressed the importance of matters of union policy, while the independents claimed anti-Communism as the only major issue.

Election of 15 liberals out of 17 candidates is likely to make a perceptible change in the overall attitude of the council, which has been regarded as having generally conservative leanings in recent years. Among the outgoing council members, at least eight are considered strongly conservative, as against four consistently liberal.

Vote for second vice-president of the union, to serve two years succeeding Raymond Massey, resigned, was regular candidate Bill Ross (liberal), 862 votes; indie (Continued on page 78)

Big Stimulus to Legit Seen From Far-Flung Atkinson Wanderings

Brooks Atkinson, drama critic of the N. Y. Times, is figured to have set some sort of a record during the past season for getting around to cover extra-Broadway legit. Feeling in trade circles is that the acknowledged No. 1 critic, he set an example as a constructive force in the theatre.

As usual for him, Atkinson covered a number of off-Broadway shows in New York. In addition, he went to Washington to review a tryout of Robert Anderson's "All Summer Long" at the small Arena Theatre and, partly as a result of his notice, the play is being brought to Broadway next fall by Alexander H. Cohen and Ralph Allward. Also, the Times critic went to the trouble, unusual for a first-stringer, of covering Equity Library Theatre and Equity Community Theatre shows, in some cases going to the Bronx to do so.

Recently, Atkinson went to London for several weeks to write a series of reviews of British shows and analytical pieces comparing the English legit setup with Broadway, with a side trip to Stratford to cover the Shakespeare Memorial Theatre. Idea was to clarify for the American theatrical profession some of the qualities that give vigor to the British trade. He timed the trip in the late spring, when there'd presumably be no important Broadway openings but most likely still be substantial reader interest in the general subject.

Off Broadway Hypo

Atkinson's feeling is that a critic should get around and cover the theatre in other communities, rather than confine his reviewing and outlook to Broadway. For that reason he has made a practice in recent years of visiting such towns as Cleveland, Dallas, Houston, Seattle, etc., to gather and write about local dramatic groups. In (Continued on page 78)

BRANDO WANTS BARN TOUR TO RESUME LEGIT

Marlon Brando is considering a strawhat tour this summer. Star, who suddenly called off plans to go to Europe last week for a vacation, apparently hasn't set a price for barn dates or selected a vehicle, preferring to let his agents handle the former and local managers suggest plays.

Actor, currently starring in Metro's "Julius Caesar," is understood to have suggested the citronella tour himself, with the idea of getting back to legit, where he clicked before going into pictures. He's handled by Music Corp. of America.

Plays Out of Town

Carnival in Flanders

Philadelphia, June 9.

Paula Stone & Mike Sloan and Johnny Burke & James Van Heusen production of musical comedy in two acts, directed by George Oppenheimer and Herbert Fields. Lyrics by Burke, music by Van Heusen. Stars Dolores Gray, John Raitt, Walter Abel. Directed by Broadway-Wallace. Dances and musical numbers by Jack Cole. Scenery, Oliver Smith; costumes, Lucinda Ballard; musical director, Harold Hawlings; dance and vocal arrangements, Kite Siegmeyer; orchestra, Peggy Clark. Lighting, Don Walker. At Forrest, Philly, June 9. Seats: Jan, Kevin Scott; Cannelia, Dolores Gray; Peter, Michael Mann; Victoria, Barbara Karen; Margel, Nancy Bonville Shauer; Adela, Dolores Gray; Martha, Dolores Gray; Tallor, Lee Good; Inkeeper, Bobbie Vail; Bacher, Paul Dixon; Butler, Walter Abel; Mayor, Matt Mattox; Councillor, Jean Hays; Mylie, Jean Hays; Elia, Ellen Ray; Katharine, Undine Farris; 1st Officer, Ray Mason; 2nd Officer, George Martin; 3rd Officer, Wesley Swartz; 4th Officer, William Noble; 5th Officer, Paul Olson; Richard Reed, Michael Spach. Singers: Jeannie Cowles, Uddine Farris, Dolores Gray, Kenneth Marx, Mary Alice Kube, Julie Marlowe, Ellen Ray, Fred Bryn, Bill Conlon, Shokely Gray, William Noble, Dick Stewart, Wesley Swartz, Norman Weiss.

Philly has been fortunate for two years in a row with late spring (or early summer) legit bookings. Both revues, "Two On The Aisle" and "New Faces," proving to have what it takes. This year's late-comer is far more dubious of success, however, needing, as of opening night, at least as much doctoring as did the Irving Berlin-Robert E. Sherwood musical, "Miss Liberty," of four years back, and maybe more.

As disclosed at last night's (Mon.) pre-view at the Forrest, "Carnival in Flanders" has a number of undeniable assets, but plenty of deadwood, too. Tops on the credit side is its femme star, Dolores Gray, who dissipates, immediately, any fears that might have been held that she couldn't negotiate the jump from revue to book show, heavy with romance. Her first two numbers weren't, of themselves, too sensational, but she held them up by her artistry and then, two thirds through the first act, she achieved a complete show-stopper with a ditty called "The Stronger Sex."

This came at a time when the show was gradually dying under the burden of the cumbersome book, and from then on its was considerably improved, although Act II had a few slow spots. When, coming back for a demanded encore on "Sex," Miss Gray adlibbed with a crack, to the conductor something to the effect of it having just been added, the crowd relaxed and was in her corner. "Fine Old Institution," "I'm One Of Your Admirers" and "Here's That Rainy Day" are other triumphs for the gal.

That brings up the question of the second big asset held by "Carnival." There is no doubt about that being the superior score turned in by James Van Heusen (tunes) and Johnny Burke (lyrics). There are at least a half-dozen numbers capable of going places and others that fit the time and the mood of the show perfectly. Rousing martial pieces, languorous romantic ditties and comedy numbers that have a provocative and spicy flavor reminiscent of some of Larry Hart's best are all blended neatly. Only possible objection is the overly heavy orchestration of some numbers—almost as heavy as that of "Hazel Flagg."

John Raitt, while not up in some of his book tunes, sings magnificent and presents a robust and likable figure as a dashing Spanish duke. His stand-out numbers are "The Sudden Thrill," "An Old Spanish Custom" and "For a Moment of Your Love" and "17 Gun Salute."

Walter Abel, a later replacement in the third lead, is dramatically and artistically effective but obviously not equal to the vocal requirements. Nobody else is given much of a chance at the score, although Pat Stanley and Kevin Scott are appealing youngsters in a secondary love affair. The less said about some of the supplementary comedy characters—working with Abel—the better.

It really isn't their fault too much, however, because everybody is struggling with a top-heavy book that only occasionally catches the sly, elfin flavor of the original film. George Oppenheimer and Herbert Fields have their work cut out. Plenty must go by the boards, especially the wearisome opening

passages. Curtain was lifted for the first night at 7:50 (supposed to go up at 8:30) and finally came down at 10:25. That would indicate that the show is not too much overboard on actual length, but there is plenty of deadwood.

Here is a funny type of show for summertime unveiling. It's strictly costume romance (small Flemish town in 1616) and deals, as film fans may remember, with the attempts of the townspeople, first the men and then their wives, to prevent the town from being sacked by an invading Spanish army. Abel is the mayor whose plan to pretend his own death to thwart the invaders doesn't work, and Miss Gray is his wife who has a better plan. She's presented as a loyal wife but a little on the susceptible side.

Lucinda Ballard's costumes are breath-taking and Oliver Smith's settings are generally good, with an assist from Peggy Clark's lighting. Brelaine Windust may have to take some of the rap for the book's defects, but he's done quite a good job. Jack Cole's dance routines are mostly of the peasant, May-pole order and have a sameness and a tendency towards jerkiness, but there are high spots. The actual carnival ballet in Act II is too long.

It will be up to the talented, versatile Miss Gray and the fitting, varied Burke-Van Heusen score to save the day for this one, if it's to be saved. However, with three-and-a-half weeks here and two months on the Coast, there is still plenty of time. *Waters.*

A Saint of Little Consequence

Hollywood, June 2.

George Boroff production of comedy in three acts (four scenes) by John Claffey. Directed by Boris Sagall. Set, Richard Casagrande; incidental music, Tommy Edwards. At Circle Theatre, Hollywood, May 20. '33; \$3.00 top. Regula Gleason, Maureen O'Sullivan, Strohmer, Martin, Christine Crothers, Tudor Owen, Myles, Wheeler, Dwyer, Casagrande, Van Dorpe, Ellen Ray, Mrs. Tagney, Marjorie Bennett, Adelaide, Frances Osborne, Mr. Tagney, Edward Clark, Mrs. Tagney, John Anderson, Mrs. Hyland, Janet Brandt, Rosie Quirke, Dorothea Wolbert.

There's little reason for this production—unless Schenley wants to underwrite a touring production to preach the evils of temperance. Commercially, it's possibilities are virtually nil.

Rather incredible story revolves around a young author who returns to his home, a little island off the coast of Ireland, and makes a speech. It's so effective that the entire population signs the pledge, which is particularly distressing to the boy's father who operates what passes for the local saloon. Temperance doesn't sit well with the islanders, their disposition change and things begin to go sour. Too, they are ready to attribute saint-like qualities to the protagonist, which cues some more unbelievable situations about supposed miracles.

Staging by Boris Sagall has an uneven quality and the writing hampers virtually all performances. Edward Clark and Tudor Owen are good in two character roles and Regina Gleason impresses as an interesting actress in the role of a hired gal in love with the author. *Kap.*

Love and Confusion

Sherman Oaks, Cal., June 6.

Sherman Oaks Playhouse production of comedy in three acts (seven scenes) by Glen Harding. Staged by William Jarvis. Features Marta Mitrovich. At Sherman Oaks, Cal., Playhouse, June 6. '33; \$2.40 top. Lanza, Betsy Holt; George, Walter Conrad; Jessie, Marta Mitrovich; Spencer, Z. Gavin; William Jarvis.

Few plays have had more apt titles than "Love and Confusion." The principal characters are always starchy-eyed and the plot is a hopeless hodgepodge that adds up to three acts of ennui. In this neighborhood playhouse it should suffice for a while as weekend fare, particularly since there's little else to do in the San Fernando Valley. It has no future, however.

Plot is based on the old wheeze about the wife who figures she's got hubby a raise by giving the boss a home-cooked meal. Her emotionally overwrought sister provides a few complications and then, inevitably, actually works out the promotion. It's never believable, except for the recurrent mention of the fact that husband and wife met in a high school play. Probably this same one.

William Jarvis' direction is uneven but he fares better in the boss role. Marta Mitrovich, usually an okay actress, has difficulty coping with the lines as the sometimes besotted sister, and Walter Conrad and Betsy Holt as the husband and wife are annoyingly amateurish throughout. *Kap.*

Theatre Ops

Continued from page 77

office space or stores in theatres to defray the overhead.

Observers in the production and other non-theatre-owning branches of the trade are generally confident, however, that the admittedly stiff building costs will not prevent construction of new houses.

"The same economic conditions apply to office, apartment and other building," one producer claims, "but new projects are constantly going up all over town, many of them costing several times as much as a theatre."

In general, it's figured that present theatre owners would not be inclined to oppose construction of new houses. Such a development would tend to make existing properties, outmoded, so present owners would presumably have to go into new construction to keep pace. "You can hardly blame them for preferring the status quo," a scenic designer remarked this week. "But if legit wants to survive, it can't be governed by that," he added.

Atkinson Hypo

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each case, he stays at least a few days in order to absorb local conditions and attitudes.

Largely on the strength of his enthusiastic review last year of an arena production of the Tennessee Williams drama, "Summer and Smoke," N. Y. the play had a run of over a year, easily topping its successful presentation on Broadway several seasons ago. Because of his reviews of Equity Library Theatre shows, the entire ELT program has received a hypo that has helped win support for it among the Equity membership, besides giving it acceptance in the trade.

Although Atkinson is outspoken in his belief that "easy" criticism tends to harm rather than help the theatre, the feeling in legit circles is that his wide coverage of shows of various types and in different places is a constructive force for the stage. Not only because of the prestige of the Times, but also because of Atkinson's respected position in the trade and his proven readership, his mere coverage of off-the-beaten-path activities is figured as inspiring to the participants in the various projects he covers and stimulating public interest in legit generally.

Martin on 'Dolls'

Continued from page 77

which he claims is unusual there, and has gone clean at all subsequent performances. Receipts for the first Saturday night, May 30, set a new house record of \$4,914 for a single performance at the new high scale.

First full week's gross of "Guys" in London was \$26,600, a new house record at the upped scale (\$2.80) and, he's been informed, the first time an American musical has gone clean for the second week there. Libraries (ticket agencies) have already made a \$98,000 renewal, effective next week, of their initial "buy" on the show.

Martin and his wife, screen actress Nancy Guild, flew back to New York early last week. Cy Feuer, co-producer of the original Broadway edition of "Guys," did not attend the show's London opening.

Current Road Shows

(June 8-20)

Carnival in Flanders (Dolores Gray, John Raitt, Walter Abel) (tryout)—Forrest, Philly (8-20). Reviewed in VARIETY this week.

Good Nite, Ladies—Murat, Indianapolis (14-17).

Guys and Dolls—Geary, S. F. (8-20).

Maid in the Ozarks—Selwyn, Chi (8-20).

New Faces—Great Northern, Chi (8-20).

Pal Joey (Harold Lang)—Shubert, Chi (8-20).

South Pacific (Martha Wright, George Britton)—Opera House, Boston (8-20).

South Pacific (Janet Blair, Webb Tilton)—Shubert, Detroit (8-20).

Top Banana (Phil Silvers)—Billmore, L. A. (8-20).

Inside Stuff—Legit

William Inge, author of "Picnic," apparently doesn't share the minority opinion that director and co-producer Joshua Logan vulgarized the Pulitzer and Critics Circle prize-winner. He not only has dedicated the published edition, recently released by Random House, to Logan, but in a copy presented to the stager, wrote a personal testimonial. Formal dedication reads: "To Josh Logan, who gave of himself unsparingly in helping me to realize the play. I shall always be grateful." In the copy he presented to Logan, the author added a ring around the final sentence and, wrote below it, "I ain't whistlin'." He signed it, "Bill Inge."

Under an arrangement suggested by Monty Shaff, general manager for producers Cy Feuer and Ernest H. Martin, some of the newer musicals playing Shubert houses in New York are now getting additional billing on the marquees of untenanted theatres under the same management. First such setup involves a large display sign on the marquee of the Broadhurst, which ballyhoos "Can-Can." Feuer & Martin production at the Shubert. Billing for the same show will be displayed on the front of the Golden, and another Shubert house to be specified. Similar exploitation for "Me and Juliet," new Rodgers-Hammerstein musical at the Shubert-operated Majestic, will go up on the Royale, and probably one other Shubert house. Also, much the same sort of plugging will be used at still another Shubert theatre for "Wonderful Town," Robert Fryer production at the Shubert-owned Winter Garden. In each case, cost of making and placing the sign is borne by the management of the show involved.

Backers of "Take a Giant Step," Lyn Austin-Thomas Noyes production scheduled for an August tryout in Philly, include producer Ethel Reiner, \$750; producer Mary K. Frank, \$750; financier-theatre owner Howard Cullman, \$750; producer Sherman Ewing, \$375; his producer-wife Mrs. Marjorie Ewing, \$375; ballet producer Lucia Chase, \$750; stage manager Frederic DeWilde, \$500; actress Helen Hayes, \$1,500; producer Raymond M. Curtis, \$750; actress Dorothy Patten, \$150; actress Margaret T. Barker, \$150; radio exec Seward Brisbane, \$750; producer Albert Selden, \$750; actress Peggy Wood, \$750; costume designer Lucinda Ballard, \$100; ex-film critic Thornton DeLahanty, \$750; NBC-TV producer Herbert B. Swope, Jr., \$250; actress Julie Harris, \$300; legit director B. G. Shevelove, \$50; producer Roger L. Stevens, \$1,500; show's co-producer Lyn Austin, \$1,500. The production is capitalized at \$75,000, without provision for overcall.

Thomas Mitchell, playing a boozy doctor in "Hazel Flagg," always gets a moderate laugh with his line, "I can cure anything that isn't physical." Last week, however, with the American Medical Assn. convention in town and lots of physicians in the audience at the Hellingner, N. Y., the line drew a howl. Star, unaware that it was a doctor-packed house, was so surprised by the unexpected reaction that he almost blew the scene.

Gross for "New Faces," currently playing an extended run at the Great Northern, Chicago, was underquoted for the weeks ended May 23 and May 30. Correct figures were \$30,015 for the week ended May 23 and \$25,611 for the week ended May 30.

Backers of "School For Brides," Emil Katzka production, which closed on the road recently, included souvenir program agent Arthur Klar, \$900; producer Katzka, \$600; Gabriel Katzka, former production aide in the Paula Stone-Mike Sloan office and now in the army, \$300. He's the producer's brother. The production was capitalized at \$15,000, without provision for overcall.

Equity Election

Continued from page 77

candidate Sidney Blackmer (conservative), 693.

Winning council candidates, all regular (liberal) unless otherwise indicated, were Dorothy Gish, 975; Yul Brynner, 913; Edmon Ryan, 860; Larry Gates, 849; Del Hughes, 847; Polly Rowles, 836; William Redfield, 828; Frank Maxwell, 808; Eleanor Wilson, 804, and Thomas Mitchell, independent (conservative), 793. All will serve full five-year terms.

Those elected to the council as replacements for shorter terms, all regular (liberal) unless otherwise indicated were for four years, Osceola Archer, 844; to serve three years, Joseph Anthony, 868, and Lois Wilson, independent (conservative), 758; to serve two years, Carmen Mathews, 934, and Paul Ford, 827; to serve one year, Kim Hunter, 871, and Robin Craven, 792.

Defeated council candidates for five-year terms, all indies unless otherwise noted, were Conrad Nagel, 790; Arnold Moss, 775; Vicki Cummings, 774; Frank Silvera, regular, 765; Vivienne Segal, 732; Ann Thomas, 720; Loring Smith, 718; Horace Abraham, 710; Beverly Roberts, 704, and Fred Hebert, 629. Losing replacement candidates for shorter terms were, four years, Emory Richardson, 709, three years, John Garth, 8d, regular, 756, and Frank Thomas, Jr., 739; two years, Mark Dawson, 683, and Bruce Conning, 632, and for one year, Audrey Christie, 754, and William Tabbert, 710.

Total of 1,776 ballots were cast, but 163 were ruled illegal for various reasons. Of the 1,076 straight ballots cast, 586 were for the regular ticket and 490 for the indie. There were 537 split ballots. Around three-quarters of the ballots were by mail, the balance having been cast at the annual membership meeting last Friday afternoon (5) at the Astor Hotel, N. Y. Tabulation of the vote wasn't completed until about 4 a. m. yesterday (Tues.).

Barn Notes

Vera-Ellen will not tour the strawhat circuit in "I Am a Camera" as previously announced by packager Greg Juarez. . . Burgess Meredith will direct, but will not appear in, "The Frogs of Spring," which will be tried out Aug. 3-8 at the Ogunquit (Me.) Playhouse. . . John B. Stanley returns to Pocono Playhouse, Mountainhome, Pa., as subscription manager for the summer season. . . Paul T. Flood again takes over as business manager and Phil Pasquini continues as house manager. . . Mill Playhouse, Pleasant Mills, Hammonont, N. J., begins a 12-week season today (10) with "Blithe Spirit." . . Lawrence Carra will direct the Equity company at the barn, which is operated by Ada Fenne and Gianni Pittale. Charles Cinnamon is handling publicity for the silo, while resident company includes Gubi Mann, Howard Morton, Neil Sheldon, Gabriele Anderson, Eugene Pellegrini and Ruth Elliott.

Ben Brown will be resident director at the Red Barn Theatre, Westboro, Mass. . . Lester Ongania, formerly stage manager at Marblehead, Mass., will ditto at the Sacandaga (N. Y.) Summer Theatre this season. Ray Rutan and Stephen Saxe have been signed as scenic designers and Leon Munier has been inked as technical director. . . Gail Hillson's Triple Cities Playhouse, Binghamton, N. Y., began its season Monday (8) with "Finian's Rainbow." "I Am a Camera" follows. . . Lakewood (Me.) Theatre began its 53rd season Sunday (7) with "Jane."

Rice Playhouse, Martha's Vineyard, Mass., will be known as the East Chop Playhouse when it's taken over this summer by Trio Productions. . . Ezra Stone will direct the Ezio Pinza starrer, "The Play's the Thing," which will be the opener at the Falmouth (Mass.) Playhouse June 29. . . Gillian Grey, Henry Austin, Norris Greer and O. Tolbert Hewitt comprise the resident company at the Finger Lakes Lyric Circus, Skaneateles, N. Y. . . Barter Theatre, Abingdon, Va., begins a seven-week season Monday (15) with "A Streetcar Named Desire."

Marian Anderson arrived in N.Y. last weekend after a tour of Korea and Japan.

Show Finances

DIAL M FOR MURDER (As of May 9, '53)

Original investment	\$ 50,000
Production cost	32,361
Gross for last four weeks	116,212
Profit for last four weeks	30,708
Total profit to date	202,292
Less loss on touring company	9,340
Bonds and deposits (including 1953-54)	19,748
Cash reserve	30,000
Net profit to date	143,204
Distributed profit	97,229
Balance available	50,175

(Note: The James Sherwood production of Frederick Knott's London melodrama success opened Oct. 29, '53 at the Plymouth, N. Y., after a tryout tour. Cast payroll for the show was about \$5,500 at a \$29,000 gross, with Maurice Evans getting 10% as a star. Royalties include 10% for the author, 2% for the director, and 2% to Alexander Korda, who owns the film rights. Other operating expense items include about \$30 a week wardrobe and \$125 rentals. The production breaks even at around \$14,000 gross. Touring company, financed with profits from the N. Y. edition, involving a production cost of \$20,037, and had an operating profit of \$20,037 on its 20½-week run in Boston, Detroit and Chicago, less \$1,254 auditing and legal fees and \$5,291 closing expense.)

WISH YOU WERE HERE (As of May 16, '53)

Original investment, including 20% overall	\$300,000
Production cost	251,588
Gross for last four weeks	168,102
Profit for last four weeks	33,664
Total profit to date	240,349
Bonds and deposits	18,000
Cash reserve	20,000
Distributed profit	100,000
Balance available for distribution	102,349

(Note: An additional \$100,000 dividend has since been paid, bringing the total distribution to \$200,000 thus far.)

Legit Bits

Theatrical attorney L. Arnold Weissberger sails tomorrow (Thurs.) on the Queen Mary for a seven-week business-vacation trip to London and the Continent. With the summer shuttering of the Paper Mill Playhouse, Millburn, N. J., pressagent Samuel Steinman is going to Europe for an indefinite stay. Legit p.a. Freddie Schader is handling publicity for the Aero Club of Michigan's sixth annual International Aviation Exposition, July 9-12, in Detroit.

Elaine Perry has signed Leon Ames for her production of "Paradise Question," new comedy by Walter Hart and Richard Maibaum. Jerry Whyte, production supervisor for Rodgers & Hammerstein, sails tomorrow (Thurs.) on the Queen Mary to begin preparations for the London presentation next October of "King and I" in which Valerie Hobson and Herbert Lom will have the leads. Phil Adler will be general manager and Leonard Field company manager of "Murder Mistaken," the Edward Choate-George Ross production of Janet Green's London thriller.

Donation of \$100 to the N. Y. City Center, which is conducting a drive for a \$200,000 fund, was voted last week by the board of governors of the Assn. of Theatrical Press Agents & Managers. Union membership was also circulated to make personal contributions.

Paul Dullzell was reelected president and George Heller first vice-president of the Associated Actors & Artists of America at a recent meeting of the organization's international board. Also named were Angus Duncan, second vice-president; Dewey Barto, third v.p.; Ben Irving, treasurer, and Mrs. Florence Marston, executive-secretary. Dullzell was elected delegate to the American Federation of Labor annual convention in St. Louis next September, with Heller as alternate.

Company manager Irving Becker in N. Y. Post-Graduate hosp for a while, after surgery. Carl Abraham has left "Maid in the Ozarks" as manager of the Chi company to accept a similar position in Canada. His successor is Dave Rosen.

Two damage suits against legit producer Anthony Brady Farrell, stemming from a highway auto accident last year near Saratoga Springs, have been settled for \$17,500. Farrell maintains a summer home in Saratoga County. Ben Hammer, who was advance director on the Joan Blondell "Sheba" package last summer, will act in "Road to Rome" at the Playhouse in the Park, Philly, next week (15-20).

Author-producers Richard Rodgers and Oscar Hammerstein 2d have contributed \$2,500 to Equity Library Theatre. N. Y. City Center has raised \$95,000 in its \$200,000 fund drive. "Young Elizabeth," historical drama by U. S. authors Jeanette Dowling and Francis Letton which is a current hit in London, has been acquired by William L. Gruen for Broadway production next fall. Cedric Hardwicke will direct, and Sam

Handelsman will be g.m. David Wayne will costar with John Forsythe in "Teahouse of the August Moon." Janet Blair, who is withdrawing from the femme lead in the touring edition of "South Pacific," will play the title part in "Girl Can Tell," the new F. Hugh Herbert comedy. Reginald Denham is set to stage "Sherlock Holmes." Bill Doll's production of Ouida Rathbone's new dramatization of the Conan Doyle stories, to star her husband, Basil Rathbone.

NBC has until next Monday (15) to decide whether to renew its lease, expiring July 14, on the Belasco, N.Y., which it has been using as a radio theatre. The house is owned by the Shuberts. Touring edition of "Seven Year Itch," to be sent out by producers Courtney Burr and Elliott Nugent, is scheduled to open Sept. 7 in Detroit, then go to Chicago for a run. Kenneth Banghart plans a fall production of "Dash of Bitters," formerly titled "The Perfectionist," the Reginald Denham-Conrad Sutton-Smith dramatization of a whodunit by Margaret St. Clair. Evelyn Varden is mentioned for the cast and Ralph Alsang will design the scenery. Following his current stint as pressagent for the Boston engagement of "South Pacific," Sol Jacobson goes to Mexico for a vacation.

Peter Davis, business manager for the Theatre Guild, leaves this week on a four-week vacation motor trip through the south. "Great Caruso," a musical version of a forthcoming book of that title by Federico Palavicini, is slated for Broadway production this fall by Jule Styne and Anthony B. Franke. Anita Loos, who supplied the captions for the book, is writing the adaptation, with Styne and Sammy Cahn due to provide the songs. Incidentally, Styne has dropped plans to revive "Anything Goes."

"Time Out for Ginger," which closes June 27 after a 248-performance run at the Lyceum, N. Y., will open its fall tour Oct. 5 in Springfield, Mass. Lawrence Tibbett, who wore blackface in operatic roles in "Emperor Jones," "Otello" and "Aida," will do so again for a series of guest performances as Percy in "Porgy and Bess," at the Ziegfeld, N. Y. Incidentally, the baritone made the first recording of the Gershwin folk opera in 1935.

Charles Isenberg, formerly with the William Morris and Flora Roberts agencies, has opened his own office to handle legit and TV scripts.

'Indoor' Tryout

"The Indoor Sport," new play by Jack Barker Perry, will be tried out July 21-26 at the Merry-Ground Theatre, Sturbridge, Mass. Barn goes into its sixth season June 23 with "The Moon Is Blue" and will run for 10 weeks. Air-conditioned theatre, located in the Town Hall, is managed by William J. Martin. Howard R. Orms will direct the group made up primarily of Yale Theatre graduates.

London Original 'Dial' Preps Provincial Tour

London, June 9.

Original London production of "Dial M for Murder" will close June 27 at the Westminster and go on a provincial tour. Frederick Knott melodrama will have run 53 weeks, a new record for the Westminster.

New York edition of the play, with Maurice Evans as star, is in its 33d week at the Plymouth and is a prospect to continue indefinitely, probably topping the run of the original by a substantial margin. A touring company closed in Chicago after a moderate run.

Montreal 'Musical May' Flops at B.O.; Festival Ballet Scores in Bow

Montreal, June 9.

As the third and final offering of its Musical May in Montreal sequence, Canadian Concerts & Artists, aided by Hurok Attractions, presented the Festival Ballet of London for three nights at the Forum last week to more than 11,000 payees. This is the first North American appearance of the company, which was formed four days ago by Anton Dolin, its artistic director and principal dancer.

Company is a well-knit, capable group of 42 dancers and one of the finest corps de ballet seen in Montreal. Choice of ballets, for the most part, falls heavily on the established classics such as "Giselle," "Swan Lake," "Petrushka," et al., with the occasional new entry as a page changer. Male dancers, with few exceptions, are excellent and femme honors go to Nathalie Leslie Krassovska, Sonia Arova and Belinda Wright. Dolin's major appearance was in the inevitable "Giselle" with Miss Krassovska, and this olderster proved once again the master in this venerable heartbreaker.

Company is presently in Toronto for one week, with brief appearances to follow in Hamilton, Ottawa and Quebec, from which city it sails to open a summer season in London, July 9.

The idea originated by CC&A of a musical festival made up of one appearance of the Boston Symphony, four performances of the Met Opera and then a session of ballet, fell far short financially of expectations. Unless CC&A receives support from the city and/or private individuals, it isn't likely such a program will be forthcoming next year.

OHIO COLLEGE SUMMER THEATRES READY SKEDS

Columbus, June 9.

This area's academic summer theatres are set to get under way this month.

Denison U.'s seventh season under the tent in Granville, O., gets its 10-week season started June 16. Managing director is William Brumer, with Richard G. Adams as technical director and William Utter as assistant director. Season starts with "Three Men on a Horse" and includes "Three to One," new musical revue by Morgan Lewis, July 21-25.

Ohio State U. opens its Stadium Theatre in-the-round June 30 with the first of eight plays. Theatre is directed by OSU's speech department and includes community as well as student players.

Antioch Area Theatre's second season of "Shakespeare under the Stars" will present the Bard's plays under the sponsorship of the American National Theatre & Academy, starting July 1. This is Antioch's 18th season. Seven plays are scheduled, a different one each week, with a final three weeks of grand repertoire, repeating a different play each night of the week. Hiram College has again leased the showboat Majestic for a tour of the Ohio River system with a repertory of melodramas beginning June 12 and ending Oct. 1. Showboat cruise will start at East Liverpool, O., and for more than three months will play 50-odd towns and cities on the Ohio and tributary rivers.

Asbury Park Sked

Sylvia Sidney and Frank Albertson in "The Four Poster," Buster Crabbe in "The Male Animal" and Uta Hagen in "The Country Girl" will be among the summer presentations at the Savoy Theatre, Asbury Park, N.J.

B'way Gets a Sudden Trade Pickup; 'Juliet' Record \$58,363 Tops List, 'Can-Can' SRO 51G, 'Angels' \$21,500

Brighton, Jamaica Set For Subway Circuit

The Brighton Theatre, Brooklyn, and Jamaica Theatre, Jamaica, will make up the subway circuit this summer. Productions, which will play Jamaica for a week and then move on to Brooklyn for another week's stand, will be booked by Charles Harrow.

Initial presentation will be "The Moon Is Blue," which goes into the Jamaica house June 23. It opens at the Brighton June 30.

'Joey' \$29,900, Chi; 'Faces' \$22,300

Chicago, June 9.

Torrid weather throughout the week has been stifling legit traffic, and boxoffices are sweating it out. "Maid in the Ozarks" continues to be saved by the twofer policy. "Pal Joey," with an expensive cast, hopes to be able to make up the spring slack in the July tourist season.

Encouraging is the fact the "New Faces" is selling (ix eight weeks in advance.

Estimates for Last Week

"Maid in the Ozarks," Selwyn (5th wk) \$4,20; 1,000. Still holding via two-fer one policy with satisfactory \$10,000.

"New Faces of 1952," Great Northern (4th wk) \$5,00; 1,600. Feeling the weather; over \$22,300.

"Pal Joey," Shubert (\$5; 2,100) (3d wk). Racked up \$29,900.

'S.P.' 2-Company Smash; Record \$58,200, Boston, 41G in Det. Holdover

Boston, June 9.

"South Pacific," Huls' lone legit, continued to rack up substantial grosses in the third week at the 2,900 seat Opera House.

Sealed at \$4,80, third frame nabbed a hefty \$58,200, slightly under the previous week.

Rolls On In Auto City

Detroit, June 9.

"South Pacific" rolled along steadily in its third week, grossing \$41,000 at \$4,80 top.

Virtual capacity is assured for the six weeks to go in the current booking, with only second balcony seats unsold.

'DOLLS' \$28,200, FRISCO; 'CAROUSEL' NEAT 35G

San Francisco, June 9.

"Guys and Dolls," which opened at the Geary May 30, and "Carousel," which opened at the Curran June 1, both rated crisscrosses. All reviewers agreed that the former was as fresh as its initial run here a year ago, and the excellence of production of the latter exceeded former runs.

Estimates for Last Week

"Guys and Dolls," Geary (1st wk) (M-\$4,80; 1,550) (Pamela Britton, Charles Fredericks). Nice \$28,200.

"Carousel," Curran (1st wk) (M-\$4,80; 1,775) (Jan Clayton, William Johnson). Okay \$35,000.

St. Louis Muny Opens 35th Season With \$6,000 'Park'

St. Louis, June 9.

The 35th consecutive season of Municipal Theatre Assn. in Forest Park Playhouse opened Thursday (4) with an 11-night run of "Up in Central Park." A crowd of 8,000 paid an estimated \$6,000 for the premiere.

Edith Fellows, Betty Bruce, John Tyers, Edwin Steffe, Jack Sheehan and Walter Donohue head the cast.

Barn's 'Honeymoon'

"Is Your Honeymoon Necessary?"—an English play—will be given its initial U. S. production at the Red Barn Theatre, Westboro, Mass., June 23-28.

Current attraction at the barn is "I Am a Camera."

Attendance took an unexpected but marked upswing on Broadway last week. All but a couple of shows benefited from the spurt, which started at the beginning of the week and continued to consistently through midweek, that even the clear, summer weather Friday and Saturday (5-6), with its resultant boxoffice dip, failed to wipe out the gains.

As anticipated, the advance-sellout "Me and Juliet" had capacity for its first full week and "Can-Can" also had maximum receipts in its fifth stanza. There were no closings, but "Time Out for Ginger" was announced to shutter June 27, and "Guys and Dolls" is slated to withdraw the same night, but will return after a six-week road engagement.

In general, trade is due to taper off steadily through the balance of June, then take the traditional nosedive in July, with the annual upturn arriving about Aug. 15.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Romance), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top prices; number of seats; capacity gross and stars. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Can-Can," Shubert (5th wk) (MC-\$7,20; 1,361; \$50,160). Reached \$51,000 (previous week \$50,900).

"Crucible," Beck (20th wk) (D-\$6-\$4,80; 1,214; \$28,000). Over \$15,700 on two-fer's (previous week, \$16,200).

"Dial M for Murder," Plymouth (32d wk) (D-\$4,80; 1,062; \$29,615) (Maurice Evans). Nearly \$27,600 (previous week, \$26,600).

"Fifth Season," Curt (20th wk) (C-\$4,80; 1,056; \$25,277). (Monasha Skulnik, Richard Whorf). Almost \$24,900 (previous week, \$25,200).

"Guys and Dolls," 46th St. (133d wk) (MC-\$6,50; 1,319; \$43,904). Drew \$35,600 (previous week, \$32,000); exiting June 27 for Washington engagement, but resumes Aug. 10.

"Hazel Flagg," Hellinger (17th wk) (MC-\$7,20; 1,527; \$53,000). (Helen Gallagher, Thomas Mitchell, Benny Venuta, John Howard, Jack Whiting). Nearly \$37,100 (previous week, \$34,400).

"King and I," St. James (115th wk) (MC-\$7,20; 1,571; \$51,717) (Alfred Drake). Over \$46,600 (previous week, \$39,700).

"Me and Juliet," Majestic (2d wk) (MC-\$7,20; 1,510; \$58,000). First full week, new house record at \$58,363 (previous week, \$27,300 for first four performances).

"Misalliance," Barrymore (16th wk) (C-\$3; 1,060; \$24,996). Over \$12,600 on two-fer's (previous week, \$12,000).

"My 3 Angels," Morosco (13th wk) (C-\$6-\$4,80; 1,012; \$26,000). Over \$21,500 (previous week, \$21,200).

"Picnic," Music Box (15th wk) (CD-\$6-\$4,80; 1,012; \$27,800). Over \$28,000 (previous week, \$28,100).

"Porgy and Bess," Ziegfeld (13th wk) (O-\$6; 1,628; \$46,244). Almost \$31,400 excluding tax, which the non-profit show retains (previous week, \$29,000).

"Seven Year Itch," Fulton (29th wk) (C-\$6-\$4,80; 1,063; \$24,400) (Tom Ewell). Approached \$24,800 (previous week, \$24,700).

"Time Out for Ginger," Lyceum (27th wk) (C-\$4,80; 995; \$22,845) (Melvyn Douglas). Nearly \$11,800 (previous week, \$12,000); closing June 27, to tour next fall.

"Wish You Were Here," Imperial (50th wk) (MC-\$7,20; 1,400; \$52,080). Over \$45,000 (previous week, \$40,900).

"Wonderful Town," Winter Garden (15th wk) (MC-\$7,20; 1,510; \$54,173) (Rosallind Russell). Approached \$55,300 (previous week, \$55,200).

'Banana' OK \$29,800; Schwartz \$2,800, L.A.

Los Angeles, June 9.

Three shows here this week, opening of "The Great Waltz" at the Philharmonic Auditorium last night (Mon.) giving the town two musicals. Other shows are the holdover "Top Banana" and "Hard To Be a Jew."

"Banana" opened strongly at the Biltmore last week, with \$29,800 for the first stanza of the three-week stand at the 1,636-seat house, at \$4,80 top. "Hard To Be a Jew," which winds up next Sunday (14), registered another okay \$2,800 last session, its ninth frame.

Literati

The Boys Keep It Bubbling

The recent VARIETY reprise of the Walter Winchell-Ed Sullivan-Leonard Lyons, et al., imbroglio, which it termed "newspaperman stuff" of a calibre not usually heard or printed of late, caught attention of literati and others. Time mag thought VARIETY was almost "gleefully cheering" from the sidelines in the situation. The principals themselves deemed the review "pretty much down the middle."

Over the weekend, Barry Gray, disk jockey-turned-columnist on the N.Y. Post, signed off before vacationing with another blast against Winchell, and Lyons in the same paper promised some "unfinished business" on WW for cataloging him in his (Winchell's) personal "ingrate" file. Winchell, in his syndicated N.Y. Daily Mirror (King Features) column, and over his TV and AM mike, has been unrelentingly against the Post, notably its editor, James A. Wechsler.

Sullivan has had no recent rejoinder, but a footnote to the conception that Winchell's name is tabu in the N.Y. Daily News (Sullivan's tab) is due. When Winchell figured so conspicuously in bringing in the Lepke & Gurrah Buchalter and William Lurye (garment centre) murderers, the News gave Winchell top editorials. The latter has expressed himself that "this is greater than the Pulitzer prize" as a journalistic accolade, because of his regard for the stature of the News, and the fact that it's from the opposition.

Lyons, meantime, has suggested to have the Damon Runyon Cancer Fund minutes inspected, as regards Winchell's claim that the Post columnist had been "ousted" as veep of the Fund; and Winchell has blasted the Post on a Hearn's ad in connection with the current clerks' strike at the East 14th St. (N.Y.) department store.

The Gals and the Coronation

Among best Coronation coverage, from the show biz-newspapermen viewpoint, was Dorothy Kilgallen's graphic description of everything from the sartorial and diplomatic splendor of the main event and the intimate little details on how interior-Abbey couriers dispatched correspondents' bulletins from Westminster, to Fleet St. (London's newspaper row), and eventually the international wire services. She also did some plain and fancy interviews with personalities.

Jinx (Tex & Falkenberg's tape-recorded closeups and two-way conversations from London to her partner-husband, Tex McCrary, and to Mary Martin, one of the latter's guests, were in the same colorful, expertly reportorial vein. Miss Falkenberg's tutelage as the wife of the former executive editor of the N.Y. Daily Mirror, McCrary, has not been for nought; she's now an expert, graphic word-picture painter. Incidentally, both gals are part of Mr. & Mrs. radio-TV teams, and the Dorothy & Dick (Mr. and Mrs. Richard Kollmar) and Tex & Jinx teams will probably continue their post-Coronation closeups in their breakfast chatter for several days. Both just returned from London by air.

Another Broadway newshound, Earl Wilson (N.Y. Post), did his stuff with characteristic Dagmar approach, interlarded by some good straight reportage. The same high batting average obtained with the stuff Irv Kupcinet (Chi Sun-Times), Herb Caen (Frisco Chronicle), Hedda Hopper, Robert E. Sherwood, and others filed back home for local appeal. On a broader canvas Inez Robb and Bob Considine (INS), Frank Conniff (N.Y. Journal-American), Igor Cassini (Cholly Knickerbocker), and Art Buchwald (Paris edition of the N.Y. Herald Tribune) did their usually colorful jobs.

Although tele and radio seemed to get most of the attention on last week's Coronation coverage, newspapers didn't come out too badly. There was no equivalent race (as the webs did with jets) to see who'd be first with pix or story, but neither was the press out-classed. "Newspapers were faced with terrific TV and radio competition," as the N.Y. Daily News said, Thursday (4) in an editorial, and it didn't look for any sensational sales Wednesday (3), day after the Coronation. To the News' surprise, it sold 100,000 copies above normal on Wednesday, and could have sold 50,000 more if it had been printed.

Newspapers had to call on network aid in getting their pix — NBC-TV's clipper as a special service bringing back photos Tuesday afternoon for the wire press, and various papers around the country, including the N.Y. Times.

In addition, the Times used three high-speed military planes of two nations, and two more flying craft, to get its Coronation pix into N.Y. in 11 hours from London.

Business Week magazine claimed it won the race for first mag coverage, with 3 1/2 pages this week. Life magazine planned to have a color spread this week, in an unheard-of rush job not tried before on a 5,500,000 copy scale. Color pages and cover were to be printed in Chicago, and shipped to Philly and Los Angeles to be bound into the rest of the mag, as Life distributes from those three points. Publisher Andrew Heiskell, announcing the venture last week, hedged it with a lot of "ifs."

Reactions On TV's Ike

President Eisenhower's appearance with four Cabinet members on TV networks last Wednesday night (3), for a "first" in such a White House mass discussion session, naturally stirred up a lot of interest, but with some unusual reactions.

The N.Y. Post had the program covered by its drama critic, Richard Watts, Jr., who reviewed it under his regular "Two-on-the-Aisle" column head, titling the show "Cabinet Revue," giving credits in agate, and heading the review: "Saved by Its Star." Watts discussed the cast (of five), the narrative, theme of the show, star (Ike, of course), supporting players ("there wasn't a scene-stealer in the lot"), and production. "Nothing took place," he said, "to change the widespread impression that the theatrical season had ended with the opening of the Rodgers & Hammerstein 'Me and Juliet' a week ago."

On a more serious level, the N.Y. Herald Tribune editorialized that the broadcast was "a warm, natural and human glimpse into the philosophy currently at work in Washington." This, however, conflicted with David Lawrence's column in the same issue which said: "It may well be wondered whether the American people like to see their President acting as a sort of master of ceremonies in a piece of obviously rehearsed showmanship."

Session had been staged with assistance of a crew from BBDO, and the agency's prez, Ben Duffy, called it "the best program" his firm had ever handled. Agency assist was praised by some, and chided by others. In an editorial headed "TV Has A New Star," the N.Y. Daily News said: "True, the program had professional help from the esteemed Ben Duffy, of the advertising firm with the ought-to-be-set-to-music name of Batten, Burtine & Osborn. There are squeaks and squawks going up about that, chiefly from jealous Fair Dealers and of course from Senator Wayne Morse. As we see it, though, the professional touch simply helped to keep the proceedings snapping along without awkward pauses or embarrassing hitches."

The N.Y. Times, editorializing on the program, thought that "perhaps it was a little too smooth, and wound up a little fearfully with: 'One may hope that the felicities of the medium will not lead the President and his advisers, technical and otherwise, to overdo it. Sincerity, which the President certainly has, is in the heart, not in gestures or properties. There should be, perhaps, for the best results, an unfinished window in this Aladdin's tower of modern communication.'"

Price of Fame

Life staffers are amused by one of its goes-to-a-party features which revolved around Sally Kirkland, fashion editor of the Luce weekly. It was the 20th reunion of her Vassar class and, instead of the young matrons rooting for something glamorous such as being a gadabout Lifer like Miss Kirkland, her class voted that they would rather be the champ recipe-winner of the annual Pillsbury Bake-Off, which carries with it a \$25,000 prize.

There is a question whether the want-to-be concerns itself more with the 25G than with the prize-winning recipe.

Don't Call Me Madam

Polly Adler already has become as legendary a synonym of her time as Beale St., the Barbary Coast, the Mizners and the Klondike. Lefty Louie and Gyp the Blood-Suicide-Hall, the Bucket of Blood and kindred identifications of the more notorious mayhem and larceny annals of our times. As the madam of New York's best-known bagnio, she was as much a product of the Prohibition era as Daddy

Browning and Peaches, Dutch Schultz and Legs Diamond, Jimmy Walker and the Central Park Casino, Owney Madden and Al Capone, Luciano, Costello, and all the assorted rakes and roués of the ignoble experiment.

Her autobiography, "A House Is Not a Home" (Rinehart, \$4), is part of that document. It is a strange document, but remarkably reportorial. For all its name-switching, the flavor is the McCoy, and the manner in which she gives a close-up of such unworthy notables as Dutch Schultz & Co. borders on an expert literary style.

It is raw realistic, no-punches-pulled reportage. The line of demarcation between her peculiar type of morality—she taboos panderers, dope addicts and the like—and her earthy approach to the fundamentals, will not be appraised in this review. It is essentially given space as a literary curiosity which, already, has gone into its third edition, according to Rinehart. Maybe in time this will be one of the more permanent documents of the Volsteadian gold rush, which has spawned more lawlessness in American annals than anything in the days of the 49ers and the Klondike. Among Polly (born Pearl) Adler's lightest touches, in her literary flight, is a secret yen never to be called madam—"just call me miss."

Zukor's 'Public'

Adolph Zukor, who maintains he has been guided by audience reactions to films over the years, has finally decided on the title for his upcoming autobiography: "The Public Is Never Wrong." Putnam publishes in the fall.

Zukor, incidentally, appears in a full-page Life house ad in the weekly mag's Aug. 3 issue. The Paramount board chairman will be seen in a full likeness and endorsing Life's picture coverage.

Revised Mag Market

Three little phrases — promotional, how-to and inspirational — are spotlighted in today's revised magazine market. Three years ago, before the emergence of radically-changed reader interests, only one of these — promotional material — would have rated top billing. Others were strictly for the minor-league books.

Last year, most schedules were unsettled. They varied from month to month, as circulation figures soared or swooped dangerously low. Today, the murky gloom of experimentation has lifted; groping for reader interest is ended; apparently the editorial pattern has jelled. Three factors contributed largely to the upheaval — TV, point-of-sales and pocket books.

Success parade of point-of-sales books made its influence felt in advertising revenues during the last two years. Sparked by low prices, and ready availability in shopping centers, these books had an added draw, thanks to inflation and high taxes.

These inexpensive or giveaway mags told her how to whip up a family dinner with a can of tuna; how to clean silver with a magic leaf or a dip-off compound in place of the old established polishing method; how to take a little monster on a trip without suffering too much pain.

Some mags have been in the right groove all the time: so-called "shelter" group, Doug Lorton's digest group, and Today's Woman. Among recent converts to inspirational type copy are Redbook, Brief and Compact. Even Esquire, a longtime holdout, is feeling the pinch of reader interest in self-help material. Straight adventure stories, according to Martin Mayer, will no longer find a home here. Kay Campbell.

Another Wayward (?) Hotel

New York's Hotel Waldorf-Astoria will be biographed in "Confessions of a Grand Hotel," by Horace Sutton, travel editor of the Saturday Review. It will be published in the fall by Henry Holt & Co. Sutton, incidentally, leaves this week on a Scandinavian tour under auspices of the Swedish Travel Bureau.

CHATTER

Sara Welles named managing editor of Family Digest.

Ed Miller, Seventeen's amusement editor, off to Europe yesterday (Tues.) for a month's vacation.

Sidney Carroll wrote a two-part profile on the Ritz Bros., titled "Crazy As Foxes," for the Saturday Evening Post.

Mrs. Helen Nolan Neil, former New York and Albany newspaper woman, has joined the public relations firm of Norton & Condon. Mrs. Neil is the widow of Edward J. Neil, Jr., Associated Press correspondent killed during the Spanish civil war in 1938.

Juve's Shubert Alley

Continued from page 2

ally, while attending the school, include Marie Rocco (Metropolitan Opera Ballet Co.), William Thompson ("My Darlin' Aida"), Ann Balbus ("Seventeen"), James Robinson (St. Louis Municipal Opera Co.), Marilyn Gennaro ("The King and I"), Hank Brunjes ("Pal Joey"), Royal Field (Jackie Gleason TV show), John Leech (Tallulah Bankhead TV show) and Frank Valenza ("Bernardine"). In addition, the school orch has given concerts over WNYC.

Unexpected visitors fail to fluster the kids in their classroom demonstrations, but, rather, seem to spur them on to performing like vet troupers. Students are enveloped in a show biz atmosphere that includes posters of current Broadway legions displayed in the drama classes, excerpts from reviews by first string drama critics spotted on classroom walls and bulletin boards denoting the current Equity Library Theatre attraction, the New York City Ballet Co. sked, the Carnegie Recital Hall program and other entertainment happenings.

Juvenile 'Variety'

An infrequently published school newspaper reads like a juve edition of VARIETY with a chatter column on recent student pro appearances, legit and film reviews, and listings of special theatrical attractions. A library, loaded with show biz books, also draws a large turnout.

It's these same kids who have turned The Food Shop, a luncheonette on W. 46th St., a few doors away from VARIETY, into a junior version of Hanson's drugstore. A rundown of who's been appearing on TV; what the criticism was on the latest legit opening; an incidental theatrical gossip—all are bandied about over cokes and ice-cream sodas, with maybe an occasional reference to an upcoming sweet-16 party thrown into the conversation. The Jade, across from the Food Shop, also gets 'em in droves.

Adding to the daily 46th parade of 625 PA students are the flock of juves attending the two Starr-Allen TV Studios on the same street. A professional theatrical school, Starr-Allen enrollees are currently being showcased on tele over WPIX's "Stars of Tomorrow." Previously they had been seen on WPIX's "Jack and Jill" and "Juvenile-Jamboree" programs. Combined, the PA and Starr-Allen students have turned W. 46th St., between Broadway and 6th Ave., into a juvenile Shubert Alley.

Gals 3 to 1

Students at PA, who appear professionally before graduation, are given shop credit for their performances. Current enrollment totals 625, with girls outnumbering boys about three to one. Those who want to attend the school have to go through two auditions, one before faculty and another before an advisory commission, made up of name show bizites. Out of 850 applicants for enrollment next semester only 225 made it. About 1,000 youngsters apply for admittance to the school every year and parents are constantly flooding the school with inquiries as to how their children can get in.

Teaching setup hasn't changed much throughout the years. There are about 11 part-time dance instructors, five fulltime drama teachers and five fulltime music pros. College deans have made two visits to the school to observe the operation, and have shown an eagerness to take PA grads into their folds. Talk of another school, built along similar lines, being set up in N.Y., isn't looked upon too favorably, as it's felt that an enlarged capacity for performing students might result in enrollments being padded with non-talented applicants. The school day, incidentally, is broken up into four periods of academic courses in the morning and four periods of shop classes in the afternoon.

Show Biz Alumni

A number of students have gone on to college with scholarships garnered, either scholastically or through proficiency in the particular art form they were studying. Other alumni have gone directly into show biz. They include Patricia Crowley (currently under contract to Metro), Sheldon Osonosky ("Flahooley") and "Of These I Sing," Carmen Ramirez (niteries), Natasha Taubman (niteries), Peggy Merber ("South Pacific") and "Sing"), Roberta MacDonald ("South Pacific"), Jack Rothman

(Radio City Music Hall orch), John Campo (Shep Fields orch), Sonia and Sandra Werner (niteries act) and Carole Blake (niteries).

A few of the students augment their classroom training with appearances in summer stock and some even go out on the road with touring shows prior to graduation. Assembly programs at the school include guest appearances by such names as Margaret Webster, Blanche Yurka, Clarence Derwent, Norris Houghton, Eli Wallach, Kermit Bloomgarden, George Tabori and Michael Ellis.

Performing Arts, however, isn't approaching the idea of eventual show biz employment for its students in typing ways recently added to the school curriculum to enable graduates to fill in as part time office workers if faced by a dearth of employment in the entertainment field, or while making the rounds of legit offices.

Kids from the school, decked out in period costumes, were utilized recently in the city's 150th anniversary of the laying of the City Hall cornerstone.

19 C'Scope Films

Continued from page 1

CinemaScope film, "How to Marry a Millionaire," has been completed and three currently are shooting. Five will go before the cameras during July and August, including Irving Berlin's "There's No Business Like Show Business," set for a July 20th start.

Besides Metro and Allied Artists, there's no indication of any other companies joining the CinemaScope bandwagon. Columbia reportedly made an inquiry, but nixed 20th's \$25,000 fee and story approval right.

Aiming for at least 1,000 CinemaScope installations by January, 20th via its subsidiary, CinemaScope Products, Inc., is pushing for quick conversion to the new process. It is making arrangements for any supply dealer in the U. S. to service and install the Anamorphic lenses, the Miracle Mirror Screen and stereophonic sound. That is a necessary part of the equipment for CinemaScope pix.

Letter from distribution chief Al Lichtman notifies exhibs that they can deal with any equipment dealer, who after surveying theatres, sends 20th the exact measurements for the screen and the size lens required. 20th then furnishes these essentials, billing the equipment dealer direct through CinemaScope Products.

\$30,000,000 Budget For Zanuck's 13 in C'Scope

Hollywood, June 9.

Darryl F. Zanuck announced a \$30,000,000 program of 13 CinemaScope productions, two of which have been completed and three are in work. Rest of the schedule, all in Technicolor, will be sent into production during the next five months. Completed are "The Robe" and "How to Marry a Millionaire," and currently before the cameras are "Twelve Mile Reef," "The Story of Demetrius" and "Prince Valiant."

Two widescreeners slated to start this month are "River of No Return" and "Hell and High Water." July program calls for "King of the Khyber Rifles," "There's No Business Like Show Business" and "Three Coins in the Fountain," part of which will be filmed in Rome. Other starters include "The Egyptian," "Desiree" and "The Cannibals."

Rank's 'Queen'

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outfit, with 100 due in today (Wed.). This group of prints will include 60-minute versions of the film which U will sell to dual situations. Remaining 47 prints are expected tomorrow (Thurs.). According to a U sales department exec, more than 800 bookings for the film have been set, with theatres set to receive the pic on a regular run and clearance basis.

Originally, U was wary about the reception the film would receive because of the extensive TV and newsreel coverage. However, the initial returns removed the fears.

Broadway

Norman Taurag back to the Coast for a directorial assignment at Paramount.

E. K. (Ted) O'Shea, Paramount v.p., has entered Polytechnic Hospital in N.Y., mainly for a rest.

The George S. Kaufmans off to Europe last Friday (5) on the United States; also Tennessee Williams.

William Holden, who appears in Melro's "Fort Bravo," in from the Coast for a week of newspaper interviews.

Metro studio publicity chief Howard Strickling due in over the weekend for homeoffice confabs on upcoming pic.

Ernest (Low) Emerling's clever "Order of the Garter" gag, a timely troupe with "Young Bess," currently at the Music Hall.

Barney Balaban, Paramount president, back to Europe last week following the Par annual stockholders meeting in New York.

A. W. Schwalberg, head of Paramount distribution, returned over the weekend from Mexico City. He attended the Variety Clubs convention.

Ed Sullivan plans detouring to Scotland during his European quickie, going over by boat for the rest and to the hooten belt for some golf.

Metro contingent including production chief Dore Schary, writer Leonard Spigelglass and producer Arthur Freed returned to the Coast over the weekend.

Tobe Davis, fashion designer w.k. in show biz, being feted at a reception in the French consul general's office in N.Y. next Tuesday (16) on the occasion of getting the Legion of Honor decoration from France.

Patricia Medina, scheduled to co-star with Dennis O'Keefe in Sam Katzman's upcoming "Drums of Tahiti," arrived in N.Y. Monday (8) and promptly planned to the Coast. Abroad four weeks, she had visited her ill mother in London and attended the Coronation.

Humphrey Boulens, VARIETY's Westport mugg and Columbia Artists Mgt. exec, now in Helsinki, completing arrangements for the American tour of the Helsinki U. Chorus of 60 voices, which opens at Yale U., New Haven, Nov. 3, with a New York performance at Carnegie Hall, Nov. 15.

Gladys Feldman Braham was recently reelected president of the Ziegfeld Club. Dorothy Bruce is first vice-president; VI Bowers Simmons, second v.p.; and Annette Herbert Rueff, third v.p. Club, now in its 18th year, held its annual end-of-season luncheon, yesterday (Tues.) at the Barbizon Plaza Hotel.

Boniface Henri Soule, "punished" his recalcitrant staff by closing down for two months, July and August, this year; heretofore his Le Pavillon, class eatery, closed only in August. When union demands (waiters, etc.) got out of hand he recently posted a bulletin that "this business is closed," whereupon they came back on the job toute-de-suite.

Syd Silverman, 21, in his senior year at Princeton Univ., son of the late Sid and Marie Saxon Silverman, and grandson of Sime Silverman, founder of VARIETY, engaged to marry Jan Michael McNally, a model. Daughter of the late Judge and Mrs. Richard Powell McNally, of Birmingham, is an alumna of St. Cecilia Academy, Nashville, Tenn., and also attended the Univ. of Alabama.

Walter Winchell agented a regular banana delivery for the Kean Sisters during their Palladium sojourn on a "Tinker-to-Evers-to-Chance" play, this time involving the British Information Service in N.Y. and the Brazilian Embassy in London, which saw to it that its favorite export fruit (bananas are a prohibitive luxury in Britain) is regularly served to the sister team. It's an important eating prop during their Carmen Miranda number. When Winchell "suggested" Churchill's cigars for another Kean Sisters' bit, even the British p.a. dept. balked.

Paris

Bernard Bros. now at the Moulin Rouge here.

"Fanfan La Tulipe" feissued here with English subtitles.

Charles Trenet to follow Henri Salvador into Moulin Rouge.

Juliette Greco and Philippe Lemaire to Tunis for military stint.

Ludmilla Teherina, inked by Universal, goes to Hollywood shortly.

Orson Welles' first novel, "The Big Shot," coming out here, with French translation by Maurice Bessy.

Gina Lollobrigida here to confer with Robert Siodmak on new pic, "Ivresse," to be made here and in Morocco.

Song which Colette Marchand sings in "Ballets de Paris" at the Empire, "I'm Naked Under My

Overcoat," banned by French radio. Pierre-Michel Beck, 12-year-old who registered in "Wild Boy" film, into "Return of Ulysses," Kirk Douglas starrer being shot in Rome.

Andre Hugon preparing a French 3-D pic, "Impetueux Alexandre," based on life of Alexandre Dumas, using new tri-dimensional process he devised.

Lee Shubert acquired American rights to French operetta, "Une Femme Par Jour" (A Woman A Day) by Jean Boyer, Serge Veber and Georges Van Parys.

Gabriel Arout adaptation of Patrick Hamilton play, "Rope," into Renaissance next week where it follows revival of last season's hit, Marcel Aymé's "Other People's Heads."

Chicago

Great Northern is now selling six for "New Faces" eight weeks in advance.

Mala Powers, Gig Young and Chill Wills in town for preem of "City That Never Sleeps."

Martha Raye and Danny Thomas as doing two-day stint in Detroit June 18-19 for Ford dealers.

Maggie McNamara to make personal here June 22 for world preem of "Moon Is Blue" at the Woods.

Tony De Santis, owner of the Martinique, took over the Drury Lane strawhattin, with Phil Tyrell as co-producer and booker.

Jimmy Durante, Red Buttons and Morton Downey doing benefit show, sponsored by Knights of Columbus at the Stadium today (Wed.).

'Dear Sir'

Continued from page 2

you held yourself out to the public as a person who had been a man and by surgical and medical treatment had thereby become and now is a woman." Letter said the contract was cancelled because it had been entered into "under a mistake of fact" and citing recent American Medical Assn. reports indicating that the much publicized Danish surgery resulted only in a mutilated male. Christine was advised to sign the cancellation agreement or supply medical proof that "the representations made by you are true."

Meantime, the Las Vegas sheriff's office hitched up its belt and announced that Christine would wear male attire on the streets of the gambling resort or be arrested for masquerading.

Surgery subject played a one-week stand at the Orpheum, Los Angeles some weeks ago to less than 50% capacity.

It's expected that the case will go to the American Guild of Variety Artists sometime in July for a final adjudication.

Raybond Suit

Continued from page 4

ances and fixing admission prices, among other things. These assertions are typical of allegations made in the other four actions.

Corston Corp., operator of the Garden Theatre in Paterson, N.J., from 1951 to date, asks \$3,000,000 from the majors. Skouras is not named in this suit. A similar amount is sought by Raystoria Theatres Corp., which has run the Strand Theatre in Astoria from 1945 to the present.

Rounding out the sextet of suits are the plea of Raydale Theatres Corp., operators of the Rosedale Theatre in the Bronx from 1941 through 1952 for \$1,500,000, as well as a \$750,000 blast fired by the Raygold Amusement Corp. and Newrey Realty Corp., respectively operator and owner of the Rialto Theatre, Newark. Skouras is not named in this complaint.

Filing attorneys in all six actions is the Yonkers firm of Gorfinkel & Adler.

Quickie 3-D

Continued from page 5

ists simply must be on the ball. They've got to throw away the racing forms and concentrate on synchronizing the two machines, seeing that they are both running and the frames are perfectly matched. There have been many instances already where either the equipment falters or the projectionist muffs his job. The public is paying for 3-D and can demand refunds if the picture comes out flat."

London

Juliana Larson checked out for Paris over the weekend after playing a Coronation date at the Embassy Club.

Lily Pons, who played the Royal Festival Hall last week, offered dates at Covent Garden Opera House next season.

Irene Hilda closed her two-month date at the Pigalle last Saturday, and returned home to Paris the following day.

Florence Desmond's autobiography, published this week, was launched at a cocktail party at Quaglin's where she is currently appearing.

After a ballot vote, Billy Russell was declared elected honorary chairman of the Variety Artists Federation for this year. Tommy Jover was returned unopposed as treasurer.

Mark Robson, who has been in London directing the Alan Ladd starrer for Columbia, "Hell Below Zero," planned to Paris to meet Gary Cooper before returning to Hollywood.

John Davis hosted an all-day Coronation party for industry VIPs at the Marble Arch Pavilion, offering guests theatrical-TV, first-class views of the procession and a running buffet.

Maurice King in London with cameraman Ernest Haller settling technical problems on the King Bros. dual-language production of "Carnival," now being lensed in Munich. Pic is for distribution through RKO.

Birmingham

By Fred Woodress

Jan Garber orch at Lotus for week starting June 8.

Chuck Murphy in N. Y. for recording session at Coral.

Recent visitors included Tex Ritter, Harmoncats, Bill Pine, Arlene Dahl and Ann Helming.

John Aldrich Newfield off to Panama City, Fla. to open his Pelican Playhouse for third season.

Producer-writer-cameraman Robert Payne in this week for preem of his 16m Kodachrome feature art-film, "Jeanie," at Avon Art.

Dallas

By Bill Barker

Don Cherry topper at Colony Club.

Theatre '53 ended seventh season with a hefty \$12,000 net.

Gale Robbins doing 10 nights in Baker Hotel's Mural Room.

State Fair prez R. L. Thornton took oath as city's new mayor.

New Chateau Club dropped live talent policy and cover charge.

New Negro Roundup Theatre staging "Walls Rise Up" June 6-11, with Margo Jones guest directing.

Walter Hendl, Dallas Symphony maestro, to N. Y. to baton NBC Symphony's airings early in June.

Omaha

By Glenn Trump

Water Folies due at Sioux City Auditorium June 9-14.

Tiny Hill, Henry Busse and Blue Barron orchs set for Peony Park.

Dr. Chan Loo and clever midnight opus, "Horrors of Orient," touring state.

Comedienne Betty Reilly completed fine stanza at Don Hammond's Seven Seas.

Joie Clitwood Daredevils drew 5,500 in two nights at Council Bluffs' Playland Park.

Rassie promoter Max Clayton wrapped up his greatest season with a record \$10,480 gate for Yukon Eric-Killer Wowalski match at Ak-Sar-Ben.

Havana

Havana dog track opened for summer season.

Carmen Cavallaro to appear on CMQ-TV this month.

"Man in the Dark" (Col) playing on the America circuit.

Miramir theatre owner Herb Copelan back after a trip to U.S.

El Mundo-TV and Union Radio-TV owner Amadeo Barletta off to Argentina.

Metropolitan Opera's Richard Tucker to sing here as part of the Pro-Arte Musical Society's program this season.

Berlin

By Hans Hoehn

Hannepi Matz and Hardy Krueger voted most promising film stars by exhibitors here.

E. W. Fiedler, pic director and holder of the Communist National Award, quit his DEFA job.

Senate will turn over Titania Palace to its owner in July. He plans to enlarge the stage.

Johannes Haessler completed documentary pic, "Terminus Freedom," dealing with East refugees. Ex-Boxing Champ Max Schmeling

has a minor role in Real's "Don't Be Afraid of Wild Animals."

Pan American Airways, Universal-International and Opal stockings sponsored "Miss Berlin 1953" contest.

Senate extended this year's Cultural Festival from three to four weeks, running from Aug. 30 to Sept. 27.

U. S. six currently running at local preem houses include "Canyon Passage" (U), "Scandal Sheet" (Col), "In Old California" (Rep) and "Iron Mistress" (WB).

Zanuck Urges

Continued from page 1

even this is not enough. Production costs must come down. And I think arrangements must be made with the Screen Actors' Guild to adjust pay scales and contracts, so that there will be 'rehearsal pay' and 'actual filming pay'."

Zanuck estimated that this system will help curtail the present 25% budget allotment for cast. Technical costs must be similarly lowered, he pointed out. As an example of the expenses facing producers today, he disclosed that in the large scenes of "The Robe," 126 electricians were needed daily.

The 20th-Fox production veepee reiterated that the studio will turn out nothing but CinemaScope productions in the future and declared that he will stand or fall on the success of the system.

"It is the only film process," he declared, "which allows complete freedom for the actor, director and camera."

Accent C'Scope Specs

Initial batch of CinemaScope productions, he admitted, are aimed at the spectacle classification because they are currently more commercial. However, he emphasized that the method will be just as effective with any kind of story.

Zanuck brushed off other big-screen processes as lacking the necessary attributes to compete successfully with CinemaScope. "All these 'wide screens,'" he contended, "are merely devices to aid advertising."

20th-Fox will carefully select outside product which will be made in the CinemaScope process, he said, and the system will be made available only to majors. Subjects such as Metro's "Rose Marie," which fit into the big picture category, will get the CinemaScope greenlight first, in terms of use of the process by other studios.

Zanuck revealed that 20th's concentration on CinemaScope to the exclusion of "widescreens" means that none of the studio backlog will get any special treatment. The "flat" pix, he said, will be released as they were made—as will "The Inferno," studio's only 3-D film which will go out as a stereoscopic feature.

Sheldon

Continued from page 3

him in a film version of a 1945 Broadway comedy written by Sheldon and Bus-Fekete. Titled "Alice in Arms," it concerns a Wac about to leave the service. Douglas and Peggy Conklin had top roles in the stage presentation. Film venture would be done overseas after the actor winds up his current stint in the Pont-de Laurentis film, "Ulysses."

Both "Arms" and the Interpol story, if any materializes, would be offered to Metro for production. Sheldon disclosed, since the studio has "first refusal," on any scripts he does for outside lensing: "His seven-year contract, incidentally, has three more years to go. In event the projects are rejected by his home lot, steps would then be taken to set up an independent film-making venture."

Meantime, Sheldon has just completed a yarn for Metro tagged "My Most Intimate Friend." Scheduled to roll next May, it's to be done in either CinemaScope or Metro's own widescreen process.

Commenting on the industry's new technological developments, he thought these techniques place an "enormous burden" on the director—not only does it pose a problem for him to occupy all the players on the screen with "bits of business," but he also has to figure how to get them off the screen as well.

Hollywood

Cary Grant and Betsy Drake returned from Carey.

Macdonald Croy on a Hawaiian vacation of three weeks.

Dimitri Tiomkins celebrated their 29th wedding anni.

Jan Sterling checked in at Paramount after a tour of Europe.

George Sidney leaving for India when he completes "Kiss Me Kate."

Walter Wanger and Joan Bennett applied for passports abroad.

Walter Compton succeeded Danny Thomas as prexy of the Publicists Guild.

William Farnum reported in fair condition after his third bladder operation.

Frederick Brisson checked in at the Walt Disney studio after a visit to N. Y.

Aubrey Schenck and Howard Koch to Honolulu to scout locations for "Beachhead."

Burt Lancaster will be hospitalized for three weeks following removal of a kidney stone.

Steye Cochran ordered by court to pay \$16,000 for slugging former prizefighter Buddy Wright with softball bat.

Roy M. Brewer, IATSE international rep, installed as president of Motion Picture Alliance at its 10th annual membership meeting. He succeeded John Wayne, who held job for three years.

San Diego

By Donald Freeman

Robert Linn opened season at Del Mar with nitery act.

Don Howard, KSDO disk jockey and showman, formed promotion publicity agency with Frank Gallo.

KFMB-TV earning plaudits for "Wings for War and Peace," semi-documentary on Convair's 30th anni.

Dorothy McGuire will star in "I Am a Camera," first play of La Jolla Playhouse season. Norman Lloyd direct.

Forrest Tucker and Tony Romano booked for break-in run at Top's, Yale Kahn's hostelry on Pacific Highway.

Russ Plummer, announcer and disk jockey, moved from KFMB to berth at KSDO, local affiliate of Union-Tribune.

Andy and Della Russell booked for appearances this summer at San Diego County Fair along with Spade Cooley's crew.

Sharon Scott sang at press party, opening Del Charro, new class spot in La Jolla. Sergei Malavsky, accompanist for Ezio Pinza, also was on hand.

Lawrence Welk brought orch down for shows at Naval Hospital and Marine Recruit Depot. Cesar Romero unit, featuring Edna Skinner, along with singer Wanda Curtis, also played the hospital.

Baltimore

By Borah Z. Burman

Buddy Lester current at the Chanticleer.

Nellie Luther in one-week date at Eddie Leonard's Spa.

Galen Fromme, local newscaster, went to London to cover Coronation for WBAL.

Mrs. Isabel Burger, director of local Children's Experimental Theatre, sailing for the Hague to attend UNESCO conference as theatre delegate.

Las Vegas, Nev.

By Bill Willard

Beldon & Mildred Kalleman to N.Y. on talent hunt for El Rancho Vegas.

Jane Powell plus Darvas & Julia at Desert Inn clicking to capacity crowds.

Silver Slipper's "Too Sinful for Broadway" revue breaking all records for casino biz.

Ames Bros. toppers at the Sahara for a month, with Jack Carter in for two frames with option.

Paul Whiteman's return to musical scene at Last Frontier Monday (1), given red-carpet treatment.

Sam Tucker chairmanned United Jewish Appeal dinner Sunday (6), with Jane Powell heading entertainment roster.

Memphis

By Matty Brescia

Ernest Tubbs, Carl Smith and other Grand Ole Opry stars inked for annual Mid-South Fair here in September.

Jimmy Klair, Mid-South pianist and composer, to Europe with Mrs. Klair for a looksee of music centers overseas.

Clarabel, Buffalo Vic and Howdy Doody checked in here for one day to help boost preem of City Fairgrounds.

Dick (Uncle Richard) Stuart, KWEM hillbilly decaying, now drawing crowds at his weekly hillbilly session staged at Spring Lake Miss.

OBITUARIES

WILLIAM FARNUM

William Farnum, 76, veteran film and legit actor, died June 5 in Hollywood of cancer. Farnum, who at one time was the highest paid thespian in films, began his professional career at the age of 10 in a play with Edwin Booth. At 16 he joined a New Orleans stock company and later became a member of the Boston Amusement Stock Co. In 1914, after touring for five years in "Ben Hur" and costarring with his late brother, Dustin, in a repertory company formed by them, he played the lead in the "The Spoilers," his first film. Pic was a strong b.o. entry and cued a successful film career for Farnum.

For four years he was under contract to William Fox for \$10,000 weekly, earning an annual salary of \$520,000 during that period. He reportedly lost \$2,000,000 in the 1929 stock market crash. In 1925 he made his legit return in "The Buccaneer." The following year he appeared in the Hollywood Bowl production of "Julius Caesar" and two years later performed on Broadway in "Macbeth." He attempted a film comeback in 1931, at which time he appeared in "Du Barry" and "Ten Nights in a Barroom." However, his popularity had apparently waned and he was compelled to play bit parts for \$25 a day. In 1933 Farnum filed a bankruptcy petition, listing assets of \$500 in clothing.

During his heyday in pix, Farnum appeared in such films as "If I Were King," "The Redemption of David Corson," "The Sign of the Cross," "Les Miserables," "Tale of Two Cities" and "The Man Hunter." He appeared with Will Rogers in "A Connecticut Yankee" and had a minor role in the remake of "Spoilers" in 1942. Other pix he appeared in were "The Scarlet Letter," "Are We Civilized?", "The Silver Streak," "Return of Hannibal," "Painted Desert," "Frontier Badmen," "Mr. Robinson Crusoe," "Bride of Vengeance," "Samson and Delilah" and "Jack and the Beanstalk." He was also seen in a remake of "Perils of Pauline," starring Betty Hutton, in 1947. His last film appearance was in "Lone Star," released in 1952.

Wife, two stepdaughters and an adopted son survive.

ROLAND YOUNG

Roland Young, 65, legit, film, radio and TV actor, died June 5 at his home in New York. Born in London, he made his stage debut there in 1908. Four years later he came to N. Y. to appear in "Hindle Wakes," followed by a brief stint with the Washington Square Players. Young appeared in and designed the scenery for "Rollo's Wild Oats." Other plays in which he performed were "Madame Pierre," "The Devil's Disciple," "The Last of Mrs. Cheyney," "Beggars on Horseback," "The Queen's Husband," "A Successful Calamity," "Good Gracious, Annabelle," "The Forty-Niners," "Her Master's Voice," "The Distant Shore" and "A Touch of Brimstone."

Young began his film career in 1929 and was probably best known in that medium for his portrayal of the title character in the "Topper" series. Other pix in which he appeared were "David Copperfield," "Ruggles of Red Gap," "Forever and a Day," "The Philadelphia Story," "Tales of Manhattan," "The Man Who Could Work Miracles" and "And Then There Were None." In 1945 he appeared with Cornelia Otis Skinner in the radio series, "William and Mary," and also played the part of William on TV. He was a student of stage design and lighting and was also the author of a book of verse, "Not For Children." He became a U. S. citizen in 1918.

Wife survives. A previous marriage to Marjorie Kummer, daughter of playwright Clare Kummer, ended in divorce.

PHYLLIS MORTON

Phyllis Morton, 82, w.k. Broadway actress before the turn of the century and for the last 25 years featured on her own weekly radio program over WCAE in Pittsburgh, died in Mercy Hospital there June 6 after a brief illness. Miss Morton, nee Eleanor Hunter, was partially blind, the result of an accident when as a young girl in New York she was thrown from a horse, and wrote her own scripts in songland.

Since the late '20s Miss Morton had a quarter-hour on WCAE Sunday mornings in which she read bits of poetry and philosophy to a background of recorded concert music. Although she occasionally

missed broadcasts on account of advancing age, the station kept her regularly on the weekly payroll until the time of her death. Miss Morton left no known survivors and will be cremated in the blue gown she wore as Juliet in a Broadway production of "Romeo and Juliet" more than 50 years ago.

BILL TILDEN

William Tilden Tilden, II, former world tennis champion and vaudeville actor and playwright, died June 5 in Hollywood, of a heart attack. Tilden, who gained worldwide fame as an amateur tennis player and who turned pro at the age of 38, made his legit bow in N.Y. in "The Kid Himself," presented in 1925. He also performed in "Dracula" and "They Got What They Wanted." In 1942 he appeared in Hollywood in his own play, "The Nice Harmons." He also wrote the play, "New Shoes," which was produced in Hollywood in 1948.

In 1930 Tilden signed a contract to appear in a series of short films devoted to tennis, automatically disqualifying him from amateur competition, but later he was reinstated. The following year he became a professional player.

Tilden was also the author of several books on tennis and coached numerous film players.

SIR GODFREY TEARLE

Sir Godfrey Tearle, 68, British actor, died June 8 in London. Tearle, who was born in New York while his father, Osmond Tearle, was touring the U. S., made his debut with his father's company at the age of 15. He later toured with his own company until making his initial U. S. appearance in 1919 in "Carnival."

Sir Godfrey performed on Broadway in such plays as "The Fake" (1924), "The Flashing Stream" (1928) and as Anthony in Katharine Cornell's production of "Anthony and Cleopatra" (1947). He also appeared in numerous films. He was the first president of the British Actors Equity Assn. and held that post for 10 years. In 1951 he was knighted by King George VI. He was a half-brother of actor Conway Tearle.

WILLIAM A. REED

William A. Reed, 82, veteran Iowa newspaperman and radio station official, died May 30 in Waterloo after a stroke. In addition to owning the Oelwein, Ia., Record, he had been managing editor of the Waterloo Tribune. In 1938 he sold the Tribune to the Waterloo Courier and at the same time disposed of his interest in WMT, Waterloo. Reed was a founder of the Dairy Cattle Congress at Waterloo.

In 1940 Reed became interested in the Josh Higgins Broadcasting Co., which owns and operates KXEL, Waterloo, and at the time of his death was treasurer and a director of the station. He often gave talks on KXEL covering the early history of Waterloo.

Survived by his wife, two daughters, a sister and granddaughter.

JAMES S. HAMILTON

James Shelley Hamilton, 69, author, mag editor, legit critic, scenarist and composer of the college song, "Lord Jeffrey Amherst," died June 5 in Rutland, Vt. A graduate of Amherst College, Hamilton wrote the words and music for the song while attending the school. He later deeded his copyright to Amherst. Among jobs held by him in the mag field was that of drama critic for Everybody's. During the film industry's early years, he wrote a number of the scripts for "The Perils of Pauline" serial. He did numerous original scripts for Paramount, including "North of Thirty Six." He also penned scenarios for several Fox films. In 1934 he became exec director of the National Board of Review of Motion Pictures. He resigned in 1945.

Surviving are two brothers.

LARRY NIXON

Larry Nixon, 67, director of public relations for Hewitt, Ogilby, Benson & Mather, ad agency, died June 3 in N.Y. For a brief period during World War II he served as assistant to the publisher of The Billboard, amusement weekly, and had been active in publicity for more than 30 years. In 1939-40 he was press rep at the Bell Telephone Exhibit at the New York World's Fair.

Formerly assistant director of public relations at Pan American World Airways, Nixon had also been partnered with F. Darius Benham in a public relations firm. He had done publicity for radio stations in N. Y., including WMCA and WNEW, and was the author of

several books on vacation travel. Wife, three daughters, his mother and two sisters survive.

DOOLEY WILSON

Dooley Wilson, 65, vet band, vaude, pix, legit and radio entertainer, died May 30 at his home in Los Angeles. Wilson, who was unable to play the piano, was best known for his singing and keyboard work on the tune, "As Time Goes By," in the film, "Casablanca." The piano playing had been dubbed in, which put a damper on subsequent vaude dates he was offered.

Before World War I Wilson worked as a comedy trap drummer and for some time was featured with Jim Europe's band. He later played vaude and legit. He appeared in such musicals as "Cabin in the Sky" and "Bloomer Girl." He also appeared with Ethel Waters on the "Beulah" radio show. Wife survives.

SOLENN BURRY

Solenn Burry, 50, actor, died June 8 in Long Island City. Burry, who appeared in the recent Broadway presentation of "Mrs. McTigue," began his stage career in burlesque about 20 years ago. In 1937 he had a role in "Having Wonderful Time." He had performed in vaude, stock companies, radio and TV. Plays in which he appeared included "Native Son," "Arsenic and Old Lace," "Barefoot Boy With Cheek" and "Death of a Salesman."

Wife, daughter and a son survive.

HARRY TIPTON STECK

Harry Tipton Steck, 64, advertising executive and former screen writer, died June 3 at his home in Belair, Cal., after a long illness. His film career started with the old Essanay studio in Chicago in 1918. Later he worked for Thomas Ince, Universal and Warners.

For years he was advertising manager of the Citizens National Bank and was also connected with the Red Cross and the Braille Institute.

GEORGE FITZGERALD

George Fitzgerald, 60, vice-president of New York Local 1, International Alliance of Theatrical Stage Employees, died June 8 of a heart attack in Port Washington, L.I. He was stage carpenter at the Barrymore, N.Y., and previously held a similar job for many years at the Empire, N.Y.

James, a son, also a stagehand, and wife and daughter survive.

DOROTHY ROSS

Dorothy L. Rosenblum, 49, known professionally as Dorothy Ross, private secretary to Paul Whiteman, died June 8 in N.Y. after a long illness. She had formerly been associated with George Olson and Eddie Cantor.

Surviving are a sister and two brothers, one of whom is Jacob J. Rosenblum, lawyer, repping the Copacabana niter, N.Y.

PAUL (RICKENBACKER) WEST

Paul (Rickenbacker) West, 44, director of the San Francisco office of CBS Radio's Housewives Protective League, died in New York June 6. He was formerly with Young & Rubicam, J. Walter Thompson and Foote, Cone & Belding, joining CBS five years ago.

Survived by his wife, former singer Winnie Parker, and a son.

PERCY BLOCH

Percy A. Bloch, 65, retired district manager of the Paramount Film Distributing Corp. in Philadelphia, died June 5 in that city. He became Paramount's Philly branch manager in 1922 after working in the distribution department in Kansas City, Cleveland and Chicago.

He was promoted to district manager in 1932.

JEAN E. WINKLER

Jean E. Winkler, 45, news writer for KSD and KSD-TV, St. Louis, died at his St. Louis home June 5 of cancer. He joined the KSD news staff in 1945. From 1933 to 1941 he was a writer and editor of the Arkansas Writers Project.

Winkler was in the Air Force from 1941 to 1945.

MSGR. PATRICK MASTERSON

Msgr. Patrick Masterson, 43, executive director of the National Legion of Decency, died suddenly in his sleep at his N. Y. residence June 9.

Msgr. Masterson had long been active in the affairs of the Catholic film reviewing organization.

V. R. (DICK) SMITH

V. R. (Dick) Smith, 51, veteran ad agency exec, died in Hollywood June 6 after a brief illness. He had been in the agency business on the Coast for 30 years. Started with Allied Advertising, later forming own partnership with Frank Bull which continued for 22

years until dissolved recently. Wife and son survive.

E. T. (TEDDY) CARR

Edward T. (Teddy) Carr, 58, film distributor, died in London June 2 of an enlarged heart. A former managing director of United Artists, he left that company in 1944 to become m.d. for Eagle Lion, subsequently filling a similar position with General Film Distributors.

His association with the Rank Organization ended in 1949 and last year he joined the board of a local firm of publishers.

EWART HODGSON

Ewart Hodgson, veteran film critic of the News of the World, died June 3 in London after a long illness.

He had a long association with the motion picture industry and for many years doubled his press appointment with the position of public relations officer for the Granada circuit.

RENATO VIANNA

Renato Vianna, 62, one of Brazil's leading playwrights, died May 24 in Rio de Janeiro. He had been active in the theatre since 1917, both as a playwright and director. He taught dramatics throughout the country and also founded several amateur groups.

A son and a daughter, both legit performers, survive.

ROBERT R. DOEPKER

Robert R. Doepker, 42, associate editor of The Billboard, amusement weekly, died of a heart ailment June 1 at his Cincinnati home. He had been with the trade paper, whose home office is in Cincinnati, for 22 years, specializing in the outdoor fields.

Wife, a daughter, his father, two brothers and a sister survive.

AL WERTHEIMER

Al Wertheimer, 64, retired nitery operator, died of cancer June 6 in Los Angeles. He had operated cafes in Reno and Palm Springs.

Among his spots was the Dunes, Palm Springs.

Richard MacDermott, pianist whose dance orchestra was the first to play over WGY in 1922, died June 3 at his home in Schenectady, N. Y. After retiring from the musical field, he worked for a department store, American Locomotive Co. and, recently, for the City Bureau of Service.

Frederick H. Bates, Sr., 78, retired head of the accounting firm of Stockton, Bates & Co. and one-time cellist in the Philadelphia Symphony Society, the amateur organ that preceded the Philadelphia orch, died June 7 in Philly.

Mendy Shain, 47, a national leader of the Jewish Music Alliance, died June 7 in Newark, N. J. shortly after conducting the People's Philharmonic Choral Society at a highschool concert there.

Son, 3, of Frederick Merry, Jr., managing director of First National Theatres, Inc., drowned May 31 in the swimming pool at his home in Yakima, Wash.

Raymond A. Wright, 46, commercial film producer, died June 5 in Hollywood after a brief illness. Surviving are his mother and two brothers.

William Sidney (Billy) Johnson, 66, former member of the vaudeville team of Vardon & Johnson, died May 31 at his Hollywood home. Wife and a brother survive.

Father, 66, of Max and Meyer Gendel, both connected with Cinerama, died in Hamden, Conn., June 4.

Harry Smirk, 67, director of the Winter Gardens Theatre, Morecambe, England, and a leading theatre personality in northern Britain, died in Morecambe May 23.

David Wold, 63, screen actor, died June 3 after a heart attack at his Hollywood home. Wife survives.

Eddie Hileman, veteran Pittsburgh booking agent, died May 27 at his home in that city after a long illness.

F. Rothbury Ellis, 80, film trade pioneer, died in Blackpool, England, May 23.

Son, two days old, of actress Barbara Britton (Mrs. Eugene Czukor), died June 3 in Hollywood from respiratory failure.

Frank Mullings, 72, operatic tenor, died in Manchester, England, May 19.

Chester A. Bracken, 56, motion

picture electrician for 27 years, died May 30 in Burbank, Cal.

Father, 63, of George Eckert, actor-stage manager, died June 5 in Newport, R. I.

USO-Camp Shows

Continued from page 1

them with the armistice. As a result, the Pentagon called upon USO-Camp Shows to correct the situation with more shows.

So far, the Defense Dept. hasn't asked USO Camp Shows to increase its activity because of the nearing truce. However, James Sauter, Camp Shows pressy, and Lawrence Phillips, exec veepee, are preparing for a stepped-up schedule in anticipation for an increased entertainment demand in and around the 38th Parallel.

A large part of post-truce entertainment is expected to come from volunteers. A greater pitch for top filmsters and others will be made, stress being upon the comparative safety under virtual peacetime conditions.

MARRIAGES

Patricia Penndon to Richard Horner, June 5, N. Y. Bride is a legit-TV actress; he's a Broadway and strawhat company manager.

Ethel Merman to Robert F. Six, Mexicali, Mexico, March 9 and just revealed. Bride is musically and film star; he's an airline exec.

Agatha Rosencow to Pedro Duno, Mexico City, June 3. Bride is an actress; he's a Venezuelan philosopher.

Joan Ardin to Robert Lawhead, Jr., Las Vegas, May 23, just revealed. Bride is a film actress.

Shizuko Tashima to Bob Mamani, Glen Ellyn, Ill., May 30. Groom is a staff artist at NBC-TV in Chicago.

June Reimer to John S. Springer, New York, June 3. Bride is a singer known professionally as Monica Lane (Cass Franklin & Co.); he's magazine contact with RKO's publicity department.

Audrey von Clemm to Mark Roberts, Philadelphia, June 3. Bride is a dancer; he's a legit-TV actor recently in the touring edition of "Dial M for Murder" and the "Hawkins Falls" tele series.

Mary Elaine Watts to Charles William Patton, Philadelphia, June 6. Bride is the Red Cotten of WCAU-TV's "Action in the Afternoon."

Jeanne Cagney to Jack Morrison, Los Angeles, June 6. Bride is an actress; groom teaches theatre arts at UCLA.

Elizabeth Goodman to Jacques Simons, Brooklyn, June 7. Bride is secretary to Jay Eisenberg, of Metro's legal department.

Marcella Cagney to Robert C. Schmitzer, N. Y., June 7. Bride is a CBS-TV director; he's general manager for legit producer Gilbert Miller.

Lois Wirthwein to Jed Lew Riggall, North Hollywood, June 5. Bride is daughter of Harold Wirthwein, of Allied Artists; groom is a radio technician.

BIRTHS

Mr. and Mrs. Alan Lund, son, Toronto, June 3. Parents are dancers who will choreograph this year's Canadian National Exhibition grandstand show.

Mr. and Mrs. Steve Forrest, son, Santa Monica, Cal., June 5. Father is a screen actor.

Mr. and Mrs. Philip Rivero, daughter, West Palm Beach, June 2. Mother is Judy Canova, screen and radio comedienne.

Mr. and Mrs. Stanley Levine, son, Chicago, June 3. Father is salesman for National Screen Service.

Mr. and Mrs. Bob Bender, daughter, Schenectady, N. Y., May 30. Father is sportscaster for WGY and WRGB-TV.

Dr. and Mrs. William C. McCarthy, daughter, Pittsburgh, May 26. Mother is the former Marie Harmon, dancer.

Mr. and Mrs. Mitchell Parker, daughter, Pittsburgh, May 27. Mother is the daughter of Ted Blake, nitery comic.

Mr. and Mrs. David Litman, daughter, Pittsburgh, June 3. Father is attorney for Copa nitery, owned by his brother, Len Litman.

Mr. and Mrs. Lenny Meisel, son, New York, June 5. Mother is former band vocalist Susan Allen; father is contactman with Bourne Music.

Mr. and Mrs. Roger Starr, daughter, N. Y., June 2. Mother is Many Starr, writer and producer of NBC's "The Doctor's Wife."

Mr. and Mrs. Art Warner, daughter, New Orleans, June 6. Father is handleader at the Latin Quarter, N. Y.

ACES!

Everywhere...

TOWN CASINO
Buffalo

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Miami

SEVILLE THEATRE
Montreal

CAPITOL THEATRE
Washington, D. C.

KATE SMITH SHOW
NBC-TV

STEEL PIER
Atlantic City

GLEBE THEATRE
Ottawa

CHICAGO THEATRE

CASINO THEATRE
Toronto

MILTON BERLE SHOW
NBC-TV

DENNIS JAMES SHOW
Dumont TV

EDDIE ARNOLD SHOW
CBS-TV

RIVERSIDE THEATRE
Milwaukee

PERRY COMO SHOW
CBS-TV

MICHIGAN THEATRE
Detroit

The

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Thanks HARRY LEVINE and BOB SHAPIRO

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FILMS' STREAMLINING ERA DUE

Family Breadwinner Just a Crumb In Tin Pan's Catalog of 'Daddy' Tunes

By JIM WALSH

Fathers' Day, according to the boys who draw comic strips, is the one day the masculine head of the typical American family gets a little attention in his own home. On that day, Father is booned with cigars he can't smoke and neckties he's ashamed to wear, paid for with his money. The rest of the year he just doesn't belong.

Well, if the lads responsible for the nation's pop music are to be trusted, Father gets better than he deserves, at that. According to the cleffers, the average American father is browbeaten and henpecked, a moral and physical coward. Unlike Mother, who is all virtue and no faults, he is lazy, a boozier, none too honest and perpetually on the make for any skirt not worn by his wife. But usually he is good-natured; in short, a jovial dope.

It probably would be hard to find out why the tradition arose so strongly in this country, and even more so in the British Isles, of treating the father of a family as a rather contemptible object of comedy, but it seems to have been that way for generations. Serious songs about Father are so few that Victor record catalogs of 30 to 40 years ago didn't go to the trouble of listing them in a special subdivision. But there was a long line of "FATHER—Humorous Songs About."

Probably, the world around, the best-known serious tribute to a father is "Daddy," written some 50 years ago by an Australian composer, Behrend. In the U. S. the honors may be divided between (Continued on page 45)

Music Pubs to Probe State Dept. Blacklist On Gershwin, Et Al.

Washington, June 16.

The State Dept. is cracking down on the export of works of several American composers to U. S. Information Service Libraries abroad. Among them are George Gershwin, Aaron Copland, Leonard Bernstein, Roy Harris, Roger Sessions, Randall Thompson and Virgil Thomson, with all but Gershwin living.

Crackdown was sparked by a recent State Dept. directive advising the International Information Administration, a wing of the State Dept., to submit lists of authors and composers whose work was to be placed in Government libraries abroad to security officer Scott McLeod for screening. The IIA has been sending sheet music and recordings of American composers to the overseas libraries. Now, the tunesmiths, dead or alive, must be cleared for security before their works can be shipped out. There are about 196 U. S. libraries spread around 64 foreign countries.

The Music Publishers Assn. last week formed a committee to investigate the blacklisting.

Blind Item

With tint TV "just around the corner," the veepee in charge of programming of one of the major television networks has a problem on his hands.

He's color blind.

DuMont Writes '30' To AP Story Then Changes Its Mind

One of those network nightmares—a lower echelon mistake that snowballed up to the top—had DuMont, Associated Press and Unit TV Productions in a tizzy this week. Somebody at DuMont had clamped a nix on a projected series on the AP, and it took action from the executive level to get the show back on schedule.

Unit, which produces two daily 15-minute one-man serials on WABD, DuMont's N. Y. flagship, had planned to do a week-long documentary on the AP starting next Monday (22). Story idea had been filed with WABD eight weeks ago, script was furnished two weeks ago. Suddenly, last Wednesday (10), Unit was notified they'd have to supply a substitute program for the AP story, which had been planned for the sustaining stanza, "One Man's Story." (The other Unit serial, "Mono-Drama Theatre," is sponsored and runs different serials.)

Reason given for the cancellation of the AP serial was that "it was against company policy to do documentaries on commercial enterprises." Unit appealed the decision (which apparently came from continuity acceptance department), but to no avail. On Monday (15) it received a final "no" from the station.

When VARIETY checked the story at the top level at the network, some quick checking was done. (Continued on page 32)

Ford's 57.7 Audience

Total of 92.5% of all U. S. tele sets in action last Monday from 9 to 11 p.m. were tuned into the Ford 50th ann. show on NBC and CBS. Special 10-city Trendex gave the show a combined 57.7 rating (38.2 on CBS and 19.5 on NBC). Unusual aspect was that the rating didn't waver over the two hours, indicating an unflagging interest in the Leland Hayward production.

Night before, Ed Sullivan's "Toast of the Town" fifth ann. show, which was a kind of preview salute to the Ford shw, pulled a rating of 29.0 vs. Bob Hope's 17.9.

TIGHTER ECONOMY FOR NEW 3-D AGE

By GENE ARNEEL

Regardless of which new pie-making system sets the pattern for the future, it has become increasingly evident that the film industry, because of the economics of the times, is headed for its most thorough-going job of streamlining.

While there's conflict in opinion on the time factors, many top execs in the business agree that:

(1) Various of the major companies, gearing for a new economy, will cut down on their capitalization, via buy-ins of their own stock issues. Such a move already has been placed on the agenda by 20th-Fox; to follow the payoff of its present \$6,000,000 long-term indebtedness.

(2) Number of films to be produced by the top companies will be substantially less than in recent years. In the year beginning next August, for example, Metro will make 27, compared with 36 in the current year. Industry-wide, the overall total will not dip to 100 features, as predicted by the Screen Producers Guild, this being too drastic, say N.Y. officials. For the future they see a combined total of about 200 to 250.

(3) Upward of 5,000 theatres will be shuttered over the next five to 10 years, at virtually no loss at all. (Continued on page 63)

Town' to Recoup Outlay By Aug. 1

At its present standee-limit box-office pace, "Wonderful Town" is likely to recoup the balance of its production cost by about Aug. 1. Musical has been making an operating profit of about \$10,000 a week, subject to exceptional stanzas when there has been extra expenditure for advertising and publicity splurges.

For the five weeks ended May 23, the Robert Fryer production grossed \$273,128, for an operating net of \$48,920. That brought the total operating profit to date to \$120,749 and left \$103,923 still to be recouped of the \$224,672 cost (revised) of bringing the show to town. There has been a \$50,000 return thus far on the \$250,000 in. (Continued on page 60)

Duke's Design for Tyros

Chicago, June 16.

Duke Ellington, appearing at the Blue Note here, plans to hold a series of conferences with associates to launch a nationwide organization which would provide aid for and promote the careers of aspiring performers.

Ellington is looking to an international group of big names in show business to lend prestige and support to the campaign.

Shortage of Houses For Musicals Looming On Broadway For Fall

Hot Shot

Hollywood, June 16.

TV actress Marian Richman apparently takes things literally. The Morris office sent her a contract and asked her to "execute it in the spaces provided."

It came back with two bullet holes, two spent .22 cartridges and a note confirming that "as per your request, the contract was executed—at dawn."

Serious shortage of theatres for musical shows looms on Broadway for next fall. With a dozen or so song and dance offerings slated for production, only one suitable house is figured likely to be available and only two others are rated possibilities.

Ominous angle on the situation is that most of the New York theatres large enough to play musicals are now occupied with well-established runs, so there's little prospect of incoming shows that become flops making additional spots available. That's likely to make it doubly tough for producers with new tune shows, and may tend to make prospective investors leery of backing proposed offerings without definite theatre commitments.

Suitable musical houses and their current tenants include St. James, with "King and I" apparently set to run through the 1953-54 season; Majestic, with "Me and Juliet" apparently set for a run; Shubert, with "Can Can" ditto; 46th Street, with "Guys and Dolls" rated likely to go through another season; Winter Garden, with "Wonderful Town" set for a lengthy stay; and Broadway, about (Continued on page 60)

Saloon Comic Cum Laude at College; Hub Fest Scores

Boston, June 16

The saloon comic is gradually working himself into a secure spot on the American cultural scene. The nitery entertainers gained important recognition as a vital part of the American entertainment facade when Brandeis U., at Waltham, near here, drew upon fairly representative cafe comics to perform before the upper level of New England culture seekers at its second annual Festival of the Creative Arts. About 12,000 attended the Festival, which grossed \$25,000.

Theme of this year's shindig, which started last Wednesday (10), was "The Comic Spirit." Opening event coincided with appropriate exercises was devoted to the comic performer, at which nitery comics Jack Gilford, Irwin Corey and Alice Pearce appeared. Fred Allen, star of "Disappointments of 1926," and a former vaudeville juggler, together with writer S. J. Perelman, were panellists discussing the work of the aforementioned, and Arthur Kober, whose "Having Wonderful Time" was put to music as "Wish You Were Here" and is now a Broadway musical hit, con- (Continued on page 54)

Chimp, Champ or Chump?

Latest American show biz personality to grab off lots of space in British papers is J. Fred Muggs, Dave Garroway's simian companion on NBC-TV's "Today" show, who has never appeared in Queen Elizabeth II's isles.

Articles, editorials, pix and cartoons about Muggs have been splashed in the British press because of his regular appearance on the "Today" program while the audio Coronation proceedings were on the air. Irritation has been mixed with novelty value, with one paper claiming Muggs to be of Empire origin, and therefore probably guilty of lese majesty.

U.S. Chinese Pix Distribri: Zing Hi-Ding Ying-Mo Mei (Or, B.O. Nowadays NSG)

By FRANK RASKY

The two merchants of New York's Chinatown responsible for distributing Oriental films to all 20 of the Chinese-speaking theatres in the Western Hemisphere were in polite disagreement this week on how badly the "ding ying"—box-office—had fallen off.

The portly member of the Lee tong, Harold Lee, operator of the N. Y. Chinese Film Exchange, at 31 Pell St., was woefully sure that the b.o. was "tom"—not too salty.

His competitor, the lean member of the Lee tong, Toy Kin Lee, who owns the Sun Sing Amusement Co., at 32 Mott St., was even more dolefully certain that the b.o. was "no me!"—flat.

On one point, though, both 60-year-old showmen bowed in courtly agreement. This was that the terrible "lung"—dragon—called television had gobled up at least 20% of their new-generation clientele.

Although this was bitter tea for the two Lees to swallow, they could take consolation in one bright ray of news. They had heard that the Grand View Motion Picture Co. in Hong Kong was already producing, in black-and-white, an Oriental 3-D—"ying wah"—motion picture. Perhaps this Occidental invention would bring delinquent patrons back to the good tribal custom of flinging, as in the old days when (Continued on page 18)

U.S., Britain Rate Berlin's Film Fete This Week of Politico Import

Berlin, June 16.

Because it is regarded by Washington and Whitehall as an effective political instrument, the Berlin Film Festival opening Thursday (18) assumes a new importance. Top level requests have been made to Hollywood and British studios for utmost cooperation.

Both the State Department in Washington and the Foreign Office in London consider the Festival as a means of projecting the culture of the western world beyond the Iron Curtain. A special pitch is being directed towards East Berliners who will be admitted at half price to all the Festival screenings. In addition, one film theatre, with a capacity of 900, has been taken over for showing Festival programs exclusively to visitors from the East. This theatre in the Potsdamer Strasse is only a few hundred yards from the Russian boundary.

Eric Johnston, president of the Motion Picture Assn. of America, will head the Hollywood delegation to Berlin, supported by William Wyler and Gary Cooper. Sir Henry J. French, director-general of the British Film Producers Assn., will attend for the meetings of the International Film Producers. Also the British industry will be represented by producers George Minter and Anthony Kimmins, with Celia Johnson, Trevor Howard, James Hayter and Joan (Continued on page 54)

Coronation Billing

London, June 9.

Editor, VARIETY:

And, now, the Ringling Bros. must change their billing, because they are no longer "the greatest show on earth."

Emile Littler.

Coronation No Aid To London Legit

London, June 9.

West End legit, which was expected to boom during the Coronation on the assumption that the event would bring thousands of extra visitors, has proved a sad disappointment. It is true that London has been and is swarming with strangers, but they are not of the spending type, with the exception of the Americans, of course. The English contingent just clutters the West End, gaping at the adornments and illuminations, but taking no interest in the theatres or cinemas.

All anticipation of a bumper summer has proven a delusion, with most managements having decided to cut their losses and close the shows. Action has resulted in the biggest withdrawal in years, with 12 shows already skeddaddled to fold and several more in danger of closing.

Formerly shows which toured the sticks prior to London opening were compelled to stay out because of the shortage of theatres. But now managements deliberately linger in the provinces as long as possible for fear of losing coin when they open in London.

Irony of it is that visitors are not only coldshouldering West End entertainments, they also are keeping many of the regulars away by congesting traffic. This makes it uncomfortable for the regulars to get around, and actually forces them to turn to indoor entertainments, such as radio and TV.

COAST TA POLICING ACTS ON CUFFOS

Hollywood, June 16.

Theatre Authority is cracking down on cuffs benefits by notifying all performers of far more stringent policing and rules regarding the gratis personals.

TA is particularly out to axe the small benefit, feeling this has resulted in abuse of talent, and wants to channel any free showings to what it deems are the more important and worthy causes. Performer is emphatically told he cannot accept any benefit dates without the okay of TA. TA nixed a bid from Academy of Television Arts & Sciences to have stars perform June 23 at Gilmore Field, before a ballgame between Hollywood Stars and San Diego Padres, basing decision on ruling it cannot okay cuffs on commercial deal such as a ballgame where clubs rake in the take. It says stars can appear, but only to take bows.



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20% Lopoff Waits On Taxes Revamp

Washington, June 16.

There should be no reduction or elimination of any excise tax until a complete, revamped excise structure is created, Undersecretary of the Treasury Marion Folsom told the Machinery Institute past weekend.

He promised that the Administration would present such a revised program when Congress comes back for its second session next January. The Folsom statement, obviously reflecting the Eisenhower Administration's official views, indicates that any reduction or elimination of the 20% bite on admissions and nitery tabs will have to wait the new recommendations. There was nothing in Folsom's talk to show what was planned for the admissions levy.

"The present combination of rates," he said, "makes little economic sense and produces unjustified discriminations among consumers and between industries. A new system of excise taxation should be developed to take the place of the present haphazard rate structure."

"Recommendations for this will be made next January. But the country cannot afford to lose revenue from this tax source. The rate of reduction should be rescinded pending the development of a better system."

Meanwhile, still another pitch for repeal of the 20% admissions tax on motion pictures was placed in the Appendix of the Congressional Record by Rep. Paul W. Shafer (R., Mich.). Legislator quoted the COMPO figures showing 5,293 theatre closings since 1946 and asserted "this serious trend is continuing." He added:

"Considerations of justice, sound economics, and wise tax policy all argue for prompt action by the Ways and Means Committee and the Congress on the Mason bill."

Congressional Probe Of Detroit Jukebox Setup an Eye-Opener

Detroit, June 16.

A Congressional committee investigating alleged racketeering in the jukebox industry grabbed headlines last week with testimony of bombings, acid-throwing, extortion and threats of bodily injury by members of Local 985, Teamsters Union (AFL), headed by William E. Bufalino.

The violence was directed at restaurant and other proprietors who didn't want jukeboxes in their establishments, according to the testimony. They were forced to accept the machines, join the union, make their employees join the union and pay dues. Vending machine operators reported the same conditions. Bufalino's union represents employees who service jukeboxes and other coin-operated machines in the Detroit area. One witness called it a \$100,000-a-week business.

On the day Bufalino was served with a subpoena, he entered a hospital with a "respiratory ailment." His physician, called to the witness stand, said, however, that he could (Continued on page 46)

'Command' Film Entries' Deadline to Be Sept. 14

London, June 9.

Closing date for entries to this year's Royal Command Film Performance will be Sept. 14. Films submitted will be first viewed by a panel recruited from all sections of the industry. Final selection will be made by the executive of the Cinematograph Trades Benevolent Fund from a prepared short list.

Provided a suitable British film is available, it is understood that Hollywood has volunteered to stand down as a Coronation year gesture.

Reds Sneer at Telephones In Broadway Plays; Called Props to Replace Actors

Washington, June 16.

The Soviets, who sneer and deride the American theatre and U. S. films, continued the tirade last week in Pravda and over Radio Moscow. Article by a Red correspondent, Kraminov, was reported by both sources. It clouted everything, including Broadway theatre backers, and continued to describe show biz as "degenerate."

Kraminov told of an interview he had with a New York actor named Gary Roberts and his wife who "had a famous theatre name but asked me to call her Mrs. Roberts."

Article states that "Theatre life on Broadway—namely, making money with the help of theatres—is directed by the angels of art as they were once called by the New York Times—Robert Dowling, Howard Cullman and the Shubert Bros. Cullman, a millionaire, director of the New York Port Authority, and a big tobacco dealer, managed last year to earn \$200,000."

"To him belong the characteristic viewpoint of American theatre-men that the main thing in theatre art is advertising." Article quoted Roberts telling the Commy correspondent:

'Degenerate' Pix, Legit

"Broadway has ceased to be the center of genuine theatre art, because this art has degenerated. Theatre and cinema are degenerating and there are two reasons for this. First, the theatre and cinema have been transformed into ordinary subsidiaries of dangerous propaganda. Secondly, the theatre and cinema have become, as never before, a means for the derivation of profits for a gang of enterprising businessmen who are very far from art."

The Russkys come up with a rather involved reason about why the film, "High Noon," was an Oscar winner. Article says, "It is not accidental that the first Oscar for 1953 was awarded to Gary Cooper for his film, 'High Noon,' in which the idea of the insignificance of the people's masses and the grandeur of the individual found its complete incarnation. It is understood that art which has been transformed into a means for dissociation and demoralization cannot fail to degenerate."

Article also comments on the use of the telephone in the U. S. theatre. "Plays which include three to four roles are considered ideal today. A prominent part in the play is given to the telephone. The hero carries out telephone conversations with his beloved, makes love declarations, implores, threatens to commit suicide. The telephone in contemporary American plays is as essential as the hero himself. It does not cost a cent and replaces many actors, relieving the producer of the necessity of employing actors."

M&L's Glasgow Ga-Ga

Glasgow, June 16.

Dean Martin & Jerry Lewis got off to clicko start in their European bow last night (Mon.) at the Empire Theatre here. Although prices have been doubled for their engagement, their 12-performance stint is SRO. Comics were on for 50 minutes, with audience reaction reportedly bigger than anything they ever received at the New York Paramount.

Mayo Bros. terp team, headed up the supporting layout.

AGVA Votes Plea To Ike On Talent Setup In Germany

Boston, June 16.

The American Guild of Variety Artists at its convention here last week voted to go to President Eisenhower if necessary to clean up conditions for performers playing U. S. Army posts throughout Germany. Resolution passed by the union will first ask that the Defense Dept. probe the Army setup. It's claimed that a "venal" group of bookers and agents have gotten control of the post playing time, depriving many American acts of a living wage while working the encampments.

Union's first veepee, Jackie Bright, who played Germany and is familiar with conditions there, described the mechanics of the setup. He declared that several European agents working in concert with some Army Special Service officers, have virtually tied up the whole circuit. U. S. acts are underpaid, and because they are not subservient are frequently discriminated against in favor of German talent.

Action was put on the AGVA agenda following an expose of conditions in Germany which appeared in VARIETY recently. Performers Murray Lane, who returned recently from Germany, and Archie Robbins, who also played that area, were slated to appear before the convention to relate their experiences. However, such action became unnecessary when it was apparent that there would be a discussion of the matter on the floor.

The resolution declares that should there be undue stalling by either the Defense Dept. or President Eisenhower, AGVA would follow the lead of the Variety Actors Federation of Great Britain and put the U. S. Army posts in Germany on the unfair list.

Godfrey Back July 6, Split Screen to Pick Him Up From Va. Farm

Arthur Godfrey will return to the air July 6 on his morning show, and to "Talent Scouts" on Aug. 3. This is according to original schedule although for a while it appeared that he might not make his return debut until August.

CBS will have a camera, and perhaps two, at Godfrey's Virginia farm, where the convalescent will originate his portion of the two shows during July and August while the rest of the cast will be before New York cameras. It's planned to use a split screen on the shows, and sometimes have the camera pan around the Godfrey home and farm.

Until his right hip heals from operation (doctors said he could skip the left-hip operation), Godfrey will not reappear on the "Friends" Wednesday night show, which is the most strenuous of his three. He probably will return to "Friends" sometime in September, his hip permitting, and until then the policy of rotating guest stars will continue.

Phenomenon of the trade is the way the Godfrey shows have maintained their high ratings without the boss man in charge. His two evening shows, "Talent Scouts," with Garry Moore subbing, and "Friends," with different guest stars, have remained high among the top 10, and his Amer. with Robert Q. Lewis, still is one of the daytime leaders.

Fact of continuing top ratings is attributed to the loyalty of Godfrey fans, whose interest in the man's doings—whether he's present or not—is unabated.

Godfrey is reported to be generally pleased with the jobs done by his replacements and his regular troupe. He has, however, been making notes of details that can be improved and listing things that he plans to do better in the future, now that he has had a long, outside critical view of his own shows on the TV set in his Boston hospital room.

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U.S. Pix on World Scale

American films take up 74% of the total playing time in theatres around the world, according to U. S. Dept. of Commerce figures given out by the Motion Picture Assn. of America. Territorial breakdown is as follows:

	Number of theatres	Seating capacity	U.S. Percentage of Screen Time
Europe	53,659	25,389,424	63
South America	6,070	3,522,987	64
Mexico & Cent. America ...	2,338	1,722,305	76
Caribbean area	835	491,647	84
Far East	7,369	4,549,663	48
Middle East	349	223,908	57
South Pacific	2,285	1,448,144	65
Africa	1,301	890,058	63
Atlantic Islands	152	69,503	73
Canada	1,795	930,161	75
(Drive-ins)*	66	46,200	—
United States	19,797	12,384,150	90
(Drive-ins)*	3,323	2,300,000	—
Puerto Rico	142	75,000	95
Alaska	28	14,000	95
Hawaii	108	50,000	90

*Seating capacity of drive-ins estimated on basis of 700 average per theatre.

Disney Seen Emcee, Top Personality But Org's TV Entry Unlikely for Year

Proposed entry of Walt Disney Productions into the TV film field, as disclosed last week by prexy Roy O. Disney's interim letter to shareholders, may not materialize for at least a year, according to a company spokesman. Meantime, he added, all phases of the upcoming video venture are being carefully studied to groom its basic design to sell and enhance both Disney's own product as well as merchandise of some 600 of its worldwide licensees.

Walt Disney himself, it is said, would be the top personality or emcee of a program in which dozens of familiar characters and players long associated with the organization reportedly are scheduled to be cast from time to time. In light of the firm's many licensees, it's anticipated that tie-ups likely will be made with some of them. Possibility also exists of a package deal with one or more national advertisers, such as General Motors.

Plans for the TV project as well as a blueprint for company operation (Continued on page 18)

SRO Gearing For Reissue Splurge

After a study of its vault product for more than six months, the Selznick Releasing Organization is gearing for a reissue splurge, with 10 pictures slated to hit the market in September. Included in the group will be David O. Selznick's most-balled effort, "Duel in the Sun."

Policy to be followed by the Selznick org in hitting the market again hasn't been fully determined. With its exchanges shut down for some time, it's believed the Selznick outfit will do its reissuing biz through another distrib. Being considered for reviving oldies is an extensive TV-radio bally campaign.

'YEARS' REISSUE WAITS ON KOREA PEACE TERMS

Outcome of the Korean peace maneuvers will determine how and when Samuel Goldwyn's "Best Years of Our Lives," post-World War II click, will be handled on reissue.

Indie production outfit, which distributes through RKO, figures the pic would be especially timely if the Korean conflict is settled and Yank soldiers begin returning home. Film thus would have added impact because of its depiction of returnees from the last World War.

Definite release date, consequently, is not being set until the situation in Korea is clarified.

'Disneyland'

Hollywood, June 16. Walt Disney is seeking a 50-acre site here to create a "Disneyland." The \$3,000,000 project will be used as a centre for filming pictures for theatrical release as well as vidpix.

"Disneyland" will also be open to the general public at a small admission charge. Exhibits will feature Disney cartoon animals such as Donald Duck and Mickey Mouse, among others.

Exhibs Stand To Gain on Pix Buys As Cos. Unload

During the trade's changeover to new processes, the nation's film theatres stand to benefit in almost unprecedented fashion, observes the Value Line Investment Survey, stock market appraisal publication released by the Wall Street outfit, Arnold, Bernhard & Co.

Company has figured that the film outfits are bent on unloading their extensive 2-D inventories in relatively quick time on the theory that their futures lie with 3-D and wide screen. This will mean, it's said, that theatres will have an abundance of conventional-type (Continued on page 18)

R&H With Schenck To Buff to O.O. Todd-AO

First demonstration of the Todd-AO process for officials connected with the medium will be held in Buffalo some time next week. Joseph M. Schenck said in N.Y. yesterday (Tues.). Schenck, head of the Magna Theatre Corp. which will exhibit the 85m widescreen medium, said he would leave for Buffalo this week or next.

Schenck disclosed that Charles P. Skouras, also Magna official, and Richard Rodgers and Oscar Hammerstein 2d, will journey to Buffalo for the Todd-AO unveiling. In addition to being allied with Magna, Rodgers & Hammerstein's "Oklahoma" may be Magna's first presentation. Mike Todd, who developed the new process in conjunction with the American Optical Co., left for Buffalo yesterday (Tues.) for preliminary confabs with AO officials before the demonstration. Todd-AO has been shooting test footage for several months.

BIG RESENTMENT AMONG DISTRIBS

Recent flood of additional anti-trust suits, particularly in the New York area, has upped the total of damages sought by exhibs from the distrib companies to almost \$600,000,000. While traders could not pinpoint the specific reasons for the new outbreak of litigation, the general theory is that it is being prompted by continued poor biz. with theatremen seeking to place the brunt of the blame on the distributors. Some exhibs, it's indicated, genuinely feel they can improve their b.o. take by receiving an advance in runs.

With the major distributors engaged in two big lawsuits with the Skouras chain, some traders note that smaller exhibs entered their claims at this point, hoping for a quick settlement while the distributors concentrated their efforts on the big suits. Similarly, in naming Skouras as a defendant, it's indicated that the theatre circuit might want to come to a quick agreement with the nabes exhibs while it devoted its main effort in its fight versus the distributors.

Another theory advanced in some quarters, for the renewed use of the antitrust weapon, is the complete breakdown of the attempt to (Continued on page 16)

'WAX' RUNNING OUT OF 3-D EQUIPPED HOUSES

"The House of Wax" is showing signs of melting. Warner Bros. phenom 3-D entry, which has chalked up the best b.o. returns in recent years, is running out of 3-D equipped theatres. Picture has been booked in almost all houses with depth equipment, and the take is slowing down as WB waits for more houses to swing to the third dimension.

While various trade sources estimate "Wax" will hit \$7,000,000 to \$8,000,000 in the domestic market, WB sales chief Ben Kalmenson is cautious in making any predictions. With less than 2,000 houses equipped for 3-D, Kalmenson feels any estimate will have to wait until he knows how many houses can take 3-D.

National Boxoffice Survey Relief from Heat Boosts Trade; 'Space' New Champ, 'Shane' 2d, 'Cinerama' 3d, 'Ft. Ti' 4th

Relief from the sudden hot weather is perking up biz in key cities covered by VARIETY this season. This was particularly helpful in some midwest communities where torrid conditions have prevailed for more than a week. The domination of 3-D product continues in the current week, with the first four biggest grossers either tri-dimensional pix or wide-screen.

"It Came From Outer Space" (U) is boxoffice champ this stanza by a wide margin. Playing in some 12 keys covered by VARIETY correspondents, it is racking uniformly big to smash or great biz in nearly all spots.

"Shane" (Par), which has been gradually moving up near the top, is finishing second, with a batch of big to terrific sessions. "Cinerama" (Indie) is pushing up to third, highest it has been in national ratings. "Fort Ti" (Col), which was first last week, is finishing fourth, most engagements being fine to sock.

"Queen Is Crowned" (U) is taking fifth money although playing mainly in small arty theatres. It has gone so well in these that three records were toppled. "Scared Stiff" (Par) again is sixth, same as last week. "Pickup on South St." (20th) is winding up seventh.

"Young Bess" (M-G), No. 1 a couple of weeks ago, is taking eighth position while "Sangaree" (Par) rounds out the Big Nine list. "Lili" (M-G), "Man on Tightrope"

New Horizons (& New Problems) Loom With Prod. Shift: Johnston

Sic Transit

Hollywood, June 16. Editor, VARIETY: Sixteenth anni of Jean Harlow's passing was celebrated by Memphis Ward, Hollywood newswite, with an odd payoff. Ward knew her as a schoolgirl and used to tell her she'd be a hit in pix, especially as a sweater girl. When she finally made it, she used to send him a new sweater every year.

He put a bouquet of flowers on the slab in front of Grauman's Chinese on the occasion of the anniversary of her death last week. "Shane" queues must have knocked it over or made off with it. Anyway, the next time Ward took a peek, his tribute to the dead star was gone.

Frank Scully.

Bank Asking TV Clearance Before Pix Financing

In a new switch in financing independent production, the Bankers Trust Co. is now insisting that film-makers obtain TV rights to pix they're making, that is, cleared with the writers, director, cast and others who might be involved.

Stand taken is that where foreclosures are necessary, the bank can take over only what the producer owns, and the bank is protected in the TV matter when the producer makes the necessary clearances for that medium beforehand.

However, this still doesn't mean any quick sale to tele. If a bank-financed pic falters at the b.o. and foreclosure action is necessary. Distributors of the indie pix, such as United Artists, acquire all distribution rights when deals are negotiated for a period of at least five years. This means no TV sales for that amount of time, at the minimum.

Hollywood's conversion to new production processes and the changeover for exhibitors to new projection and screen techniques mean an assortment of hurdles for all concerned. But the switch also will mean the opening of "vast new horizons in film entertainment to the worldwide public," Motion Picture Assn. of America President Eric A. Johnston states in his annual report.

"These spectacular innovations in motion picture presentation augur a new age of enjoyment for filmgoers in America and throughout the world," Johnston declared. "Making and showing the new pix may create delays, disruptions and problems," said the MPAA chief. He added: "The transition will require wisdom and patience, not to speak of sizable dollar outlays by both studios and exhibitors. But the rewards will be considerable."

Stability of theatre attendance during 1953, despite the continued growth of TV, "offers striking evidence that top quality motion pictures can hold their own against any competition," said Johnston. Supporting this, he said, is the fact that U. S. theatres last year aggregated more than 2,500,000,000 admissions with an average weekly attendance of 50,000,000.

On the domestic front, Johnston (Continued on page 10)

Film Heads Going To Bat for Golden

Washington, June 16. Top figures in the motion picture industry are expected to make clear to the Dept. of Commerce that they want retention of the motion picture and photographic division headed by Nathan D. Golden.

This and other industry divisions were moved, a couple of years ago, to the National Production (Continued on page 16)

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(Complete Boxoffice Reports on
Pages 10-11)

Studios in Production Upswing On Biblical Subjects With 12 on Tap

Hollywood, June 16.

An alltime high number of Biblical films currently are in the Hollywood hopper. Total of 12 are in various stages, either completed and awaiting release, in production, prepping or announced for production.

Past huge success of such themes unquestionably is behind this avalanche, producers feeling that even in a declining market Biblical subjects will draw. Spectacular aspects of the films, too, lend themselves particularly to widescreen exhibition. There is the further inducement of pictures of this character appealing to audiences which not otherwise might turn out, oldsters and more select patrons particularly.

Cecil B. DeMille, always a leader in picturizing stories out of the Bible, again is readying such a subject, "The 10 Commandments," which he announces will be his most ambitious film project. He previously turned out a picture under this title in 1923, which teed off his interest in Biblical subjects. Although present plans aren't entirely formulated, DeMille probably will film much of this in Egypt, around the first of the year.

20th Most Active
Twentieth-Fox is most active of any company in dipping into the Biblical past. The profitable returns piled up by "David and Bathsheba" made the company Bible-conscious, and both the story department and producers were alerted to seeking appropriate subjects for later production.

Five top-budget features, all in the studio's new CinemaScope, are on the current agenda. One of these, "The Robe," announced as having cost \$4,600,000, already is completed, and its followup, "The

(Continued on page 16)

Robinson-Patman Act Bearing on Films Still Undecided in N.Y. Case

Application of the Robinson-Patman Act to films still remains undetermined, although the trial involving the statute is currently in its seventh week in N. Y. Federal Court. Act, which heretofore has never been applied to films, says it's unlawful to discriminate in price between different purchasers of commodities of like grade and quality.

Concept has been introduced by Lawrence Abrams, attorney for Jack Zenger, operator of the Mayfair Theatre, Hillside, N. J., in the latter's suit against the major film companies, charging them, with giving more favorable terms to houses controlled by the large chains. Judge Sidney Sugarman, in an off-the-cuff opinion from the bench, indicated that he did not believe that the Robinson-Patman Act was applicable to films. However, Abrams declared last week that the opinion did not constitute a definite ruling. He noted that the concept had been introduced only in his trial brief and that no argument on the act had as yet been presented in court.

According to Abrams, the plaintiff's case hasn't been fully presented as yet and that he'll need at least two more weeks before he winds up. Following the completion of Abrams' presentation, the defendants will argue their case, with Louis Nizer, of Phillips, Nizer, Benjamin & Krim, carrying the ball.

U'S \$18,949,862 IN 13-WEEK WORLD SALES

Washington, June 16.

In a report to the Securities and Exchange Commission, Universal Pictures and its subsidiaries today (Tues.) disclosed consolidated world gross sales of \$18,949,862 for the 13-week period ending May 2, 1953. For the same quarter last year, company racked up \$16,950,656. Excise taxes are not included in the gross sales.

U notes that the gross sales include gross revenues from foreign countries having exchange restrictions, only to the extent that net earnings resulting therefrom have been or can be realized in U. S. dollars.

See Production Resuming At Warners With 'Them'

Hollywood, June 16.

Active production probably will be resumed at Warner Bros. early next month.

No formal announcement has been made of the end of the studio's production hiatus, but personnel has begun to activate some of the properties on the announced list of 20-odd 3-D productions. First to go probably will be "Them," science fiction yarn which Ted Sherdeman will produce. Others slated to go early next month are "Lucky Me," Doris Day starrer, and "The Phantom Age."

Legal Snarls Blamed For Delay in Getting Major Pix for Skiatron Tests

Because of a snarl in legal technicalities, Skiatron, unveiling to the public for the first time its Subscriber-Vision pay-as-you-see TV system, was unable to present feature pictures until late Friday (12) at its Belmont-Plaza Hotel, N. Y., demonstration. Outfit, originally expecting pictures from four film companies, obtained them from only three, with Metro, RKO and Disney contributing two films each.

First feature picture was shown Friday night, although the public demonstration opened on Tuesday (9). According to Skiatron proxy Arthur Levey, filmieries provided the films gratis, indicating they were cooperating with the demonstration but were not supporting subscription TV. He revealed that Skiatron may receive one or two additional pix, but noted that the outfit had enough product to complete the demonstration, which winds up today (Wed.).

Pix provided by Metro, RKO and Disney are all films made prior to Aug. 1, 1948. They include "The Bride Goes Wild" (M-G), "Song of the Thin Man" (M-G), "Sister Kenny" (RKO), "Murder, My Sweet" (RKO), "Reluctant Dragon" (Disney) and "Song of the South" (Disney). Delay in obtaining the pictures was attributed to difficulty in obtaining legal clearances. It

(Continued on page 18)

Skouras Due From Abroad For Quickie Confabs

20th-Fox proxy Spyros Skouras is due back in New York from Europe over the weekend. Topper, who has been abroad for about three weeks, will make a quickie Coast trip after conferring with homeoffice execs. He expects to remain in the States for about two weeks, dividing his time in New York and the Coast, before heading back to Europe to be on hand for the London demonstration of CinemaScope later this month.

While in Europe, Skouras conferred with Henri Chretien, the inventor of CinemaScope, and personally supervised the setting up of this week's demonstration in Paris, which he attended. Meanwhile, Murray Silverstone, 20th international topper who had been in Europe with Skouras, returned to Paris yesterday (Tues.) following a brief U. S. visit to attend his daughter's graduation from Wellesley.

Distribution chief Al Lichtman and pub-ad topper Charles Einfeld leave for the Coast end of this week to view a full-length rough cut of "The Robe," company's first production in CinemaScope.

Jarrico Ruling Filed

Hollywood, June 16.

Superior Judge Orland Rhodes' affirmation of decision in favor of RKO in the Paul Jarrico suit last November was filed with the clerk of Superior Court.

He ruled that the studio was not required to give Jarrico screen credit on "Las Vegas Story" because the screenwriter had brought himself into "public disgrace and ill will" by refusing to testify before the House Un-American Activities Committee.

Film Prexies, Israeli Boosters, Withhold Pix

In a curious situation, American film company presidents have put a firm nix on any further shipments to Israel because of trade restrictions imposed by the Israeli government. Subject has been discussed by the chief execs, but they have yet to hit upon any solution to the knotty problem of films to that new country. On the other hand, the prexies on the personal level in large measure have been boosters of Israel via contributions, etc.

Cause of the rub is the set of curbs on Yank films, including import duties and income taxes.

Bikini Suit Irks Ohio Solon But Newsreel Censor Lift Is Seen

Columbus, June 16.

Sen. Charles A. Mosher's bill to exempt newsreels from state film censorship seems to be rolling. Last Thursday (11), the House Judiciary Committee approved the bill by a 14-2 vote. It now is in the House Rules Committee, which will schedule it for floor action this week or next.

Two representatives on the committee who voted against it were John J. Lynch, of Youngstown, and Andrew C. Putka, of Cleveland. The latter explained his vote by saying he felt foreign newsreels would show girls in Bikini bathing suits. As far as is known there are no foreign newsreels censored in Ohio, only the product of the five major newsreel companies and the weekly Telenevs.

The Judiciary Committee's action came quicker than expected. Only witness was Sen. Mosher, and the committee voted immediately after he testified.

REP EXPANSION SET; 18-20 TOP-BUDGET PIX

Expansion of studio facilities "will enable" Republic to make 18 to 20 top-budget pix per year, proxy Herbert J. Yates announced this week.

The chief exec, via a statement released by the homeoffice, said that four new sound stages are being added at Rep's North Hollywood studios, bringing the total number to 18.

Yates stated: "This expansion, coupled with our newly completed Consolidated Laboratory in Hollywood, which was built and equipped at a cost of \$2,000,000, and similar expansion of our East Coast laboratory facilities, will gear Republic for film production and processing in any and all dimensions."

Those Lines You See Are Guild's, Not Music Hall's

Sock boxoffice performance of "Queen Is Crowned," J. Arthur Rank's feature-length, Technicolor coverage of the Coronation, has film industry execs in a chorus of "Anything TV can do, pix can do better." Point they're ramming across is that despite the big hoopla, jet speed and around-the-clock limning which the telecasters offered, the public is shelling out for the pic trade's version.

Pint-sized N. Y. Guild Theatre opened the Rank entry June 6, played to a capacity gross of \$20,000 the first week, and still is SRO. Theatre, which seats 450, is housed in the RKO Bldg., and is virtually obscured by its next-door neighbor, Radio City Music Hall. "Queen," among other things, has produced a unique switch in b.o. queues daily and nightly along the 50th St. side of the RKO edifice and around Rockefeller Plaza. It's almost startling to see ticket-buyers lined up to the Guild; such files along the same route in past always led to the Hall.

Record Call

Hollywood, June 16.

Twentieth-Fox put in one of its heaviest extra calls in years yesterday (Mon.), and studio will keep Central Casting busy all this week filling its needs.

Twentieth will use as many as 1,000 extras during this week for arena scenes in "The Story of Demetrius."

What's That Woman Want?

A Universal salesman in the south submitted the following report on his experience with a femme theatre operator:

"Sold this account seven pictures. Secured terms in line with previous sales. Have called here four times and because exhibitor criticized our product and would not accept terms presented, I walked. Exhibitor... refuses to play 'Mississippi Gambler' because of title of feature. Refuses to play 'Woodpeckers' because humor is over children's heads. Refuses to play 'Lawless Breed' because glorifying outlaws. Refuses 'It Grows on Trees' because it is a fantasy. Refuses 'Because of You' because it is too sad. Refuses 'All Baba' because of costumes. Refuses 'Black Castle' because of English accent. Refuses 'Against All Flags' because 'sea pictures don't go in her town.'

"Refuses 'Redhead' because a magazine called it a drama. Showed exhibitor a one-sheet on 'Most Beautiful Girls,' whereupon she almost fell out of chair. Promptly told me she had to go to W.C.T.U. meeting. I was afraid to mention 'Girls in the Night.' Refuses to play 'Kettles' because of terms. Refuses 'Seminole' because previously played 'Distant Drums' and noticed that Indian players were Italians dressed up like Indians. Refuses 'Gunsmoke' because all of Audie Murphy's pictures are alike and her people will not attend, since they already know what story is about. Refuses 'Desert Legion' because Ted Richmond is producer. He produced 'Bronco Buster' which to her is a 'straw hat western.' She said costuming was not authentic. Cowboys wore straw hats.

"Exhibitor has Crosley appliance franchise. Has refrigerators and deep freeze units displayed all over theatre. Has television set displayed on stage. Does not use trailers. Her husband interrupts show from stage to announce coming attractions. Exhibitor cannot understand why business is so poor.

"No amount of explanation of our product would change her attitude. Treats all companies same way. Theatre is in pitiful state of disarray. Am not sure what approach and manner of selling to use with this account."

Book Publishers Now Leery of Tieins With Films; Balk at High Prices

Chi Court Gives Extended Runs to Two Major Films

Chicago, June 16.

Two important films were awarded extended runs here last Friday (12) by Judge Michael Igoe of Chi Federal District Court.

United Artists' "Return to Paradise" will have an eight-week run with no clearance, and will be released to outlying houses at once after its Loop turn. 20th-Fox's CinemaScope entry, "The Robe," received permission for an indefinite run.

Flacks Give Whitbeck First Tom-Tom Award As Pressagents' Dean

Hollywood, June 16.

Frank Whitbeck, dean of the Hollywood publicity-advertising-exploitation fraternity, was lauded Friday (12) at the Publicists Guild's first annual Tom-Tom Award luncheon, with more than 250 of the town's top execs, pressagents and scribes turning out to honor the Metro exec, who is marking a half-century in the industry. Even one of Whitbeck's pet elephants was on hand, coyly posing for a kiss shortly after Janet Gaynor, on behalf of the Guild, handed Whitbeck the scroll of honor.

Robert J. O'Donnell, who was a Whitbeck theatre competitor in

(Continued on page 15)

N. Y. to Europe

Eve Arden
Richard Burton
Alfred de Liagre, Jr.
Gloria Drew
Lord Dunsany
Abe Ellstein
Geraldine Fitzgerald
Tay Garnett
Helen Gould
Morton Gottlieb
Milton M. Grossman
Edward Kingsley
Meta Klinge
Sherman S. Krellberg
Beatrice Lillie
Martha Lipton
Diana Lynn
John Ringling North
Sylvia Regan
Regina Resnik
Albert Seldon
Murray Silverstone
Nell Tangeman
L. Arnold Weissberger
Jerry Whyte

Europe to N. Y.

Witchliffe Crider
Al Daff
Max Factor, Jr.
Marshall Field, Jr.
Harry Popkin
Milton R. Rackmil
Spyros Skouras
Frank K. White

Book publishers, once the most active participants in tieup deals with film companies, have become almost completely apathetic toward pictures. Previously flourishing practice of reprinting books made into pix or reissuing books with special film jackets has just about disappeared, with only a rare sock bestseller-made-into-a-film getting the reprint treatment.

Heyday of the pix-book romance was during the 1942-49 period, with a steadily widening schism developing during the past four years. Currently film bally merchandisers are receiving steady nixes in overtures for book tieins. During the sweetness-and-light era, pubs, with hardly any prompting, would issue 100,000 copies of \$1 reprints and from 250,000 to 500,000 of the 25c editions. Occasionally, book outfits would publish a novelized version of an upcoming film. In addition to reprinting the tomes, publishers and filmieries would cooperate in advertising

(Continued on page 18)

L. A. to N. Y.

Harry Ackerman
Casey Adams
Dawn Addams
Josef Auerbach
Robert Carson
Jerry Colonna
George Cukor
Jose Ferrer
Ruth Ford
Karl Freund
Abner J. Greshler
Jim Hanna
Sid Cedric Hardwicke
Bernard M. Kamber
Jerry Layton
Jack Lemmon
Harry Maizlish
E. J. Mannix
Don Marshallman
Tom McAvity
Tom McDermott
Patricia Morison
Bess Meyerson
Jean Negulesco
Dick Powell
Tommy Rettig
Will Rogers, Jr.
Andy Russell
Della Russell
Joseph M. Schenck
Sol C. Siegel
Howard Strickling
Barry Sullivan
Spencer Tracy
Charles M. Underhill
Rudy Vallee

N. Y. to L. A.

Charles Einfeld
James R. Grainger
Jascha Heifetz
William Holden
George Jessel
Al Lichtman
Jo Mielziner
George Oppenheimer
Peter M. Roback
Wilbur Stark
Sol Tepper
Max E. Youngstein

RELEASE SKEDS' BIG SHUFFLE

Exhib Anger at 3-D Slowly Rising; Irked by Sales Terms, Quickies

While distribs have been gleefully counting the coin pouring in from the early 3-D films, an undercurrent of resentment against the deepies is developing in exhib quarters, particularly among ops of smalltown and nabe houses. Exhib beefs are not aimed at 3-D per se, but involve the issuance of 3-D "fast buck" quickies and the sales terms demanded by distribs in marketing the stereopix.

"We're going busted with 3-D," declared one highly-placed exhib leader. "We do a little business and they (distribs) take it away from us in film rental." While this particular exhib official asked that his name not be used, on-the-record protests have been registered by Theatre Owners of America prexy Alfred Starr and North Central Allied topper Bennie Berger.

Gist of the exhib argument, especially smalltown and nabe ops, is that the cost of installation plus the film rental, usually a 50% deal, leaves nothing in the theatre's coffer. Distribs, it's noted, will not only set back the acceptance of 3-D but will force the elimination of many outlets. "They don't give us a chance to breathe," the aforementioned exhib exec declared. "While the big chains use stockholder money for new installations, we have to dig in our own pockets." A \$3,000 outlay for 3-D equipment, he noted, is a hefty chunk out of the exhib's operating cost. Coupled with the 55% rental charge, a theatremen usually winds up in the red, he asserted.

Practice of demanding week-
(Continued on page 15)

Plan Fast Playoff For WB 'Beast'

One of the fastest playoffs accorded a film is being planned by Warner Bros. for "The Beast From 20,000 Fathoms," with the company expecting the picture to complete the majority of play situations in a two-month period. Picture, a "monster" yarn similar to "King Kong," has exploitation values which Warner's is pushing to the fullest. Based on the successful revival of "Kong" by RKO last year, WB is following a similar sales and bally policy, making extensive use of TV and radio.

Unlike "Kong," which was sold on a market by market basis, "Beast" will be unleashed simultaneously in all distribution areas in the U. S., backed by 1,422 confirmed bookings. Company is reportedly spending \$200,000 for simultaneous air programs in 11 areas, embracing all the distributing markets. Use of radio and TV, it was indicated by pub-ad chief Mort Blumenstock, will not supersede the usual co-op local newspaper campaigns.

TV-radio saturation is being directed by Terry Turner and Dan Thompson of General Teleradio. Turner, while with RKO, introduced the idea of saturation bookings backed by hefty tele and radio spots. It was tried first with "Kong" and repeated with a measure of success with "Snow White and the Seven Dwarfs," "Sudden Fear" and "The Lusty Men." This is the first time, however, that as extensive a campaign as "Beast" will be run off in so short a time, with almost day-and-date airing throughout the country.

'Popeye' Under 3-D

First cartoon to undergo the 3-D treatment will be "Popeye," the Bill Zabol-Tom Sims cartoon syndicated internationally by King Features.

Paramount is planning to do a series of depth versions of the "Popeye" stories. Scripts for the series haven't been assigned yet.

WB's 'Moby' Switch

Hollywood, June 16. Stymied in its plan to remake "Moby Dick," Warners now is dickering for the release of the scheduled Moulin Productions version, which John Huston will produce and direct from his own screenplay, with Gregory Peck starring. Film is slated to go into production next spring. Studio made "Moby Dick" in 1930, with John Barrymore starred. When it got around to re-registering the title, however, studio discovered six other companies had priority on the tag and dropped its plans.

Art House Ops In Disagreement On 3-D, Widescreen

Art house operators, witnessing a conversion to 3-D and widescreen in standard houses, are in disagreement as to the place of the sureseaters in the "new era" of varied picture dimensions. Two of the leading purveyors of entertainment for specialized audiences have taken diametrically opposite views. Herman Becker of the Rugoff & Becker circuit, ops of five art houses in New York City, indicated this week that his company would not for "the present time" install 3-D or widescreen in any of the sureseaters operated by his chain.

On the other hand, George Schwartz, who with Jean Goldworm operates the Little Carnegie, World and Bryant theatres, said his outfit was currently surveying the three theatres for the purpose of installing widescreen systems. In addition, he said his firm would put in 3-D equipment "if we come across suitable pictures" in the medium.

Becker's theory is that the current offerings, especially those in 3-D, are novelty and gimmick pix for which he doubted art house patrons would go. He added that
(Continued on page 16)

Par Miffed by Red Cross Snub on 'Stalag' Tie

Paramount is miffed by a snub from the American Red Cross. Film company feels it had worked out an ideal setup for an ARC tieup, and instead got a brushoff.

For the opening of "Stalag 17" next month at the Astor, New York showcase, Par plan was to "give" the house to the ARC. All expenses were to be paid and the theatre was to be sealed so that the organization would net about \$10,000. As an alternative, the filmery suggested a by-invitation-only preem, with the ARC sending the invites to, perhaps, the thousands of New Yorkers who were volunteer ARC workers during World War II.

ARC nixed a tiein of any sort because, according to one of its reps, the outfit didn't want the "publicity" and "this is not the time for a fund drive."

Par had figured on the ARC going for the tiein because, in "Stalag," a Red Cross man visits American G. I.'s imprisoned in Germany during World War II, to see that they are being treated properly.

SW UPS TRIESTER

Dan Triester, formerly a home-office employee, has been recalled to N.Y. from the Stanley Warner Philadelphia office.

He'll serve in the film buying department under Nat Feldman, replacing Lou Kaufman, who retired several weeks ago.

SCREEN TRENDS SNARL FLATS

In an attempt to find product that will stand up in the current market, filmery sales toppers are overworking their crystal balls, resulting in a wholesale juggling of release schedules. Film peddlers and bally staffers can't remember a period when pictures have been shuffled so frequently. One day a film is set for immediate release, and the next day it's taken off, being pushed back from one to several months.

Although not the sole factor, the 3-D and widescreen trend is one of the main contributing causes. Desire to get stereopix before the public while the novelty value is still hot has resulted in the pushing back of previously-completed standard flats. In addition, spectacle product has been advanced to cash in on the newness of widescreen presentation. Key theatres that installed widescreen systems have been demanding films that can be stretched for wide-angle showing.

Since the public appears to be shelling out coin to see the "deepies," the filmieries are rushing them into release as soon as they are completed. Making of prints for the 3-D films, requiring as they do two prints for each picture, has resulted in an overloading of laboratory facilities. Standard pix are therefore yanked off the processing machinery to make way for the stereopix.

Timing, of course, is considered of utmost importance in setting up a release slate. Frequently one or more of the distribs will have pix with similar themes set for release at the same time. This conflict will cause one of the companies to delay a release so as not to overload the market. Recent flood of science fiction pix has caused considerable changing of release skeds. Pictures from different companies featuring the same star names is another reason for rearranging release slates.

20th Holds Back On C'Scope Okays

Numerous requests from indie producers to shoot pix in CinemaScope have been turned down by 20th-Fox, distribution chief, Al Lichtman revealed this week. In addition, company is sitting through many other feelers from producers who want to give films the CinemaScope treatment, sales topper noted.

Reason for turndowns, according to Lichtman, is that 20th didn't feel producers were adequately equipped or lacked the story material for a suitable picture in the CinemaScope process. To assure success of CinemaScope pix, Lichtman said 20th would maintain its policy of story okay. Company would also require the \$25,000 license fee as previously indicated. Fee, Lichtman noted, hasn't been a stumbling block since requests for CinemaScope filming continue to pour in.

While 20th maintains that the process is open to all comers who meet the company's requirements, some trade quarters feel that 20th is deliberately withholding large-scale approvals. Reason for move it's indicated, is to enable 20th to build up a backlog of pix in the process to keep the company in the forefront in the widescreen market.

New Sound For Goldwyn

Hollywood, June 16. Western Electric is installing stereophonic sound equipment on the Samuel Goldwyn lot, not only on its dubbing stage but in projection room A.

First use of the system will be made by Victor Saville's "I, the Jury," his first 3-D production.

Si Fabian's 5%-of-Gross and Other Coin Ideas Stall SW-Cinerama Deal

Barnett Sues in Crash

Los Angeles, June 16. Injuries suffered in an automobile accident Dec. 24 kept him out of work for some time, Vince Barnett complained in a \$50,000 damage suit filed here against Ronald S. Arz and his father, Arthur A. Arz. Vet film character actor said young Arz was driving his father's car when it struck Barnett, inflicting spinal injuries and severe lacerations.

In addition to the damages, complaint said Barnett would file a listing of lost earnings at a later date.

H'wood Pix Slip In Greece; Coin Cut In Formosa

Washington, June 16. Hollywood films continue to hold the same ratio to all pictures shown in Greece, but there has been a slight decline in the grosses for American pictures, with the home-made Greek product gaining popularity and boxoffice take.

Paid admissions for U.S. films in the Athens area, reports Nathan D. Golden, director of the Commerce Dept. motion picture division, were 5% lower than the preceding year, although the overall number of paid admissions ran higher.

Meantime, reported Golden, the import control plan on U.S. films continues to operate successfully, with the Bank of Greece paying the royalties due our studios. A total of \$500,000 was allocated for the year ending June 30, 1952. Of this, \$187,707 was used to pay for print shipping charges and advertising accessories, leaving \$312,293 available for remittances to the U.S.

Foreign exchange authorities of the Bank of Taiwan, in Formosa, have advised American distributors that they are considering a reduction in the amount of dollars available for remittances on American
(Continued on page 18)

Chi Courts Order Exhibs To Bid Vs. Competitors

Chicago, June 16. Two virtually identical court cases, wherein the meaning of "bidding" was on the scales, have been terminated with practically the same results. Judge Julius Hoffman yesterday (15) entered a written order that the Towne Theatre of Milwaukee, be required to bid for films against its competitors.

This followed a decision made last week by Judge Michael Igou, Chi Federal District Court, against the Jackson Park Theatre, based upon a Seventh District Court of Appeals decision, that bidding was the only way in which to establish a fair and equitable price for pictures.

N.Y. Indie Distribs

Acquire Six Brit. Pix Herbert Bregstein and Oliver Unger, N. Y. indie distribs, have acquired Western Hemisphere rights to four British pix, while Bregstein takes on two additional ones on his own. From Abner Greshler, pair obtained "Bombay Waterfront," "The Caretaker's Daughter" and "Madame Louise." Beverly Pictures will release.

Dual deal also involves "The Frightened Bride" from Milton Gettlinger. As a solo effort, Bregstein obtained U. S. distrib rights from Max and Arthur Alexander of "World Invaders" and "Devil's Plot."

Hitch in the Stanley Warner and Cinerama Productions negotiations, stemming from the theatre circuit's "pretty high demands," resulted yesterday (Tues.) in postponement of the scheduled stockholders' meeting of the latter corporation. Shareholders were set to convene at Cinerama's homeoffice to okay the deal whereby SW would equip and operate theatres and provide coin for the production of the widescreen outfit's next picture. Deal is definitely "not off." It was indicated, and a new stockholders meeting has been set for 3 p.m. on June 25.

Hassle, it was learned, involves SW's demands in retrieving operating coin before both outfits share equally in the b.o. take. Feeling at Cinerama is that SW "wants everything." One of the main points of disagreement concerns SW's demand of 5% of the gross for the circuit's supervision of the theatre operation.

Subsid company which SW would form to handle the Cinerama operation would not, it was indicated, obtain any control in Cinerama Productions. SW outfit would, however, acquire the 700,000 shares owned by Cinerama Productions in Cinerama, Inc., the licensing and equipment manufacturing company. This would give SW a 35% control in Cinerama, Inc. Cinerama Productions presently only has a five-year deal with Cinerama, Inc.

Meanwhile, SW topper S. H. (Sid) Fabian declared that his company is still awaiting word from the Dept. of Justice for a greenlight on the Cinerama deal. Fabian said that SW was asking for a modification of the consent decree judgment. It's believed the modification involves the right to distribute pictures, specifically banned in the Government's order separating theatre and picture operations.

NCA Claims Win In 'Pan' B.O. Fight

Minneapolis, June 16. North Central Allied president Bennie Berger claims victory in his fight to be able to play "Peter Pan" without raising his theatre admission prices.

The greenlight was given him, he says, by Charles Boasberg and Walter Branson, RKO general and assistant sales managers, respectively, when they visited Minneapolis last week. The same policy necessarily must be applicable to all of the territory's other exhibitors who wish to present the picture at their regular boxoffice scales, he believes. Terms for "Pan" are 50%, same as asked of all exhibs, says Berger.

It's known, however, that in the Twin Cities the subsequent run neighborhood and suburban exhibitors, most of them NCA members, are going to raise their admission prices for "Peter Pan" from 50c and 60c to 85c, the same as they have been doing for "Hans Christian Andersen," "Moulin Rouge," "Bwana Devil" and "Salome." These pictures played first-run downtown pre-release engagements at \$1; instead of the regular 85c admission.

'Moon' Turn Off

San Francisco, June 16. Damon Runyon Cancer Fund benefit of the "Moon Is Blue," set for June 25, at the United Artists Theatre, has suddenly been cancelled by the New York office of DRCE. Benefit, which had been sparked by financier Louis Lurie, was already underway, backed by exploitation and tickets that had been printed. House, a 1,207-seater, was to be sealed to \$5. "Moon," according to house management, will open its scheduled run June 25 as planned.

Of songs in the film, one that comes nearest to expressing childhood is "The Kid's Song," touchingly done by young Relling as he sings of rebellion against unlikable, dominating adults. "Tin Hippie Fingers" runs through the picture and is soloed by Mary H. and She. Peter Lind Hayes and Conried do "Get Together Weather."

tan, emerging out of the East River off the Fulton St. pier. It plunges through lower Manhattan, leaving a wake of destruction. The Army sets up a barricade across Wall St. succeeds in wounding the ship.

succeeds in wounding the animal with a bazooka, sending it back into the water.

Beast, it is learned, leaves a trail of a highly virulent disease, preventing the Army from going after it with heavier weapons. Monsters weaken again at Coney Island, and weakened by its wound, gets ensnared in the roller coaster area of the amusement regime. Nesbitt and an Army sharpshooter, Nimb, take the top of a roller coaster and finally kill the beast by firing a highly radioactive isotope into the beast's wound.

Christian is frstrate as the determined scientist and Kellaway scores as the doubting professor. Miss Raymond appears too stiff and unconvincing as the professor's assistant and Christian's romantic vis-a-vis. Eugene Lourie's direction is excellent, resulting in the proper tension and suspense. Lou Mor-

heim and Fred Freiberger's screenplay has a documentary flavor which Jack Russell's camera captures expertly. Other technical credits are good. Holl.

5,000 Fingers of Dr. T.
(SONGS-COLOR)

Fantasy of boyhood rebellion; unusual subject needs special

Hollywood, June 16.
Columbia release of Stanley Kramer's production, *State of Mind*, has a cast of heavyweights. Stars are Peter Lorre, Robert Healy; features Hans Conried, Tommy Rettig, John Hestley, Robert Heasley, Noel Cravat, Henry Kulky. Directed by Roy Rowland. Screenplay, Dr. Seuss (Ted Geisel) and Allan Scott, story, same conception. Dr. Seuss (Geisel), Technicolor. Frank Planer; production design, Rudolph Sternad; editor, Al Clark; music, Fred

Eric Hollander	Lyrics, Dr. Seuss; choreo-
61. 513. Running time, 87 MINS.	
Zabladowski	Peter Lind Hayes
Mrs. Collins	Mary Hines
Dr. Terwilliker	Hans Conried
Dr. Eugene	Tommy Kirk
Whitney	John Heston
Judson	Robert Hays
Sergeant Lunk	Noel Craven
Strogo	Henry Kulky

The mad humor of Dr. Seuss (Ted Geisel) has been captured on film in this odd flight into chemical fiction, which wears the equally odd title of "The 5,000 Fingers of Dr. T." It's an unusual offering: a subject for special selling, with boxoffice chances as unpredictable as its wild expressions of fantasy in songs, dances and Technicolor.

Story and conception were shaped by Dr. Seuss for the Stanley Kramer unit at Columbia, and he also contributed to the screenplay with Allan Scott and did lyrics for the songs composed by

Frederick Hollander. Results are sometimes fascinating, more often comically fantastic, in keeping with the humor associated with Dr. Seuss's work in his cartoons and children's books. Of all the wild, weird happenings, the film's standout is the fantastically imaginative dungeon ballet—a mad creation that is well worth the admission price. Considerably less can be said for most of the other dips into fantasy, during moments of which the theatergoer will become increasingly hard-boiled. **B** *Reviewed by* *the* *Los Angeles Times*

practice is the theme. Tommy Rettig is the kid who would rather be out playing with his baseball bat and dog than learning the scales under the tutelage of Hans Conried, the Dr. Terwilliker who becomes the villain of the plot. Opening finds the youngster dreaming he is being pursued by a vampire, and concluding with the butler

strange creatures with butterfly
nets in a land full of odd cylinders
and mounds, eerie hues and fog.
This ballet sets the stage for his

This new land is a terrifying one filled with a strong castle in

one, filled with a strong castle in which Dr. T. conducts a school of piano for the 500 boys he holds prisoners. In the dungeon doors

below the fortress, is a group of miserable creatures, grown decrepit and moldy with age, who were imprisoned because they dared play instruments other than the piano. During this interlude the dungeon ballet is performed, the creatures accompanying themselves on their favorite instruments which have been fashioned from all kinds of odd materials. The sequence is a gem of imaginative thought and

Of songs in the film, one that comes nearest to expressing childhood is "The Kid's Song," touchingly done by young Reilly as he sings of rebellion against unthinking, dominating adults. "Ten Fingers" runs through the picture and is soloed by Mary H. Smith. Peter Lind Hayes and Conried do "Get Together Weather."

H'WOOD GIRDS FOR FALL ATTACK

Big (Widescreen) Pix Key to Big Biz In Future, Declares Par's Hartman

Hollywood, June 16. The future of the film business is big—if the pictures are big. And bigness, nowadays, opines Paramount production chief Don Hartman, means widescreen.

Backing that belief, Hartman offers this unqualified advice to exhibitors: "build your screens as wide and as big as possible. Just leave enough space for a fire exit."

Paramount has been devoting most of its attention to widescreen, Hartman reported, but there may be a few changes in the future. Studio has shunned 3-D production on its own, although the Pine-Thomas and Nat Holt units, which release through Paramount, have several 3-D pix on their schedules. Studio's interest in the stereoscopic process, however, is limited and the 3-D technique will be used only "when the story lends itself to that type of projection."

Backlog Problem
Paramount's greatest concern, in the six months since the industry was plunged into a turmoil by the new technical developments, has been its backlog. At beginning of the year, it amounted to \$46,000. (Continued on page 15)

Norma, WB Split Over Budgets

Hollywood, June 16. Norma Productions, Harold Hecht-Burt Lancaster indie, terminated its releasing deal with Warners after what Hecht says was disagreement with the studio over requested budget reductions on Norma's future films. Hecht says he's now dickering with another firm for distribution, with pact expected to be announced this week.

Norma-Warner deal, signed July, 1949, called for six pix to be produced for Warners release over an indefinite period. Pix were to cost an average \$1,100,000 each. Lancaster was to star in all, plus three WB productions. Latter phase was later amended to two films. Star has completed the pair of "Jim Thorpe" and "South Sea Woman." Indie has completed "Flame and Arrow," "Crimson Pirate" and "Majesty O'Keefe," with latter un-released.

According to Hecht, WB asked that budget on future films be shaved to around \$900,000. Norma was unwilling to accede. It was also dissatisfied with studio production requirements for the future. Indie also wanted to do one of its three pictures abroad and WB objected. Indie was prepping "Broncho Apache," which James Webb screenplayed from the Paul Wellman novel. This will be the next Norma feature, starring Lancaster. Hecht expects to set a deal for this and future product within a few days. Lancaster recently completed "From Here To Eternity" for Columbia.

New-Technique Texas House Bows With 'Charge'

Vernon, Tex., June 16. Newly-completed Plaza Theatre here, first in the country specially built for 3-D, widescreen and stereophonic sound, gets preem of Warner Bros. 3-D "The Charge of Feather River" June 30.

Construction of house, 190 miles from Dallas, was halted in its early stages several months ago when Hollywood moved to new dimensions. Order to switch to new techniques was ordered by Interstate circuit topper Bob O'Donnell following a Coast jaunt.

GUILFOYLE MEG BOW

Hollywood, June 16. Yet these Paul Guilfoyle makes his bow as director of a feature film on "Captain Scarface" for Hal Roach, Jr. He's been directing plays and videx recently.

1st Indie Production For Kazan in 'Warriors'

Elia Kazan enters independent production via his direction of the upcoming "The Golden Warriors," which is to be shot on the New York-New Jersey waterfront this summer.

Film, original screenplay for which will be supplied by Budd Schulberg, will be produced by S. P. Eagle for release by United Artists.

Directors Seek More Authority

Hollywood, June 16. Demand that directors be given more creative authority, and more prominent advertising billing will be made on producers as result of a resolution adopted by the Screen Directors Guild of America membership at its annual election meeting Sunday night (14) in Hollywood Roosevelt Hotel. Resolution was passed after a report from public relations chairman Rouben Mamoulian, who demanded more prominence for the director in the Hollywood scene. Mamoulian urged that directors fight as a unit for progress, and said that they must not permit producers to curb their creative ability. He said his committee has been seeking means to "restore directors to the respect and prestige they once had."

Membership okayed formation of a committee to present demands to producers. It also renewed support of Motion Picture Relief Funds via 1% assessment, but 120 directors were reprimanded for not sending in coin pledged. Approximately 75% of the membership contributed. Prexy George Sidney was unanimously reelected to a third term as members voted to extend for one year the two-year limit on the presidency imposed by the bylaws. Mamoulian and Fred Zinnemann were named veepees. H. C. Potter, secretary, and Leslie Selander, treasurer.

Trailers Now in 2-D, 3-D To Offset New Problem In Depth Exhibition

Exhibitors' licensing of 3-D films has presented some tricky problems so far as the use of trailers is concerned. Theatre men, because of the expense and inconvenience of distributing viewing glasses to the customers, are balking at running trailers in 3-D to herald an upcoming feature depth.

One solution has been the running of "coming attractions" clips in 3-D in cases where an exhib's current feature is a 3-D'er. Only drawback has been that the next 3-D'er being booked may not be scheduled for some time in the future.

As a consequence, film outfits are making the trailers for 3-D features in both 2-D and 3-D. Columbia, for example, is doing this with "The Stranger Wore A Gun." If the theatre op's program preceding "Stranger" is in 3-D, he'll be in a position to run the 3-D trailer for the Col entry.

Different type 2-D trailer is to be used in situations where the program preceding "Stranger" is a 2-D'er. In this, Randolph Scott, star of the film, will explain to the audience that the feature is in the new dimension process.

Col expects to follow the same procedure with "Miss Sadie Thompson" and other of its 3-D releases in the near future.

SEE BIG 3-D GUNS OVERCOMING TV

Hollywood has a return match with television and it's shaping as one of the mightiest battles of them all for public support. The two entertainment fields will survive, to be sure, but the results of the upcoming competition promise to make it clear whether the film capital can regain the stature it lost since the newer medium first became a serious competitor and films' b.o. went on the skids some five years ago.

Film industry's new weapon will be 3-D, of course. By this fall the dimensional entries (with viewing specs) and the widescreen and other techniques largely will have played out their novelty values.

It's figured that within the next few months only genuine entertainment plusses will count, and the "new era" product from the Coast will be heavy enough in volume to decide the true merits in this new kingsize effort to buck telecasters' "for free" shows.

Strong Lineup
TV's big programs will be back beginning in September. And from the other corner, all major studios and many independent film producers will have been to market with their 3-D, widescreen and (Continued on page 18)

WB, M-G Cartoon Studios Casualty Of Backlog, 3-D

Hollywood, June 16. Save for 10 employees working under topper Edward Selzer, WB's cartoon studio shutters Friday (19), and will remain closed until probably Jan. 4, 1954. Approximately 70 cartoonists were pinkslipped. They were told they might be recalled within 90 days, but shut down to January is more likely, studio exec said. Those laid off were advised to get new jobs. Remaining are a director, story man, layout man, three background men, cutter and three office staffers. They will handle small amount of commercial work during the summer, and prep work for resumption of activity so no time will be lost when workers return.

Sudden cessation of activity is due to a heavy backlog, which gives the studio finished releases until late 1954, plus uncertainty as to whether future product be 2-D (Continued on page 18)

Briefs From the Lots

Hollywood, June 16. Twentieth handed a term contract to Don Crichton, 18-year-old dancer, now appearing in "Hazel Flagg" on Broadway. Aubrey Schenck and Howard Koch will lens all of their upcoming indie "Beachhead" in Hawaii. UI "Inched" Audie Murphy to star in a filmization of "To Hell and Back," his autobiography. Walter Wanger announced he will make "Riot in Cell Block 11" in 3-D and stereophonic sound for Allied Artists.

UI switched "Son of Cochise" to 3-D, giving the studio two films currently shooting in the stereoscopic process. Other is "The Glass Web" . . . Dorothy Phillips, silent film star, returns to the screen in "A Name for Herself" at Columbia. . . Metro inked Joe Breen, Jr., to screenplay "The Prodigal" from his own and Samuel Larsen's original treatment of the Biblical story. It will star Ava Gardner and Vittorio Gassman. . . Alex Gottlieb set Lloyd Corrigan for a role in "Marry Me Again." Marie Wilson-Robert Cummings starrer. . . Lewis D. Collins will direct "West of Texas" for Vincent M. Fennelly at Allied Artists.

20th Preps Stopgap Indie Production With Goldstein Till C'Scope Rolls

Rapper Near Settlement Of Brandt \$75,000 Suit

Hollywood, June 16. Director Irving Rapper's \$75,000 breach of contract suit against Jerrold T. Brandt Productions, Inc., and Brandt personally, was put off calendar in Superior Court, indicating a settlement may be in the works.

Rapper charges he was hired to direct "Lord Johnnie" in England and was to have received \$30,000 in salary plus \$45,000 from the profits and 2% of the net. Latter amount, he estimated, would come to around \$5,000. Complaint charged that he was in England for nine weeks but received only \$280.

Col Slants To New 'Big Pic' Policy

New production policy at Columbia, calling for the accent on more costly productions, was said this week to be tied in with the continuing market trend toward strong b.o. almost exclusively with the so-called "big" pix. Col. going along with the same thought, ancient trade economics, also is cutting down on the number of "in-between" budgeters. With few exceptions, the various companies have been finding it increasingly difficult to show okay returns on pix in the \$400,000-\$500,000 budget category.

Col has 14 pix on its upcoming lineup, costing on an average over the \$1,000,000 mark, including Stanley Kramer's production of "The Caine Mutiny," the Rita Hayworth musical, "Miss Sadie Thompson" and "From Here to Eternity," based on the James Jones novel.

Incidentally, Col still intends to lens "The Pleasure Is All Mine," 3-D'er which originally had been slated as a Betty Grable starrer. This had fallen through when Miss Grable failed to appear at Col on a loanout from 20th-Fox, but now Col is eyeing a replacement, possibly Miss Hayworth. Miss Grable has been suspended by 20th because of the incident.

Par Develops New Sound-on-Film System As Stereophonic Standard

Hollywood, June 16. First system permitting standardization of stereophonic sound upon a motion picture film is claimed by Paramount technicians under direction of technical research and recording head Loren L. Ryder. In disclosing the method today ("Tues.") studio officials said that use of the new process would be made available to the industry in line with company policy.

Technique provides five magnetic sound tracks on the picture film. These sound tracks operate three loud speakers back of the screen as well as two sets of auditorium speakers. Moreover, the company holds the system meets the immediate and future requirements of the industry in that at present there is no standard procedure in recording stereo.

In addition, it's said, the new method can be compatible with sound systems of all studios and has been submitted as a proposal to the Motion Picture Research Council for possible adoption. Plan for standardization was hailed by Par veepee and studio chief Y. Frank Freeman who asserted that it "would bring an end to all the confusion with respect to stereophonic sound and give the industry a practical basis on which to proceed and prevent an otherwise huge economic waste."

Hollywood, June 16. As means of providing the exhibition field with badly-needed 2-D program films, and some 3-D pix, until its own CinemaScope production equipment and distribution can amply take care of the market, 20th-Fox is setting up a 10-picture releasing deal with Leonard Goldstein under which he would operate as an independent producer. Goldstein's current two-year pact with Fox has 18 months to go. If the indie deal is consummated, pact would be torn up and he would produce the 10 pix off the lot. Goldstein Sunday (14) said "No comment" on the deal, which is in the "discussion stage."

During his six months at Fox, Goldstein produced four pix, "City of Bad Men," "Vicki," "Kid From Left Field" and "Scoutmaster." Next skedded is "Sir Walter Raleigh." Under the indie deal, Goldstein would be financed on the outside, and would make pix at an average cost of about \$550,000 each, at a rental studio, this side-stepping 20th's overhead, now little over 50%. Overhead for an average indie is around 10%. Goldstein is reported to have 10 scripts prepped at 20th. It's assumed he'd buy these from Fox for the indie setup. Producer huddled on the outside deal with Darryl Zanuck and Joseph Moskowitz. Details of the proposed deal were relayed to prexy Spyros Skouras in Europe, and final decision waits his return this week.

New Par Policy Of Spacing M&L Pix

Paramount is spacing its Martin & Lewis films three to four months apart under a policy designed to have the comedy pair's pix in circulation continually. In addition to the steady flow of new entries, the earlier M & L features still are being given a play by exhibs. Weekly billings, for example, are continuing with "At War with the Army," first Par release with the team.

"Scared Stiff," the most recent, went into release May 30. "The Caddy" is set for around Labor Day, and "Money from Home" is tentatively set for handling around New Year's.

"Caddy" is among the new product being discussed at this week's meeting of Par divisional sales managers in New York. Session, presided over by A. W. Schwalberg, president of Paramount Film Distributing, had been called for the mapping of distribution and promotion of summer product.

Other pix to be given attention include "Roman Holiday," William Wyler production co-starring Gregory Peck and Audrey Hepburn, which is to preem in August at N. Y.'s Radio City Music Hall.

M-G's Publicity Confabs With Strickling East

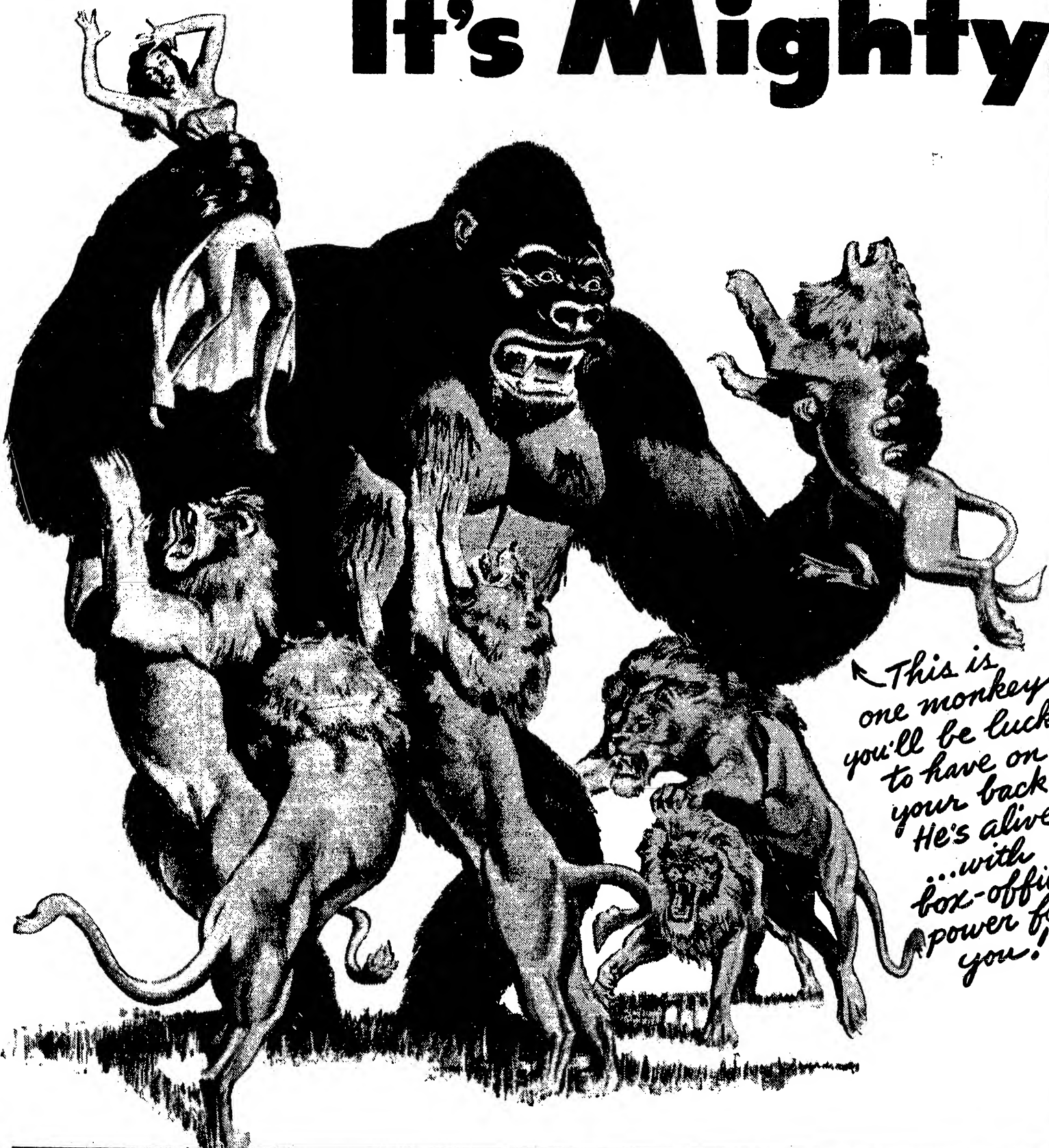
With the arrival in New York over last weekend of studio publicity topper Howard Strickling, Metro is holding a week-long series of confabs on publicity-exploitation campaigns on upcoming pictures.

Attending the confabs in addition to Strickling are pub-ad topper Howard Dietz, ad chief Si Scader, eastern publicity manager Dan Terrill, exploitation chief Emery Austin and general pub-ad exec Oscar Doob.

Auer Shifts To Small

Hollywood, June 16. Stephen Auer shifted from his associate producer post at Republic to Edward Small Productions. He'll function as assistant to exec veepee Leon Fromkess.

It's Mighty



← This is
one monkey
you'll be lucky
to have on
your back!
He's alive
...with
box-office
power for
you!

John Ford and Merian C. Cooper present MERIAN COOPER'S AMAZING ADVENTURE IN THE UNUSUAL

MIGHTY JOE YOUNG

starring TERRY MOORE · BEN JOHNSON and ROBERT ARMSTRONG with FRANK McHUGH

Directed by ERNEST B. SCHOEDSACK · Technical Creator Willis O'Brien · Screen Play by Ruth Rose · An Arko Production



Mighty, Mighty MIGHTY JOE YOUNG

The 'KING KONG' of '53!

HUNDREDS OF EXHIBITORS HAVE ALREADY BOOKED IT!

...and thousands more will join the 'MIGHTY JOE YOUNG' parade following the saturation area showings starting July 15th

CITY	THEATRE	CITY	THEATRE	CITY	THEATRE	CITY	THEATRE
CINCINNATI, O.	RKO Palace	CLEVELAND, O.	Palace	CANTON, O.	Palace	DETROIT, Mich.	Palms
COLUMBUS, O.	RKO Grand	TOLEDO, O.	Rivoli	AKRON, O.	Palace	GRAND RAPIDS, Mich.	Regent
DAYTON, O.	RKO Colonial	ZANESVILLE, O.	Weller	HUNTINGBURG, Ind.	Victory	NILES, Mich.	Ready
SPRINGFIELD, O.	State	SHELBY, O.	Castamba	JASPER, Ind.	Tivoli	ADRIAN, Mich.	Croswell
ATTICA, Ind.	Devon	TIFFIN, O.	Ritz	KENDALLVILLE, Ind.	Strand	BAY CITY, Mich.	Regent
AUSTIN, Ind.	Austin	WOOSTER, O.	Schline	LOUISVILLE, Ky.	Grand	OWOSSO, Mich.	Capitol
BARDSTOWN, Ky.	Arco	FOSTORIA, O.	State	MARTINSVILLE, Ind.	Indiana	PORT HURON, Mich.	Family
BLOOMFIELD, Ind.	Citadel	MT. VERNON, O.	Memorial	MOBLESVILLE, Ind.	Logan	SOUTH HAVEN, Mich.	Michigan
BRAZIL, Ind.	Cooper	WARREN, O.	Robins	PLYMOUTH, Ind.	Rees	STURGIS, Mich.	Strand
CAMPBELLSVILLE, Ky.	Alhambra	ALLIANCE, O.	Morrison	PORTLAND, Ind.	Beacon	YPSILANTI, Mich.	Martha Wash.
COLUMBIA CITY, Ind.	Columbia	ELYRIA, O.	Rivoli	SHOALS, Ind.	Shoals	ANN ARBOR, Mich.	State
CONNERSVILLE, Ind.	Drive In	F. LIVERPOOL, O.	State	TIPTON, Ind.	Ritz	BATTLE CREEK, Mich.	Regent
DECATUR, Ind.	Adams	SANDUSKY, O.	State	UNION CITY, Ind.	Grand	FLINT, Mich.	Palace
GLASGOW, Ky.	Star	SALEM, O.	State	VERSAILLES, Ind.	Austin	JACKSON, Mich.	Capitol
GREENFIELD, Ind.	Woll	BOWLING GREEN, O.	Cla-Zel	WARSAW, Ind.	Drive In	KALAMAZOO, Mich.	Capitol
GREENSBURG, Ind.	K of P	NAPOLEON, O.	State	ZIONSVILLE, Ind.	Zionsville	LANSING, Mich.	Gladmer
HUNTINGTON, Ind.	Drive In	DELPHOS, O.	Van Del	DANVILLE, Ky.	Kentucky	PONTIAC, Mich.	Strand
LEBANON, Ky.	Arista	MONTPELIER, O.	Kaufman	HAMILTON, O.	Paramount	SAGINAW, Mich.	Franklin
MADISON, Ind.	Ohio	KENTON, O.	Kenton	MIDDLETOWN, O.	Paramount	TRAVERSE CITY, Mich.	State
MONTICELLO, Ind.	Lakes	CAREY, O.	Indian Trail	CAMBRIDGE, O.	State	ALLEGAN, Mich.	Regent
ORLEANS, Ind.	Orleans	OTTOWA, O.	Hollywood	MARIETTA, O.	Colony	ALPENA, Mich.	Maltz
PAOLI, Ind.	Strand	BRYAN, O.	Bryan	NEWARK, O.	Auditorium	BIG RAPIDS, Mich.	Big Rapids
PETERSBURG, Ind.	Lincoln	BRANDENBURG, Ky.	Ace	CHARLESTON, W. Va.	Virginian	CADILLAC, Mich.	Lytic
PRINCETON, Ind.	Princeton	CHARESTOWN, Ind.	Venroe	CHILLICOTHE, O.	Shorman	GREENVILLE, Mich.	Silver
RENSSELAER, Ind.	Ritz	CLOVERPORT, Ky.	Rio	PORTSMOUTH, O.	Columbia	HILLSDALE, Mich.	Dawn
ROCKPORT, Ind.	Rio	MARENGO, Ind.	Rialto	HARLAN, Ky.	Margie G	IONIA, Mich.	Ionia
ROCKVILLE, Ind.	Ritz	BEFORD, Ind.	Indiana	LEXINGTON, Ky.	Ben All	LUDINGTON, Mich.	Lytic
RUSHVILLE, Ind.	Princess	BLOOMINGTON, Ind.	Harris Grand	MAYSVILLE, Ky.	Russell	MANISTEE, Mich.	Vogue
SPENCER, Ind.	Tivoli	MUNCIE, Ind.	Rivoli	MIDDLESBORO, Ky.	Manring	THREE RIVERS, Mich.	Riviera
TELL CITY, Ind.	Ohio	NEW CASTLE, Ind.	Princess	PIQUA, O.	Plaque	MUSKEGON, Mich.	Regent
FINDLAY, O.	Harris	NO. MANCHESTER, Ind.	Marshall	RICHMOND, Ky.	Madison	WILLIAMSTOWN, Ky.	Grant
LORAIN, O.	Palace	SULLIVAN, Ind.	Lyric	CORBIN, Ky.	Viv	COWEN, W. Va.	Cowen
LIMA, O.	Sigma	WINCHESTER, Ind.	Carlton	CELINA, O.	Collina	E. RAINELLE, W. Va.	Alpine
MANSFIELD, O.	Ohio	EVANSVILLE, Ind.	Palace	CIRCLEVILLE, O.	Grand	PARKERSBURG, W. Va.	Strand
MASSILLON, O.	Lincoln	FORT WAYNE, Ind.	Circle	FAIRBORN, O.	Fairborn	WHITESVILLE, W. Va.	Jur
COSHOCTON, O.	Sixth Street	INDIANAPOLIS, Ind.	Main	FRANKFORD, Ky.	Capitol	ATHENS, O.	Varsity
FREMONT, O.	Paramount	LAFAYETTE, Ind.	Rialto	HARRODSBURG, Ky.	Harrod	GREENVILLE, O.	Wayne
MARION, O.	Palace	LOUISVILLE, Ky.	State	HILLSBORO, O.	Colony	ASHLAND, Ky.	Paramount
BELLEVUE, O.	State	RICHMOND, Ind.	Alex	JACKSON, O.	Markay	EATON, O.	Cruise-In
ASHTABULA, O.	Sheas	ALEXANDRIA, Ind.	Strand	WILMINGTON, O.	New Lamax	IRONTON, O.	Ro-Na
DOVER, O.	Boxley	ANGOLA, Ind.	Meadowbrook	LOGAN, O.	Logan	LANCASTER, O.	Palace
GENEVA, O.	Sheas	BAINBRIDGE, Ind.	Colonial	LONDON, O.	State	LAWRENCEBURG, Ind.	Liberty
CONNEAUT, O.	State	BICKNELL, Ind.	Colonial	MECHANICSBURG, O.	Frances	LEBANON, O.	Town Hall
ASHLAND, O.	Ashland	BLUFFTON, Ind.	Drive In	MOREHEAD, Ky.	Trall	MIAMISBURG, O.	Cruise-In
BUCYRUS, O.	Holland	CLINTON, Ind.	Palace	ST. MARYS, O.	St. Marys	MONTICELLO, Ky.	Stardust
DELAWARE, O.	Bucyrus	CALHOUN, Ky.	Victory	SHELBYVILLE, Ky.	Shelby	PAINTSVILLE, Ky.	Royal
KENT, O.	Strand	CRAWFORDSVILLE, Ind.	Don Hur	URBANA, O.	Gloria	WASHINGTON C. H., O.	Fayette
RAVENNA, O.	Kent	DUNKIRK, Ind.	Main	BENTON HARBOR, Mich.	Liberty	ZENIA, O.	Oldtown
NORWALK, O.	Ravenna	GAS CITY, Ind.	Arcade	HOLLAND, Mich.	Center		
	Norwalk	HARTFORD CITY, Ind.	Drive In	MONROE, Mich.	Monroe		

...and many, many more!

**YOUR
BOX-OFFICE
GUARANTEE**

and the big
companion
attraction

**RKO IS GIVING 'MIGHTY JOE YOUNG' A MIGHTY TV
SATURATION CAMPAIGN, plus TREMENDOUS NEWSPAPER
PUBLICITY AND EXPLOITATION AND MERCHANT TIE-UPS!**

BORIS KARLOFF IN
ISLE OF THE DEAD
WITH ELLEN DREW · MARC CRAMER



Produced by
VAL LEWTON
Directed by
MARK ROBSON
Written by
ARDEL WRAY



'Mighty Joe Young' and 'Isle of the Dead' may be booked as a combination or individually

L.A. Still Topping '52; 'Scandal' Mild \$20,000, 'Francis' Fair 7G, 'Show' 5G, 'Space' Big 26G, 3d, 'Shane' 30G, 2d

Los Angeles, June 16.

First-run biz continues to run ahead of last year here although new entries this frame are light-weight, with several strong hold-overs helping most. "Scandal at Scourie" and "Slight Case of Larceny" shape medium. "Scandal at Scourie" also in 16-nabes including eight ozonies. First regular admission date for "Greatest Show" is fair \$5,000 in single house with widescreen and stereo sound.

While "Francis Covers Big Town" is rated only modest \$7,000 at Orpheum, it is okay in 16-nabes including eight ozonies. First regular admission date for "Greatest Show" is fair \$5,000 in single house with widescreen and stereo sound.

Second week of "Shane" is fat \$30,000 while seventh stanza of "Cinéma" is holding sturdy \$34,000. Third round of "Come From Outer Space" still in chips with \$26,000. "Ft. Ti" also in third and two houses, is \$25,000 for third frame.

Estimates for This Week
Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10) — "Scandal at Scourie" (M-G) and "Slight Case of Larceny" (M-G). Medium \$20,000. Last week, Egyptian, Palace, "Young Bess" (M-G) and "Fast Company" (M-G) (Egyptian only) (2d wk), \$14,000.

Ritz, Iris, Globe (EWC) (1,370; 814; 782; 70-\$1.10) — "Take Me To Town" (U) and "Queen Is Crowned" (U). Slim \$11,000. Last week, Ritz, Globe, "Pickup South Street" (20th) and "Perilous Journey" (Rep) (m.o.), \$9,800.

Orpheum (Metropolitan) (2,213; 70-90) — "Francis Covers Big Town" (U). Moderate \$7,000. Last week, "Bright Road" (M-G) with stage revue, \$12,200.

Palace (Metropolitan) (1,212; 70-\$1.10) — "Greatest Show" (Par). Fair \$5,000. Last week, with a unit, "Chinese (FNC) (2,048; \$1-\$1.80) — "Shane" (Par) (2d wk). Fat \$30,000. Last week, record \$36,800, including preem.

Los Angeles, Uptown, Loyola (FNC) (2,097; 1,715; 1,248; 70-\$1.10) — "Titanic" (20th) and "High Treason" (Indie) (2d wk-5 days). Light \$13,000. Last week, including Iris, \$23,900.

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-\$1.50) — "Come From Outer Space" (U) (3d wk). Fancy \$26,000. Last week, \$35,000.

Downtown, Hawaii (SW-G&S) (1,757; 1,106; 70-\$1.10) — "Scared Stiff" (Par) and "Fort Vengeance" (AA). Downtown only (3d wk). Modest \$11,000. Last week, \$14,700.

Los Angeles, Hollywood, Paramounts (VAB-PT-F&M) (3,300; 1,430; 95-\$1.50) — "Fort Ti" (Col) (3d wk). Okay \$25,000. Last week, \$34,200.

Four Star, United Artists (UATC) (900; 2,100; 70-\$1.10) — "Juggler" (Col) (3d wk-Four Star). Slow \$8,000. Last week, Loew's State, Four Star, \$13,000.

Wilshire (EWC) (2,296; 80-\$1.50) — "Desert Rats" (20th) (6th wk). Scant \$1,500. Last week, \$2,100.

Hollywood (SW) (1,364; \$1.20-\$2.80) — "Cinéma" (Indie) (7th wk). Sturdy \$34,000. Last week, same.

Canon (ABC) (\$1.20) — "Times Gone By" (Indie) (9th wk). So-so \$1,200. Last week, \$1,500.

Vogue (FNC) (885; 80-\$1.20) — "Lili" (M-G) (13th wk). Neat \$4,000. Last week, \$3,900.

'QUEEN' BOFF \$12,000, D.C.; 'WIFE' HEP 16G
Washington, June 16.

Damp, chilly weather over week-end brought some cheer to main stem houses, but general tenor of biz is still off. A few newcomers got off to fine starts, notably "Lili" at Lopert's Playhouse and "Queen Is Crowned" at MacArthur Theatre. Latter broke house record Saturday and Sunday. Playing day-date with smaller nabe in suburban Silver Spring, with combined gross being \$17,000. "Dream Wife" at Loew's Palace shapes okay.

Estimates for This Week
Capitol (Loew's) (3,434; 55-95) — "Girls of Pleasure Island" (Par) plus vaude. Very slow \$17,000. Last week, "Powder River" (20th) plus vaude, same.

Columbia (Loew's) (1,174; 55-85) — "Pickup on South St." (20th) (3d wk). (Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week \$502,600
(Based on 23 theatres)
Last Year \$392,200
(Based on 19 theatres)

'Space' Sockeroo 14½G, Prov. Ace

Providence, June 16.
Real money here is going to 3-D productions. Leading the town is the Majestic's "It Came From Outer Space", which is smash. "Fort Ti", another 3-D, is neat in second Strand week. State is dull with "Sombroero". Same is true of RKO Albee's "Desert Rats".

Estimates for This Week
Albee (RKO) (2,200; 44-65) — "Desert Rats" (20th) and "Night Without Stars" (RKO). Slow \$6,500. Last week, "Man On Tightrope" (20th) and "Bad Blonde" (Indie), \$6,000.
Majestic (Fay) (2,200; 40-\$1) — "Come From Outer Space" (U). Smash \$14,500. Last week, "Happens Every Thursday" (U) and "Law and Order" (U), \$4,500.
State (Loew) (3,200; 44-65) — "Sombroero" (M-G) and "Remains To Be Seen" (M-G). Mild \$9,000. Last week, "Never Let Me Go" (M-G) and "Bright Road" (M-G), ditto.
Strand (Silverman) (2,200; 44-\$1) — "Fort Ti" (Col) (2d wk). Neat \$8,000 after \$12,000 first round.

Record Heat Bops K.C.; 'Ft. Ti' Bangup \$15,000, 'Space' Staunch 9G, 2d

Kansas City, June 16.
3-D films continue big money-makers here. "Fort Ti" giving the Paramount a great week while "It Came From Outer Space" in hold-over week at the Orpheum likewise is sock. "Desert Rats" at four Fox Midwest first-runs is only okay but best among the flatties. Vogue with first week of "A Queen Is Crowned" shapes big. Record-breaking heat with mercury up around 100 is no help to film biz.

Estimates for This Week
Kimo (Dickinson) (504; 65-85) — "Lili" (M-G) (5th wk). Fat \$2,500, and will go a sixth. Last week, \$2,800.

Midland (Loew's) (3,500; 50-75) — "The Juggler" (Col) and "Prince of Pirates" (Col). Slow \$8,500. Last week, "Scandal at Scourie" (M-G) and "Girl Who Had Everything" (M-G), same.

Missouri (RKO) (2,650; 50-75) — "Split Second" (RKO) and "Tar" (Continued on page 20)

New Pix Fail to Boost Det; 'Pickup' Lush \$35,000, 'Crowned' Huge 11G

Detroit, June 16.
"Pickup on South Street" which looks lush at the Fox, and "This Is Cinéma" in its 13th week at the Music Hall, are the only downtown entries doing real biz this week. "By Light of Silvery Moon" is weak at the Michigan paired with "Elizabeth Is Queen". However, the other Coronation pic, "Queen Is Crowned" is climbing to a gigantic total in small Telenevs. "Juggler" looms drab at the Madison.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-\$1) — "Pickup on South St." (20th) and "All Ashore" (Col). Lush \$35,000. Last week, "Titanic" (20th), \$19,000 in 8 days.

Michigan (United Detroit) (4,000; 70-95) — "Silvery Moon" (WB) and "Elizabeth Is Queen" (WB). Thin \$16,000. Last week, "Never Wave at WAC" (RKO) and "Sword of Venus" (Rep), \$14,000.

Falms (L.D.) (2,861; 70-95) — "Pony Express" (Pox) and "Jalopy" (AA). Slow \$12,000. Last week, "Jamaica Run" (Par) and "Vanquished" (Par), \$13,000.

'Crowned' 'Second' Fair \$7,000 in Dull Indpls.

Indianapolis, June 16.
Biz is slightly on upgrade in most first-runs here this stanza, with outdoor weather hurting. Grosses still are not big, however. "Power River" at Indiana looks to lead town with a modest figure. "Scandal at Scourie" at Loew's is fair, while "Split Second" at Circle shapes modest.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-76) — "Split Second" (RKO) and "Queen Is Crowned" (U). Fair \$7,000. Late arrival of coronation film hurt bill. Last week, "Girl Next Door" (20th) and "Yellow Sky" (20th), \$8,000.

Indiana (C-D) (3,200; 50-76) — "Powder River" (20th) and "Invader From Mars" (Indie). Mild \$9,000. Last week, "Desert Rats" (20th) and "Perilous Journey" (Rep), \$7,000.

Keith's (C-D) (1,300; 50-76) — "Iron Crown" (Indie) and "All-American Coed" (Indie) (reissue). Thin \$4,000. Last week, "Sangaree" (Par) (m.o.), neat \$5,200 at 50-\$1.20 scale.

Loew's (Loew's) (2,427; 50-76) — "Scandal at Scourie" (M-G) and "Slight Case of Larceny" (M-G). Fair \$8,000. Last week, "The Juggler" (Col) and "Serpent of Nile" (Col), \$7,500.

'Space' Smash \$24,000 in Hub

Boston, June 16.
A pair of 3-Ds, "It Came From Outer Space" at the Memorial and "Sangaree" at the Met, are showing the most activity here this frame. "Queen Is Crowned" in second week at the Exeter continues to rack up phenom biz pulling a large segment of customers from State. "Dream Wife" at State and Orpheum shapes light. "Desert Rats" at Paramount and Fenway also is sluggish.

Estimates for This Week
Astor (B&Q) (1,500; 74-\$1.25) — "Lili" (M-G) (5th wk-5 days). Five days of fifth week with near \$3,000. Fourth week, \$5,000.

Boston (RKO) (3,000; 50-90) — "Across Wide Missouri" (M-G) and "Vengeance Valley" (M-G) (reissues) split week with "Home-Stealers" (AA) and "Sea Devils" (RKO). Dull \$7,000. Last week, "House of Horrors" (Indie) and "Vanishing Bodies" (Indie) (reissues) split week with "Count the Hours" (RKO) and "Fort Apache" (RKO) (reissue), \$6,500.

Exeter (Indie) (1,300; 60-\$1) — "Queen Is Crowned" (U) (2d wk). Holding up great following record \$21,000 initialer. Biz warranting five shows daily instead of usual three.

Fenway (NET) (1,373; 50-90) — "Desert Rats" (20th) and "Run for Hills" (Indie). Mild \$3,500. Last week, "Girl Next Door" (20th) and "Roar of Crowd" (AA), same.

Memorial (RKO) (3,000; 60-\$1.10) — "Come From Outer Space" (U). Smash \$24,000. Last week, "Pickup on South St." (20th) and (Continued on page 20)

Cincy NSH But 'Ft. Ti' Bright \$16,000; 'Hand' Steady 6G, 'Second' Slow 8G

Cincinnati, June 16.

A 3-D newcomer, "Fort Ti" is topping the city this round in easy fashion for a bright Albee take. Other new bills are moderate to okay. "Split Second" at the Palace looks mild while "Affairs of Messalina" in the Capitol is fairish. "Lone Hand" at Keith's is rated okay.

Estimates for This Week
Albee (RKO) (3,100; 75-\$1) — "Fort Ti" (Col). Bright \$16,000. Last week, "Man in Dark" (Col), \$13,000.

Capitol (RKO) (2,000; 55-85) — "Affairs of Messalina" (Col). Fairish \$7,000. Last week, "City of Hunted" (M-G) and "Code Two" (M-G), \$4,500.

Grand (RKO) (1,400; 75-\$1) — "Man in Dark" (Col) (m.o.). Moderate \$5,000. Last week, "Scared Stiff" (Par) (m.o.), \$8,500 at 55-85c scale.

Keith's (Shor) (1,500; 55-85) — "Lone Hand" (U). Okay \$6,000. Last week, "Girl Next Door" (20th), \$6,500.

Palace (RKO) (2,600; 55-85) — "Split Second" (RKO). Mild \$8,000. Last week, "Pickup on South St." (20th), \$8,500.

'Stiff' Solid 20G, Cleve; 'Space' 18G
Cleveland, June 16.

Key houses are still feeling lethal reactions of last week's tornado which caused millions of dollars in damage and nearly a dozen fatalities. Big job of cleaning up debris is distracting attention but "Scared Stiff" looks husky at State and is current leader. "It Came From Outer Space" continues terrific in second round at the Hipp. Just fair take is seen for Allen's "Girl Next Door".

Estimates for This Week
Allen (S-W) (3,000; 55-85) — "Girl Next Door" (20th). Moderate \$9,200. Last week, "Take Me To Town" (U), \$8,700.

Hipp (Telemanagement) (3,700; 75-\$1.25) — "Come From Outer Space" (U) (2d wk). Socko \$18,000, following huge \$30,000 last week.

Lower Mall (Community) (585; 55-85) — "Original Sin" (Indie). Oke \$2,800 for German import. Last week, "Forbidden Games" (Indie), \$2,000.

Ohio (Loew's) (1,200; 55-85) — "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues). Hearty \$6,000. Last week, "Remains To Be Seen" (M-G), \$5,000.

Palace (RKO) (3,300; 55-85) — "Angel Face" (RKO) and "One Big Affair" (RKO). Mild \$8,500. Last week, "Fort Ti" (Col) (2d wk), \$12,500.

State (Loew's) (3,450; 55-85) — "Scared Stiff" (Par). Husky \$20,000. Last week, "Slight Case of Larceny" (Col) plus Sugar Ray Robinson's package stage unit, \$24,000.

Stillman (Loew's) (2,700; 55-85) — "Pony Express" (Par). Fairish \$7,000. Last week, "Young Bess" (M-G) (m.o.), \$5,500.

'Pickup' Rugged \$14,500, Balto; 'Crowned' Big 6G, 'Shane' Terrif 18G, 3d
Baltimore, June 16.

Film grosses continue mild here this week. Best of current crop are two holdovers, "Shane" at Keith's and "Scared Stiff" at the Stanley. Of the new entries, "A Queen Is Crowned" at the uptown Playhouse looms big while "Pickup on South Street" at the Town is shaping stout. "Anna" looks modest at the Hipp.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-70) — "Girl Who Had Everything" (M-G). Dim \$7,400. Last week, "Invaders From Mars" (20th), \$8,600.

Hippodrome (Rappaport) (2,100; 35-80) — "Anna" (IFE). Moderate \$10,000. Last week, "Salome" (Col) (5th wk), \$11,000.

Keith's (Schamberger) (2,400; 50-\$1.25) — "Shane" (Par) (3d wk). Smash \$18,000 after \$21,300 for second.

Little (Rappaport) (310; 25-90) — "Curtain Up" (U). Good \$3,800. Last week, "Under Red Sea" (RKO), \$3,000.

Mayfair (Hicks) (980; 20-70) — "Gunsmoke" (U). Starts tomorrow (Wed.). Last week, "Raiders of Seven Seas" (UA), oke \$4,600.

New (Mechanic) (1,800; 35-70) — "Powder River" (20th). Fair \$8,500. Last week, "Desert Rats" (20th), \$7,700.

Playhouse (Scwaber) (420; 50-\$1) — "Queen Is Crowned" (U). Socko \$6,000. Last week, "Importance Being Earnest" (U) (4th wk), \$3,800.

Stanley (WB) (3,280; 25-80) — "Scared Stiff" (Par) (2d wk). Holding nicely at \$12,500 after \$16,400 opener.

Town (Rappaport) (1,800; 35-80) — "Pickup on South St." (20th). Stout \$14,500. Last week, "Moulin Rouge" (UA) (7th wk), \$9,400.

'Francis' Fancy \$9,500, Toronto; 'Rouge' 10G, 6th, 'Crowned' Smash 20G, 2d

Toronto, June 16.
On second frame, Coronation features are topping the town, with "A Queen Is Crowned" breaking the Odeon's house record opening week and holding smash in second. "Elizabeth Is Queen" is hefty in holdover round. "Francis Covers Big Town" shapes nice. "Moulin Rouge" remains near capacity in sixth frame.

Estimates for This Week
Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 95; 698; 35-60) — "Serpent of Nile" (Col) and "Girl's Confession" (Col). Neat \$14,000. Last week, "Fair Wind to Java" (Rep) and "Fort Vengeance" (AA), \$14,500.

Edlington, University (FP) (1,080; 40-75) — "Elizabeth Is Queen" (WB) (2d wk). Hefty \$12,500. Last week, \$17,000.

Hyland (Rank) (1,350; 50-85) — "Moulin Rouge" (UA) (6th wk). Near capacity \$10,000. Last week, same.

Imperial (FP) (3,373; 40-75) — "Trouble Along Way" (WB). Light \$10,000. Last week, "Girl Next Door" (M-G) (2d wk), \$11,000.

Loew's (Loew) (2,096; 60-\$1) — "Young Bess" (M-G) (3d wk). Neat \$8,000. Last week, \$12,000.

Odeon (Rank) (2,390; 50-90) — "A Queen Is Crowned" (U) (2d wk). Smash \$20,000. Last week, \$26,000 for house record.

Shea's (FP) (2,386; 40-75) — "Man in Dark" (Col) (2d wk). Okay \$9,000. Last week, \$12,500.

Uptown (Loew) (2,743; 40-75) — "Francis Covers Big Town" (U). Nice \$9,500. Last week, "Take Me to Town" (U), \$6,000.

'Shane' Terrif \$22,000, In Buff; 'Farmer' 9½G
Buffalo, June 16.

Best bet here this session is "Shane", which is heading for a great total at Paramount. "Farmer Takes Wife" looks good at the Center while "Pickup on South St." is neat at the Buffalo.

Estimates for This Week
Buffalo (Loew's) (3,000; 40-70) — "Pickup on South Street" (20th) and "Heart Goes Crazy" (UA). Neat \$11,000. Last week, "Invaders from Mars" (20th) and "Bright Road" (M-G), \$7,600.

Paramount (Par) (3,000; 40-85) — "Shane" (Par). Terrific \$22,000. Last week, "Scared Stiff" (Par) and "The System" (WB) (2d wk), \$8,500.

Center (Par) (2,100; 40-70) — "Farmer Takes a Wife" (20th). Good \$9,500. Last week, "Desert Song" (WB) and "White Corridors" (Indie) (8 days), \$7,500.

Lafayette (Basil) (3,000; 40-70) — "Happens Every Thursday" (U) and "Law and Order" (U). Fair \$9,000 or near. Last week, "Fort Ti" (Col), \$12,500.

Century (20th Cent) (3,000; 40-70) — "Split Second" (RKO) and "Big Frame" (RKO). Mild \$8,000. Last week, "Raiders of Seven Seas" (UA) and "Magnetic Monster" (UA), same.

Chi Sturdy Despite Heat; 'Space' Giant \$34,000, 'Crowned' Lofty 13G, 'Rats'-'Cry' Same, 'City' Boffo 18G, 2d

Chicago, June 16. Torrid weekend weather which looked to stifle Loop traffic was offset somewhat by the launching of seven new shows, with three other films only in their second round. While trade is not uniformly so, the take looks better than adequate.

The all-3-D bill at the United Artists, topped by "It Came From Outer Space," shapes terrific \$34,000 in first frame. "Desert Rats" and "Cry of Hunted" looks neat \$13,000 at Grand. A mild \$18,000 looks for "Scandal at Scourie" at the Oriental and an average \$20,000 is likely for "Powder River" at the Woods. Teleneus, with "Queen is Crowned" should gather a sock \$13,000.

Rounding out its second week at the Roosevelt, "City That Never Sleeps" still looks great. Billy Eckstine and "By Light of Silvery Moon" shapes swell second Chicago week. "Shane" continues strong at the State-Lake.

Estimates for This Week
Chicago (B&K) (3,900; 98-125) — "By Light of Silvery Moon" (WB) with Billy Eckstine onstage (2d wk). Slight \$20,000. Last week, \$23,000. Grand (RKO) (1,200; 55-98) — "Desert Rats" (20th) and "Cry of Hunted" (M-G). Fast \$13,000. Last week, "Invaders From Mars" (20th) and "Silver Whip" (20th) (2d wk). \$9,000.

Monroe (Indie) (1,000; 55-98) — "Story of Three Loves" (M-G) starts today (Tues.). Last week, "O.K. Nero" (IFE) (3d wk-3 days). Okay \$2,500. Last week, fancy \$6,000.

Oriental (Indie) (3,400; 98) — "Scandal at Scourie" (M-G). Mild \$18,000. Last week, "Young Bess" (M-G) (2d wk). \$16,000.

Roosevelt (B&K) (1,500; 55-98) — "City That Never Sleeps" (Rep) and "Tomahawk Gap" (Col) (2d wk). Heads for rousing \$18,000. Last week, smash \$25,000.

State-Lake (B&K) (2,700; 98-125) — "Shane" (Par) (3d wk). Great \$28,000. Last week, \$30,000. Surf (H&E Balaban) (685; 98) — "Times Gone By" (IFE) (2d wk). Fine \$5,000. Last week, \$6,500.

Telenews (Telemagnum) (600; 55-98) — "Queen is Crowned" (U). Sock \$13,000. Last week, "Sinners" (Indie) (2d wk). \$7,000.

United Artists (B&K) (1,700; 55-98) — "Come From Outer Space" (U). All 3-D bill should hit great \$34,000. Last week, "Fort Ti" (Col) (2d wk). \$14,000.

Woods (Essaness) (1,073; 98) — "Powder River" (20th). Medium \$20,000. Last week, "Titanic" (20th) (4th wk). \$8,000.

World (Indie) (587; 98) — "Fear and Desire" (Indie) and "Male Brute" (Indie). Nice \$3,500. Last week, "Justice is Done" (Indie) (2d wk). \$3,500.

Ziegfeld (Lopert) (485; 98) — "Lili" (M-G). Excellent \$5,000. Last week, "Little Sheba" (Par) (14th wk). \$3,000.

'Crowned'-Pickup' Great \$13,000 Leading L'ville; 'Space' Same, 'Star' 11G

Louisville, June 16. Moderately warm weather brought out the patrons over the weekend, with all downtown houses sharing in hefty biz. Rialto with Coronation of "Queen is Crowned" and "Pickup on South Street" had standees Saturday (13). Eight. State's "Sombro" and "Star" is equally good. "Desert Song" in second Mary Ann stanza is nice. "Outer Space" shapes big at small-seater Kentucky.

Estimates for This Week
Kentucky (Switow) (1,200; 50-75) — "Come From Outer Space" (U). Getting audience turnover with 7 shows daily, sock \$13,000 or more. Last week, "Never Let Me Go" (M-G) and "Code Two" (M-G). \$5,900.

Mary Anderson (People's) (1-20; 50-75) — "Desert Song" (WB) (2d wk). Hefty \$6,000. Last week, \$2,000.

Rialto (Fourth Avenue) (3,000; 55-98) — "Pickup on South Street" (U) and "Queen is Crowned" (U). British Coronation film is the best with great \$13,000 likely. Last week, "Girl Next Door" (U) and "Port Sinister" (RKO). \$5,000.

State (Loew's) (3,000; 50-75) — "Lili" (M-G) and "Star" (U). Aiming for sturdy \$11,000. Last week, "Ma, Pa Ket-ty" (U) and "Silver" (20th). \$9,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage; hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Space' Socko 22G Tops OK St. Loo

St. Louis, June 16. "It Came From Outer Space," new 3-D film, playing giant Fox Theatre, is terrific draw currently at mainstem houses here. It is in for a great session. "Dream Wife" is good at Loew's. Biz picked up over past weekend with short break in sizzling, humid weather. The St. Louis, midtown, has centered first-run field.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75) — "Titanic" (20th) and "Pickup on South St." (20th). Fair \$12,000. Last week, "Fort Ti" (Col) (2d wk). \$13,000.

Fox (F&M) (5,000; 90) — "Come From Outer Space" (U). Wow \$22,000. Last week, "Titanic" (20th) and "Loew's Crown" (AA) \$16,000.

Loew's (Loew's) (3,172; 50-75) — "Dream Wife" (M-G) and "Five Angles on Murder" (M-G). Nice \$15,000. Last week, "Young Bess" (M-G) and "Fast Company" (M-G). \$18,000.

Pageant (St. L. Amus.) (1,000; 90) — "Man on Tightrope" (20th). Oke \$5,500. Last week, "Tonight We Sing" (20th). \$6,000.

St. Louis (St. L. Amus.) (4,000; 60-75) — "Blue Gardenia" (20th) and "Kansas Pacific" (AA). (2d wk). First week, nice \$11,000.

Shady Oak (St. L. Amus.) (800; 90) — "Man on Tightrope" (20th). Okay \$4,000. Last week, "Tonight We Sing" (20th) \$5,000.

'Crowned' Rousing \$5,000, Pitt; 'Stiff' Fair 13G, 'Space' Lively 8G, 2d

Pittsburgh, June 16. Tinter of the Coronation, "A Queen is Crowned," is a sensation at the Squirrel Hill, and may break the house record there. That's the big noise of week although "Scared Stiff" is fair at Stanley and hold-over of "It Came From Outer Space" at Fulton is solid. "Titanic" is a big disappointment at the Harris while "Dream Wife" isn't getting Penn out of its extended rut.

Estimates for This Week
Fulton (Shea) (1,700; 65-11) — "Come From Outer Space" (U) (2d wk). 3-D thriller holding up solidly at better than \$8,000, which means another week with plenty to spare. First week was \$12,400.

Harris (Harris) (2,200; 50-85) — "Titanic" (20th). They're not buying this one, slim \$6,000 or less. Last week, "Fort Ti" (Col) (2d wk-6 days). \$7,000.

Penn (Loew's) (3,300; 50-85) — "Dream Wife" (M-G). This one won't be even near a winner. Slow \$8,000. That's what "Girl Who Had Everything" (M-G) did last week.

Squirrel Hill (SW) (900; 50-85) — "A Queen is Crowned" (U). Color film of Coronation a sensation here. Did better than \$1,500 first two days at this tiny house. Looks great \$5,000 on session. May break record here. Last week, "Penny Princess" (Indie). \$2,000 in 9 days.

Stanley (SW) (3,800; 50-85) — "Scared Stiff" (Par). Not up to past Martin and Lewis grosses. Heading for better than fair \$13,000 in 8 days. Last week, "Shane" (Par) (3d wk), solid \$12,000 in 6 days.

Warner (SW) (2,000; 50-85) — "Code Two" (M-G) and "Rogue's March" (M-G). Double feature staying only five days because of m.o. of "Scared Stiff" and may do good \$4,000 in short run. Last week, "Jamaica Run" (Par) and "The Vanquished" (Par). \$5,000.

'PICKUP' HOT \$6,000, MPLS; 'SPACE' 8G, 2D

Minneapolis, June 16. First hot and sunshiny weekend so far this year sent many potential theatre patrons scurrying to beaches and resorts, with the result that film biz was off to a slow start. Paucity of fresh fare is another boxoffice detriment. With hold-overs predominantly in evidence, there's only a trio of newcomers. Of these, "Pickup on South Street" alone evidences much pulling power. Second week for "It Came From Outer Space" still is fine.

Estimates for This Week
Century (Par) (1,600; 65-85) — "Girl Who Had Everything" (M-G) (2d wk). Light \$2,500. Last week, \$5,000.

Gopher (Berger) (1,025; 65-85) — "Pickup on South St." (20th). Big \$6,000. Last week, "Magnetic Monster" (UA). \$2,000.

Lyric (Par) (1,000; 65-85) — "Scared Stiff" (Par) (m.o.). Neat \$6,000. Last week, "Powder River" (20th). \$4,000.

Radio City (Par) (4,000; 65-85) — "Happens Every Thursday" (U) plus Coronation pictures. Slim \$6,000. Last week, "Scared Stiff" (Par). \$13,000.

RKO-Orpheum (RKO) (2,800; 75-11) — "Come From Outer Space" (U) (2d wk). Another 3-D clicko still luring coin; good \$8,000. Last week, smash \$14,000.

RKO-Par (RKO) (1,600; 75-11) — "Fort Ti" (Col) (3d wk). Healthy \$7,000. Last week, \$9,000.

State (Par) (2,200; 65-85) — "Pony Express" (20th). Good \$6,500. Last week, "Jamaica Run" (Par). \$5,000.

World (Mann) (400; 55-120) — "Man on Tightrope" (20th) (2d wk). Critics have heaped praise on this, but still they don't come. Poor \$1,500. Last week, \$2,600.

'Woman' Only Fair \$16,000 in Philly

Philadelphia, June 16. Public interest in 3-D is shown by "Fort Ti" here this week, this being strong at Randolph despite tepid notices. "Paris Express" is slow at the Boyd while "Gun-smoke" and "Law and Order" shapes staunch at the Stanton. "South Sea Woman" looks just fair at the Stanley. "Seven Deadly Sins" looks nice at the bandbox World.

Estimates for This Week
Arcadia (S&S) (625; 85-120) — "Lili" (M-G) (5th wk). Good \$5,300. Last week, \$5,000.

Boyd (SW) (2,360; 50-99) — "Paris Express" (Indie). Slow \$9,500. Last week, "Remains To Be Seen" (M-G). \$10,000.

Fox (20th) (2,250; 50-99) — "Desert Rats" (20th) (2d wk). Thin \$8,000 in 6 days. Last week, \$16,000.

Goldman (Goldman) (1,200; 50-99) — "Pickup on South St." (20th) (3d wk). Bright \$11,000. Last week, \$16,000.

Mastbaum (SW) (4,360; 90-125) — "Shane" (Par) (3d wk). Strong \$18,000. Last week, \$29,000.

Midtown (Goldman) (1,000; 90-130) — "Story of Three Loves" (M-G) (2d wk). Tidy \$13,000. Last week, \$18,000.

Randolph (Goldman) (2,500; 85-130) — "Fort Ti" (Col). Sock \$28,000 or near. Last week, "Jugler" (Col) (2d wk). \$5,000 in 3 days.

Stanley (SW) (2,900; 50-99) — "South Sea Woman" (WB). Fair \$16,000. Last week, "Sangaree" (Par) (2d wk). \$15,000.

Stanton (SW) (1,473; 50-99) — "Gun-smoke" (U) and "Law and Order" (U). Staunch \$10,000. Last week, "Ambush Tomahawk Gap" (Col). \$9,000.

Studio (Goldberg) (500; 60-99) — "Volcano" (UA). Fine \$5,200. Last week, second-run.

Trans-Lux (T-L) (500; 90-150) — "Moulin Rouge" (UA) (14th wk). Great \$9,200. Last week, \$9,500.

World (G&S) (500; 50-99) — "Seven Deadly Sins" (Indie). Nice \$5,000. Last week, second-run.

'Stiff' Strong \$11,000, Omaha; 'A.C.C.' Tall 6G

Omaha, June 16. Warm weather and a complete round of new films has the downtown first-runs busy here this stanza. Top new entries are "Scared Stiff" at the big Orpheum and "Abbott and Costello Go to Mars" paired with "Queen is Crowned" at Ralph Goldberg's flagship, the State.

Estimates for This Week
Brandels (RKO) (1,100; 50-76) — "Fair Wind to Java" (Rep) and "Wac from Walla Walla" (Rep).

(Continued on page 20)

B'way's Up & Downs: 'Let Me' (Gable) Able 24G But 'Farmer' No Charmer, 9G; 'Queen,' Caesar' and 'Cinerama' SRO

Cooler weather and a rainy Saturday (13) are giving Broadway first-run theatre business a firm tone this stanza although there are several soft spots. There are only two new films this sesh.

"Never Let Me Go" looks good with \$24,000 in first week at the Capitol although more had been expected with launching of wide-screen there. This is about in line with what the Clark Gable starer has been doing over the country. "Farmer Takes a Wife" is doing only one week at the Globe, with only lean \$9,000 in first round ending tomorrow (Thurs.). "O.K. Nero" comes in Friday (19).

Bulle of strength currently is coming from second-week bills. "A Queen is Crowned," which hit a new house record of \$27,000 opening week at the tiny Guild, is holding in great fashion on second stanza, with lines continuing. "Sangaree" also still is very big with \$22,000 in second round at the Victoria, and stays on.

"Man on Tightrope" is continuing with stout \$16,000 in second week at the Mayfair. "Julius Caesar," still is virtual capacity, around \$17,000, on initial holdover session at the Booth. Same condition prevails at the Warner where "Cinerama" will hold at \$50,500 in second round, 37th week on Broadway. This 3-D opus promises to hold around this figure or near capacity for some weeks to come.

"South Sea Woman" with Vic Damone heading the stage-show continues near opening week's pace to get a good \$57,000 in second stanza at the Paramount. Bill holds a third. Second week of "Paris Express" continues big with \$8,000 at the arty Sutton.

"Young Bess" with stage-show is heading for okay \$112,000 in final (4th) week at the Music Hall. "Dangerous When Wet" moves in tomorrow (Thurs.). "Fort Ti" looks to finish its third week at the Criterion with good \$20,000. "Pickup on South Street" with ice-show on stage opens at the Roxy today (Wed.) after "Titanic" and ice-show slipped to around \$52,000, mild, in third stanza.

Estimates for This Week
Astor (City Inv.) (1,300; 80-150) — "President's Lady" (20th) (4th wk). Off to about \$7,000 after oke \$8,700 last week. House shutters after tonight's (Wed.) show to install 3-D equipment and wide-screen. "Stalag 17" (Par) prems July 1 with benefit show.

Baronet (Rode) (430; 90-150) — "Tonight at 8-30" (Indie) (4th wk). Third round ended Sunday (14) was good \$4,700 after \$5,700 for second week. Stays on.

Booth (Shubert) (723; 120-240) — "Julius Caesar" (M-G) (2d wk). Initial holdover round ending tomorrow (Thurs.) looks to hold at \$17,000, practically capacity. First week was \$18,200, but this included extra performance, Thursday (11) night.

Capitol (Loew's) (4,820; 70-180) — "Never Let Me Go" (M-G) (2d wk). Initial session ended last night (Tues.) was good \$24,000 or near. In ahead, "Battle Circus" (M-G) (2d wk). \$9,000.

Criterion (Moss) (1,700; 85-220) — "Fort Ti" (Col) (3d wk). Third stanza ending tomorrow (Thurs.) held at nice \$20,000 or close after \$25,000 for second week. "5,000 Fingers of Dr. T" (Col) opens Friday (19).

Fine Arts (Davis) (469; 90-180) — "Fanfan the Tulipe" (Indie) (7th wk). Sixth round ended Sunday (14) held at great \$7,500 after \$7,800 for fifth week. Continues on inde.

Globe (Brandt) (1,500; 60-150) — "Farmer Takes a Wife" (20th). First stanza ending tomorrow (Thurs.) looks less than mild \$9,000. Stays only one week. In ahead, "Destination Gobi" (20th) (2d wk). \$8,800. "O.K. Nero" (IFE) announced as opening Friday (19).

Holiday (Per-Rose) (950; 60-120) — "Hitch-Hiker" (RKO) (3th wk). Seventh round ended last night (Tues.) was passable \$4,200 after \$4,600 for sixth week. Holds.

Mayfair (Brandt) (1,736; 70-180) — "Man on Tightrope" (20th) (2d wk). First holdover frame winding tomorrow (Thurs.) is heading for fine \$16,000 after big \$23,500 opener. Stays on.

Normandie (Normandie Theatres) (592; 95-180) — "Hundred Hour

Hunt" (Indie). Opened yesterday (Tues.). In ahead, "Strange Deception" (Casino) (2d wk). \$4,000 after good \$5,900 for second week.

Palace (RKO) (1,700; 30-51-50) — "Sheltering Palms" (20th) with eight acts of vaudeville. Heading for slow \$15,500 in week ending tomorrow (Thurs.). In ahead, "Pony Express" (Par) and vaude. \$15,000. Still falling to show a profit, last two or three weeks being plenty in red ink.

Paramount (Par) (3,664; 80-180) — "South Sea Woman" (WB) with Vic Damone, Richard Hayman orch, Joey Bishop, others, on-stage (3d final wk). Second stanza ended last night (Tues.) held at good \$57,000 after \$65,000 opening week.

Paris (Indie) (1568; 90-180) — "Seven Deadly Sins" (Indie) (6th wk). Fifth round ended Saturday (14th) held very strong at \$11,200 after \$12,200 for fourth week.

Rivoli (UAT) (2,093; 95-180) — "Salome" (Col) (13th wk). The 12th stanza ended last night (Tues.) was \$7,000 or near after good \$9,200 for 11th week.

Radio City Music Hall (Rockefellers) (6,200; 90-32-10) — "Young Bess" (M-G) with stage-show (4th final wk). Winding up run with okay \$112,000. Third week was nice \$116,000. "Dangerous When Wet" (M-G) and stage-show opens tomorrow (Thurs.).

Roxy (20th) (5,886; 50-120) — "Pickup on South St." (20th) with ice-show onstage. Opens today (Wed.). Last week, "Titanic" (20th) plus ice-show (3d wk). Off to mild \$52,000 after \$62,000 for second round.

State (Loew's) (3,450; 80-180) — "Come From Outer Space" (U). Opens today (Wed.). In ahead, "Thunder Bay" (Col) (4th wk). Held at okay \$15,000 after \$20,000 for third week.

Sutton (R&B) (261; 90-150) — "Paris Express" (Indie) (2d wk). Initial holdover stanza winding up tomorrow (Thurs.) looks to hold at good \$8,000 after \$11,000 opening week. "Moor is Blue" (UA) is due in July 9, day dating with Victoria.

Trans Lux 60th St. (T-L) (453; 90-150) — "Bellini" (IFE) (3th wk). Fifth frame ending next Friday (19) is heading for fine \$4,600 or near after \$3,200 for third week. Stays on into July, with no change planned now until July 9.

Trans-Lux 52d St. (T-L) (540; 90-150) — "Lili" (M-G) (4th wk). The 14th session ended Monday (15) still was stout with \$7,400 after \$7,600 for 13th week. Stays on.

Victoria (City Inv.) (4,060; 95-180) — "Sangaree" (Par) (2d wk). Holding strongly with \$22,000 in second round ending today (Wed.). First week was \$24,500. Stays on.

Warner (Cinerama Productions) (1,690; 120-240) — "Cinerama" (Indie) (2d wk). Initial holdover round ending tomorrow (Thurs.) holding at \$50,000. Virtual capacity, after \$41,000 opening week. 36th stanza on Broadway. Plays 17 shows weekly.

Heat Sloughing Frisco; 'Juggler' Trim \$10,000, 'Space' Snappy 11G, 2d

San Francisco, June 16. Summer weather over the past weekend is sloughing biz on Market Street this stanza. One of best newcomers is "The Juggler," nice at United Artists. "Sangaree" is holding well in third Golden Gate round while "Come From Outer Space" looks fine in second frame at Orpheum. "Split Second" with "Elizabeth is Queen" is only fair at Paramount.

Estimates for This Week
Golden Gate (RKO) (2,850; 95-125) — "Sangaree" (Par) and "Problem Girls" (Col) (2d wk). Good \$15,500. Last week, \$19,000.

Fox (PWC) (1,651; 65-95) — "Girl Next Door" (20th) and "Powder River" (20th). Mild \$13,500. Last week, "City That Never Sleeps" (Rep) and "Perilous Journey" (Rep). 6 days, \$8,500.

Warfield (Loew's) (2,656; 65-95) — "Scandal at Scourie" (M-G) Thin \$8,000. Last week, "Young Bess" (M-G) (2d wk). \$10,000.

Paramount (Par) (2,646; 65-95) — "Split Second" (RKO) plus "Elizabeth is Queen" (WB). Fair \$12,500. Last week, "Scared Stiff" (Par) and "Blades of Musketeers" (FF) (2d wk). \$14,000.

St. Francis (Par) (1,400; 65-95) — (Continued on page 20)

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Plenty of Paris Legits This Season But Few Survive: Only 18 Big Hits

Paris, June 16.

Of the 50 legit theatres here, 30 closed down for a three-month hiatus this week, making the earliest and biggest mass closing since prewar days. The early mass shutdown is caused by a preponderantly disastrous legitimate season. There was an excess of openings and closings this year because of the short-staying powers of most new pieces.

Critics were hard pressed near the end of the season by the influx of four to five openings weekly. Of the 129 shows which were launched this year, only 18 were in the hit capacity, 18 were moderate successes and the remainder were flops, many with big losses.

Something rare here was the fact that 18 theatres had to change their shows at least four times this season. In prewar, a 50-performance show was in the money category whereas now a legit must reach 100 before it is anywhere near the black. The fact that prices have skyrocketed in most things while theatre prices lagged figures in the low theatrical take here. The low quality of plays naturally is also a factor. Next season may see a rise in admission prices to a \$5 top as against the present \$3.

The eight toppers showed that comedy was the top draw. Biggest hit, with the top receipts in its 150th performance, is the adaptation of an Italo piece by Henri Jeanson, "L'Heure Abolissante" (The Dazzling Hour). It will be done this year on Broadway by Gilbert Miller with Jose Ferrer and Olivia De Havilland in the leads. Next best is the Andre Roussin adaptation of John Erskine's novel "Helene," with 180 performances. Next is the Marc Gilbert Sauvageon farce, "Thirteen At The Table." The Jean De Latraz sex comedy, (only entry to run the whole season), "Virgin of Auteuil," Gabriel Arout's "The Queen of Spades," the Georges Guetary-Bourvil musical, "The Flowered Way," the farce operetta "Schnock," and another farce, "The Late Mr. Marcy," are the other top hits.

The past weekend (June 12-15) saw 10 shows exiting. "Rose Tat-tou" folded at Gramont as did "My Three Angels," after two seasons, at the Vieux Colombier. Jacques Devail's long-run comedy, "Dear Shadow," at the Edouard VII, a revival of Marcel Pagnol's "Fanny" at the Sarah Bernhardt, "Zoe," comedy click at the Comedie Wagram, "Late M. Marcy," at the Porte Saint-Martin; "I'm Here, I'm Staying," hit comedy at the Ambigu; Francis Lopez operetta, "Singer of Mexico," at the Chatelet. Freres Jacques at Atelier and Roland Petit's "Ballet de Paris" at Empire all closed.

Brit. Distrib Sets Deal For Czech, Russo Films

London, June 9.

Kenneth Rive, managing director of Gala Film Distributors, returned here last week from Moscow and Prague, where he signed deals with the Russian and Czech authorities for exchange of product. First British film to play Soviet theatres under the new pact will be "Fame Is the Spur," a Boulting Bros. production released through the J. Arthur Rank Organization.

Rive also concluded a five-year pact with the Russian film industry for distribution of Soviet pix in the United Kingdom, the British Empire, Spain and Portugal on sharing terms. The full Soviet output of around 200 pix a year will be offered, from which to make selections, after deducting all distribution charges, net earnings will be divided on a 50-50 basis between Gala Films and Sovexport Film Agency in London.

The deal for "Fame Is the Spur" was made under a previous barter agreement, but Rive could not find a suitable black and white film to take in exchange. On his way back the British distrib had a four-day stopover in Prague, where he negotiated a pact, starting next year, for six British films to be sold annually to the Czech government. Payments for these will be made on a flat basis.

'Playboy,' 'Arms' Set For Dublin and Paris

Dublin, June 16.

Cyril Cusack will stage a two-play season at the Gaiety here next month with J. M. Synge's "Playboy of the Western World" and Shaw's "Arms and the Man," later taking the company on tour in Ireland and afterwards to France. It closes in Paris in September.

Former Abbeyite will play the lead in both pieces with Slobhan McKenna as Peggie Mike. Casts for the plays will also include Cusack's wife (former Maureen Keilly), Denis O'Dea, playwright Walter Macken, Jack McGowan and Barbara Mullen. With the exception of Mullen, all principal members of cast are former Abbeyites.

Cusack says he also will do a short William Saroyan play as curtain-raiser to "Arms."

Attendance at Cinemas Climbs in Arg. Despite Admission Scale Hike

Buenos Aires, June 9.

Figures now revealed by the Statistical Board in Argentina show attendance at most popular forms of entertainment here, with the exception of film entertainment, was slightly below the 1951 figures. Film theatre attendance increased from 55,155,400 in 1951 to 56,000,000 last year. This increase was despite a hike in admission scales in May, 1951, cut by 30% early in May this year.

In 1952, legit shows attracted 4,000,000 people compared to 4,118,300 in 1951. Total legit gross last year was \$3,820,660.

The other two most popular forms of entertainment, football (soccer) and boxing attracted considerably fewer patrons.

On May 29, the government forced the Boxing Commission to cut admission scales for the fights. Highest prices for box seats are now \$2.20 and the lowest 60c. To prevent stadium operators from switching more space into the category of boxes, they were called to submit plans of the stadium according to the status quo before the price cut.

Now that film theatres and sports admission scales have been cut, a slash in legit admission prices naturally is expected to follow.

W. German Pic Actors Vs. Foreign Talent Invasion

Berlin, June 9.

The Union of West German Screen Actors (Dach) met in Munich last week to protest against the invasion of foreign actors into the West German film field. It feels that too many foreigners are coming to West Germany and doing pic work, which results in more jobless actors among the local talent.

Percentage of foreigners in 104 German pix, produced from Jan. 1, 1952, through March 31, 1953, was 35%. The high percentage results mainly from the big participation by Austrian actors.

Blacks to Tee Off Two Musicals in Blackpool

London, June 16.

Two major productions are being launched at the end of this month by George and Alfred Black at Blackpool. The first, "The Show of Shows," tees off at the Opera House next Saturday (20), followed by "Something To Sing About" at the Winter Gardens Pavilion on June 25.

"The Show of Shows," budgeted at over \$100,000, stars the Compagnons de la Chanson, Harry Secombe, Eve Boswell and Harry Bailey. The company includes a dancing line, a male voice choir and a corps de ballet.

Allan Jones will be the topper in "Something to Sing About," with a new north country comedian, Ken Platt. Specialty acts include Morecambe & Wise, Rob Murray and the Three Cottas.

Asian Film Fete Planned

Tokyo, June 9.

First Asian Motion Picture Festival, with Japan, the Philippines, Thailand, Indonesia, Malaya and Hong Kong sending film entries, is planned for Tokyo this fall. Instigator of fete, Masaichi Nagata, Dai-ichi Studios prexy, will leave here in mid-June for a swing through southeast Asia to set up the contest.

Motion Picture Industry Promotion Assn. of Japan is cooperating with Nagata.

Yank Democracy To Japan Via Pix

Tokyo, June 9.

Nearly 1,500,000 Japanese crowd into darkened one-room houses or overflow large, blacked-out auditoriums, every month from one end of the Japanese islands to the other to see and hear through the medium of films what America's democratic product is all about.

These pix are brought to the people in urban and rural areas by the motion picture branch of the United States Information Service. In Japan, the USIS film program is conducted by the Public Affairs Division of the U.S. Embassy. George J. Gereke, former March of Time man, is in charge of the motion picture branch of PAD.

Gereke said the films he uses come from two sources. First are those purchased by Washington from private producing firms and Hollywood corporations. When these reach here they are translated, edited and adapted for Japanese audiences. Other pix are produced here under the supervision of American and Japanese writers and technicians. These are usually made by one of the six Japanese film companies with which USIS has contracts on an individual pic basis. Japanese composers are generally hired to write original background music to be played by a local orchestra. Top Japanese stage, screen and radio stars narrate.

Dublin Exhibs Decide Vs. Coronation Films When Minority Squawks

Dublin, June 16.

Cinema managements here, although assured by Justice Minister Gerald Boland that if they wished to show the pictures they would be given all possible police protection, decided not to screen films of Queen Elizabeth's Coronation. Decision was taken after minority group had demanded that Coronation pix should not be shown, and there had been hints of possible disturbances. This group played on the feeling of dislike here over including the phrase "Northern Ireland," in the Queen's title.

The general public, however, wants the films and regards the cinema managements' attitude as weak in view of the government's assurance. Decision probably has lost the industry some goodwill. Trains going 120 miles north to Belfast (Northern Ireland) where the film is being screened are packed with excursionists who want to see "Elizabeth the Queen" (Pathé) or "A Queen is Crowned" (J. Arthur Rank).

The 16m copies of the latter film are being imported for rental for private exhibition by Sound and Vision, Ltd.

Nips Like Delta Boys

Tokyo, June 9.

The Delta Rhythm Boys, who have been here since May 19, are playing a series of theatre and club dates to enthusiastic capacity houses. Combo opened at Manuela's Supper Club for three days, then did a series of jazz concerts at Kyoritsu Hall, and have been continuing off and on at Manuela's doubling Saturday nights into the Club Reo.

Group goes to Kansai area this week.

Tourism College Course

Mexico City, June 9.

Importance of tourism as an industry and cultural medium has prompted the establishment of Mexico's first college course on that subject.

Such a course has been started by the Feminine University here.

Coronation Hurts West End Films; 'Crowned' Standout, Brisk at \$17,000 'Opera' Big 5 1/2G, 'Wax' Wow 13G, 5th

London, June 9.

Dutch TV in Danger

Without Govt. Subsidy

Hilversum, June 9.

Dutch TV will disappear Oct. 1 unless the government kicks in with a hefty subsidy, the TV Foundation here has warned. Up to now, Dutch TV has been limited partially as a result of high costs of receiving sets and partly because of low contributions from the government, which subsidizes the affair. The TV Foundation would like to increase the number of tele hours, now only four per week.

In October, 1951, the government promised a financing plan. But 18 months later, the government still has offered no plan.

It is reported that the government, eventually, plans to make about \$7,000,000 available for TV during the next 10 years.

British Govt. to Extend NFFC 3 Years Longer; Lone Producer Bulwark

London, June 16.

The government has decided to extend the life of the National Film Finance Corp. by three more years beyond its original expiry date of March next year. Announcing the decision in the House of Lords last week, Lord Mancroft said that amending legislation would be introduced in due course.

The Lords debate was opened by Lord Archibald, former J. Arthur Rank producer, who called attention to the fact that there was no marked improvement in the volume of British production, despite the four years life of the NFFC. That was disturbing and disappointing. He also commented on the exhibitor claim for admission tax relief and asserted that unless there was some amelioration, theatres would close down.

Making the government announcement, Lord Mancroft referred to the new production techniques (3-D, and widescreen) as well as the rising influence of television, which made the prospects of the industry becoming self-supporting by no means guaranteed. Hopes of attracting private capital were far from bright and, if the powers of the NFFC were allowed to lapse, disaster would come to the industry.

The government spokesman hoped that the future of the Eady scheme would be settled within the industry, but warned the trade it must increase its efficiency and avoid wasteful expenditure. The government, he said, wished to go into the film industry as little as possible.

'Helen' Given Only Fair Chance for London Run

London, June 16.

"Private Life of Helen," a comedy starring Diana Wynyard and Cecil Parker, which opened at the Globe June 11, appears to have only fair chance of surviving, with current slump in loggers here hurting its possibilities. This offering by Tennant Productions was warmly received, with the mad marital dialog between Miss Wynyard and Parker found very amusing. However, lack of action obviously is a detriment despite the appeal of the stars.

"Helen" is a comedy by Andre Rousin and Madeleine Gray, being taken from "Private Life of Helen of Troy" by John Erskine, with the English version authored by Arthur Macrae. This three-actor has the Palace of Menelaus in Sparta, south Greece, as the only setting.

Cast includes Macrae, who also directed; Leo Ciceri, Janette Scott, Betty Bowden, Thelma Holt, Philip Ashley and Denis Lacey. Set and costumes are by James Bailey.

Damp unseasonable weather helped West End film theatres to beat the draw of free Coronation ceremonies, but even so it was a disappointing week. Most takes were below average. The most impressive new entry is "A Queen is Crowned," inter on Coronation, featured at the Odeon, Leicester Square (as well as a number of second-run and general release houses in London). It has been doing exceptional biz with an estimated \$17,000 in its first stanza at this 2,200-seat house.

"House of Wax" continues as a consistent boxoffice lure with smash \$13,000 in its fifth round at the Warner. "Young Bess" at the Empire, bolstered in this frame by the Coronation film, "Elizabeth Is Queen," is set for a sturdy \$14,000 in its third round.

Another draw is Herbert Wilcox's "The Beggar's Opera" which preopened last week at the Rialto. Capacity on opening weekend, it looks big at over \$5,500 for week at this tiny house.

Estimates for Last Week

Carlton (Par) (1,128; 70-\$170)—"Salag 17" (Par) (2d wk). Disappointing at around \$4,000 after modest \$4,500 opening week. "Girls of Pleasure Island" (Par), opens June 12.

Empire (M-G) (3,099; 55-\$170)—"Young Bess" (M-G) (3d wk) and "Elizabeth Is Queen" (AB-Pathé) (1st wk). Addition of Warner Color film of Coronation helped biz, this frame. Sold \$14,000. Previous week was \$16,000.

Gaumont (CMA) (1,500; 50-\$170)—"All I Desire" and "Meet Me At Fair" (GFD) (3d wk). Holding at fair \$4,900 after \$4,700 in second week. "Trouble Along Way" (WB) opens June 11.

Leicester Square Theatre (CMA) (1,753; 50-\$170)—"Genevieve" (GFD) (2d wk). Helped by good notices. Second week looks nice \$7,800. First was \$10,000. Stays on third week.

London Pavilion (CMA) (1,217; 50-\$170)—"The Fake" and "Tandlers of Seven Seas" (CMA). Fair \$3,300.

Odeon, Leicester Square (CMA) (2,200; 50-\$170)—"A Queen is Crowned" (GFD) and "Take Me To Town" (GFD). Biggest money-maker in town this week and heading for resounding \$17,000 in initial frame. Stays, nat'l.

Odeon, Marble Arch (CMA) (2,200; 50-\$170)—"Man On Tightrope" (20th) (3d wk). Mild \$3,600 in third and final frame after \$3,900 for second. "Simple Handed" (20th) prems June 11.

Plaza (Par) (1,902; 70-\$170)—"Story of Gilbert and Sullivan" (BL) (5th wk). Below hopes, with average \$4,300 this week, slightly better than fourth round at \$4,100. "Captain's Paradise" (BL), opens June 12.

Rialto (LEF) (592; 130)—"The Beggar's Opera" (BL). Opened to capacity weekend and likely to finish first round at big \$5,500 or over. Stays indef.

Ritz (M-G) (432; 90-\$215)—"Moulin Rouge" (GFD) (3d wk). Holding solid at \$3,600. Continues.

Warner (WB) (1,735; 50-\$170)—"House of Wax" (WB) (5th wk). Great \$13,000 this round after powerful \$13,200 in fourth stanza. Stays on.

Big Losses May Force Brazil to Quit Radio

Rio de Janeiro, June 9.

Radio Nacional, Brazil's biggest long and shortwave station which the government runs on a commercial basis, is way in the red and should be sold. That was proposed to President Vargas by Finance Minister Horacio Lacerda in a recent extensive report.

Radio Nacional pays large salaries to performers and executives, and its star list is the country's largest. But in spite of all this, the station has lost plenty of money. Despite denials by its director, the outlet may be sold in the near future, together with its sister station, Radio Nacional de Sao Paulo, recently inaugurated, according to reports here.

GET ABOARD



THE BAND WAGON

M-G-M's TOP
TECHNICOLOR
MUSICAL

A TRADE SHOW TREAT JULY 3rd!

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M-G-M presents Color by Technicolor "THE BAND WAGON" starring Fred Astaire • Cyd Charisse • Oscar Levant
Nanette Fabray • Jack Buchanan • with James Mitchell • Story and Screen Play by Betty Comden and Adolph Green
Songs by Howard Dietz and Arthur Schwartz • Directed by Vincente Minnelli • Produced by Arthur Freed

Guest of honor, in a brief acceptance speech, paid tribute to the "many teachers—all of them far smarter than I was—of who taught him the ropes, "along this somewhat primitive path that I have traveled for a half a century."

Film Reviews

Continued from page 6

5,000 Fingers of Dr. T.

Hayes and Rettig have a good spot with "Drean Stuff." Among the other tunes are "The Dressing Song," "Dungeon Elevator," "Victorious" and "Hypnotic Duel."

Hayes and Miss Healy are starred in the production, which is a plumbier friend and she is the dreamy widowed mother. In the dream fantasy, she is the hypnotized prisoner of the terrible Dr. T., but is rescued by her son and the plumbier. They team well together, but do not add anything special to the picture nor to the marquee values. Young Rettig is the real star of the piece as the kid whose dreams are made of weird stuff. Conried has himself a mugging holiday as the piano teacher. Others in the cast are incidental, especially John and Robert Healy. Their skating routine as twins joined by a hoard is one of the weaker spots in the footage.

Roy Rowland, an expert in the direction of kids, shows his skill in handling Rettig and does fairly well by most of the fantasy, although the material is such that it's hard to keep the interest from lagging at times. Rudolph Steiner did the production design and the art direction and set decorations are in keeping with the imaginative theme. The Technicolor tints are strikingly lensed by Frank Pinner. Eugene Loring rates credit for the photography and Morris Stolloff for his musical direction. Picture is available with stereophonic sound and 1.85 to 1 projection ratio. The latter is an asset for theatres equipped with big screens.

Broq.

The Beggar's Opera

(BRITISH-COLOR)

Bold British cinema experiment fails to come off; Laurence Olivier name makes it okay for U. S., especially in arty theatres.

London, June 9.

British Lion release of Herbert Wilcox production "The Beggar's Opera," directed by Peter Hunk, screenplay by Dennis Cannan, with additional dialog and lyrics by Christopher Fry; camera, Guy Green; editor, Reginald Beck; music, Sir Arthur Bliss. At London, running time, 94 MINS.

Capt. Macheath Laurence Olivier
Lockit Stanley Holloway
Peachment George Devine
Mrs. Peachment Mary Clare
Polly Traples Athene Seyler
Miss Peachment Dorothy Tutin
Lucy Lockit Daphne Anderson
The Beggar Hugh Griffith
The Actress Margot Grahame
The Poollman Denis Cannan

A bold experiment which does not come off, "The Beggar's Opera" is another example of the uneasy partnership between screen and opera. Although handsomely mounted, the production rarely compares in quality with some of the more noted stage versions. In consequence, the John Gay adventures may be disappointed and the ordinary picture-going public may be deterred by the subject. The piece lends itself more to road-showing than general distribution, and on this basis may do in arty houses, here and in the U. S.

Herbert Wilcox, who promoted the production, cast his net over a wide field for new and promising talent. Peter Brook was recruited from legit to direct his first motion picture. Denis Cannan, the noted playwright, authored the screenplay and additional dialog and lyrics were penned by Christopher Fry. Most important of all was the casting of Laurence Olivier in his first singing role.

In the screen treatment understandable liberties have been taken with the original but the basic plot of the adventurous and over-romantic Captain Macheath has been retained in all its essentials. The script, however, lacks the ingenuity necessary to keep the action rolling during the frequent vocal interludes. At constant intervals events are brought to a standstill by the John Gay lyrics and, attractive though they are in their own right, they do not merge too happily in the film.

Brook has brought an obviously arty approach to his direction, resorting to a surplus of subdued lights. He is at his best in handling the big crowd scenes. The sequence in which Macheath is being driven from Newgate Gaoi to the gallows is boldly and imaginatively presented. He uses Technicolor with restraint against effective backgrounds.

Apart from Olivier and Stanley Holloway, the singing voices of the cast have been dubbed by leading British vocalists and the contrast is clear and distinct. Olivier's light baritone, pleasant enough in its own way, is no match for the other voices. This apart, his performance is as robust and as lively as could

be expected. He makes the highwayman Macheath a bold and lovable adventurer and the amorous intrigues, particularly during his sojourn in jail, are staged with the right measure of frivolity.

Holloway as Lockit, the jailer, is a polished singer as well as being a first-class thespian and his is one of the best individual contributions to the pic. George Devine as Peachment and Mary Clare as his wife tend to clown, while Dorothy Tutin as their daughter, who marries Macheath, puts the emphasis on simple charm. A long and distinguished cast includes Athene Seyler, Daphne Anderson, Hugh Griffith and Margot Grahame. Sir Arthur Bliss's score is outstanding.

Myro.

The Marshal's Daughter

(SONGS)

Lower case outatuner; meagre b.o. prospects.

United Artists release of Ken Murray (Sherman A. Harris) production, "The Marshal's Daughter," starring Laurie Anders, Hoot Gibson, Murray. Directed by William Berke. Screenplay, Bob Duncan; camera, Jack McKenzie; editor, Roy Brown; songs, Marjorie "The Bird" Jimmy Wakely, Jack Rivers, Stan Jones; music, Darrall Calker. Trade-show, N.Y., June 15, '53. Running time, 71 MINS.

"The Marshal's Daughter," boss opera which producer-comedian Ken Murray has turned out for UA release, is an embarrassing effort. Laurie Anders (TV's "I'm from the wide open spaces") gal vehicle is woefully lacking in the basic fundamentals of a western. Miss Anders' TV fans may be a "curiosity" audience. But even with aid of such outathens as Jimmy Wakely and Johnny Mack Brown, who briefly appear in the proceedings along with Preston Foster and Buddy Baer, this one will have to struggle for playdates.

Picture's major fault is its hodge-podge, meaningless story. Through a flashback, U.S. Marshal Hoot Gibson and daughter (Miss Anders) are depicted tracking down outlaw Bob Duncan. They eventually get their man, but not before she sings a couple of tunes, poses as a masked rider on the side of the law and figuratively dodges the reams of stock shots that pad out the print.

Yarn is merely a loose collection of varied sequences which bear little relationship to each other. Miss Anders is hardly convincing as a femme gals who battles it out with the badmen. Her warbling is of slightly better quality. Gibson couldn't get in the spirit of the thing nor could director William Berke and the supporting players.

Producer Murray has inserted himself here and there in the footage. He tosses a few quips and participates in a poker game scene with Foster, Wakely, Baer and Brown. They're all introduced as his "guests." Aside from the title number, written by Stan Jones and Murray (sung offscreen by Tex Ritter) there are two other so-so tunes. Jack McKenzie's camerawork is standard. Production values reflect the low budget.

Gilb.

Murder Without Tears

Routine melodrama for general situations.

Hollywood, June 11.
Allied Artists release of William F. Brondy production, "Murder Without Tears," starring Eddie Norris, Claire Regis, Pam Hubbard, Murray Alper, Bob Carson, Paul Murray. Directed by William Beaudine. Scr. Screenplay, Bill Beaudine; camera, Virgil Miller; original by Pagano; editor, Virgil Miller; editor, Ace Herman. Previewed June 9, '53. Running time, 64 MINS.

A dull mélange of melodramatics is dished up in this contrived low-budget programmer, destined for low-

erage bookings. Plot peg is hung on the double jeopardy law, but is so involved and talky that neither direction nor playing can make much of it.

Edward Norris is the man who arranges his wife's murder, makes it appear that he did the deed during an alcoholic blackout and then, during the trial, pulls out an airtight alibi that gets him cleared. Homicide cop Craig Stevens is suspicious, however, and by tailing Norris after the trial, maneuvers things so the gunman hired by Norris to shoot the wife also shoots down his employer at the finale and is then killed himself in a scuffle with Stevens. Since the trial of Norris was never completed, it's not quite clear how the writers could make so much of the double jeopardy angle, but the whole thing is so indifferently done anyway that it makes little difference.

Joyce Holden is seen as a bank clerk who furnishes Norris with his alibi and, additionally, provides Stevens with romance. Richard Benedict is the killer and Claire Regis the victim. Director William Beaudine, Sr., had little to work with in the script by Jo Pagano and Bill Raynor, based on a Pagano original story, "Double Jeopardy." Production values under William F. Brondy's supervision are adequate to budget and release destination.

Broq.

The Twonky

Routine science-fiction comedy for fill-in dates.

Hollywood, June 12.

United Artists release of Arch Oboler production, "The Twonky," starring Billy Lynn, Gloria Blondell, features Janet Warren, Ed Max, Al Jarvis, Directed and scripted by Oboler, based on a science-fiction story by Henry Kuttner; camera, Joseph Broce; editor, Betty Steinberg; music, Jack Meskin. Previewed June 11, '53. Running time, 72 MINS.

A soporific piece of science-fiction entertainment is offered in this United Artists release. About all it can hope for are fill-in dates as a low-range programmer. Arch Oboler produced, directed and scripted, but carried out the triple function so ineptly that the results bear no resemblance to motion picture entertainment other than being on film.

Henry Kuttner's published story was a pop entry in the science-fiction field, but in transferring it to the screen Oboler has made it a feeble, 72-minute comedy with neither thrills nor laughs. The cast is no better than the direction and scripting, nor does it have the talent to rise above the material. Technical support is stock.

"The Twonky," a robot out of the future, accidentally gets into Hans Conried's television set and starts running the professor of philosophy's life by doing everything for him and preventing him from doing anything he might like to do. Somewhere along the line the thought is posed that Twonky can reduce mankind to automatons and that man is entitled to make his own mistakes. Oboler makes his early in this abortive effort and then compounds it for 72 minutes before the Twonky is destroyed.

Broq.

Robot Monster

Low-budget science-fiction drama; good b.o.

Hollywood, June 11.

Three Dimensional Pictures (A. Zimbalist) production, "Robot Monster," starring Claude Barrell, Selena Royle. Directed by Phil Tucker. Associate producer, Alan Winston. Screenplay, Avyot Ordung; camera, Jack Greenhalgh; editor, Bruce Shoemaker; music, Elmer Bernstein. Previewed June 10, '53. Running time, 62 MINS.

Ray George Nader
Alice Claudia Barrell
Mother Selena Royle
Professor Gregory Moffet
John John A. Hunter
Carla Pamela Paulson
Ro-Man George Barrows

Judged on the basis of novelty, as a showcase for the Tru-Stereo Process, and on its exploitation values, "Robot Monster" comes off surprisingly well, considering the extremely limited budget and schedule on which the film was shot. Pic was produced independently by A. Zimbalist, with release yet to be set, at a cost of under \$50,000, and it should pay off handsomely at that figure.

The Tru-Stereo Process (3-D) utilized here is easy on the eyes, coming across clearly at all times. To the picture's credit, no 3-D gimmicks are employed. Added dimension works well with "Monster," although the story supervi-

sion was so far off that the scripting and majority of performances rarely rise to a professional level.

Beating Arch Oboler's "Five" by one survivor, yarn here concerns itself with the last six people on earth—all pitted against a mechanical monster called Ro-Man, sent from another planet whose "people" are disturbed by the strides being made on earth in the research fields of atomic development and space travel. Sextet—a famed scientist, his wife, assistant daughter and two children—are protected from Ro-Man's super-sonic death ray by anti-biotic serum developed by the scientist. Subsequently, Ro-Man is told by his ruler via a television screen to kill the group bodily, but before he can do away with more than two survivors human emotions overtake him and he refuses to carry out further orders. This leads to his death and a full-scale attack on earth. At its height, the whole thing turns out to be a dream of one of the small children.

Of the principals, George Nader, as the aide who falls in love with and eventually marries the scientist's daughter in a primitive ceremony, fares the best. Selena Royle, through her own professional ability, also comes across okay, but of the others, the less said the better.

Phil Tucker's direction (he also draws producer credit) is off, but stacking above-par are the special effects of Jack Rabbin and David Commons, Jack Greenhalgh's camera work, and the musical backing provided by Elmer Bernstein.

Neal.

Antitrust Suits

Continued from page 3

set up an arbitration system. This group maintains that exhibits held off in filing their suits pending the outcome of the arbitration talks.

Added enmeshment in legal squabbles stemming from the consent decree judgments has prompted traders to renew efforts for Government review of industry trade practices. Of particular importance, particularly to distributors, are two bills currently before Congressional committees. One involves the standardization of the statute of limitations, with a uniform Federal law being sought, while the other concerns the determination of damages, with special emphasis being placed on the elimination of treble damages.

Mounting resentment against the antitrust suits is springing up in distrib quarters. No other industry, it's pointed out, has as many suits pending, and that includes industries where less companies have control of the manufactured product. Indication of the growing antagonism versus the trust suits is the film stockholders' dubbing of them as "rackets," a view echoed by Paramount general counsel Austin Keough at Par's recent annual shareholders' meeting. Keough's agreement on the "racket" terminology brought forth from a highly-placed exhib leader the statement that "their (film company attorneys) legal advice got them (distributors) into trouble."

New Horizons

Continued from page 3

noted that drive-ins have added the equivalent of 4,000,000 seats and represent 20% of total b.o. receipts.

Johnston complained that official censor boards still exist in six states, that court decisions against them have had "little immediate effect in hastening their demise."

"It is obvious," Johnston observed, "that we shall have to fight and scrap every inch of the way from now on before censorship is really routed from the country. And this is precisely what we intend to do." Meantime, he footnoted, the film industry's own Production Code continues as the best answer to "political censorship."

As for the future, the chief exec said he feels no need for concern over the lack of a standardized approach to the new era pix. He further stated it would be difficult to predict which system or systems will set the pattern for all.

The MPAA prez summed it up this way: "I do not share the concern of those who are worrying over the fact that studios are competing to develop and introduce their own dimensional systems. Competition may be a costly process, but it has always been the bosom companion of progress and perfection. The bylaws of competition is that the best will survive and flourish."

Biblical Pix

Continued from page 4

Story of Demetrius," is now before the cameras.

Darryl Zanuck's sole personal production this year will be "The Egyptian," falling into this category, which now has a fall starting date. Casey Robinson has been developing the screenplay from the bestselling novel by Mika Waltari for the past six months, and Marlon Brando has been set to star. Technicolor filming, tint process for all five pictures, is slated for an "extensive location in Egypt."

Samuel G. Engel and Philip Dunne are both prepping similar subjects. Engel will do "The Queen of Sheba," based on the Book of Solomon, now being scripted by Czenzi Ormonde. Filming is scheduled for late 1953. "The Story of Jezebel," from the Old Testament Book of Kings, is on Dunne's slate, both for scripting and production.

Popular Jezebel

Latter story apparently is the most popular. Robert L. Lippert, Jr., already has completed "Sins of Jezebel" in wide-screen Ansco-color, with Paulette Goddard in title role. Allied Artists also has announced "The Siren: Jezebel" for an upcoming release.

Columbia has a pair on its agenda, one already finished, Sam Katzman's "Slaves of Babylon," and Rita Hayworth's next to be, "The Story of Mary Magdalene." Latter is an original by Harry Kleiner and is set for early fall launching. The Katzman production, to be released in October, is the story of the fall of Babylon and the feast of Belshazzar.

Both Metro and RKO also are Biblical-minded. Former now has "The Prodigal," based on the Prodigal Son story, on its active schedule, and RKO is beaming "Pilate's Wife," probably for late summer rolling.

Metro will do its film in Cinemascope, with locations set for Israel and very likely along the Nile. Production manager Stanley Goldsmith currently is in Egypt surveying suitable sites. Ava Gardner and Vittorio Gassman are announced as stars. "Pilate's Wife" is from an original screenplay by Clare Booth Luce.

Additionally, Louis B. Mayer has the property "Joseph and His Brethren," which he has announced he definitely will produce. Film may go in Cinemascope.

Art House Ops

Continued from page 5

the widescreen situation had not been clarified sufficiently to take a move in that direction. Becker feels that with art-house audiences the story is still the thing, and if appropriate attractions are made in the medium "eventually we may make the widescreen installations."

Exhib feels that sometimes widescreen hurts rather than helps a picture, and until "the situation is clarified much more," he will continue to show standard flats at the art houses. For the other houses in the R&B circuit he said the problem was entirely different. Chain has installed 3-D in some of its key run nabe houses but hasn't taken the widescreen plunge as yet. He reiterated the point that "good" pix rather than "gimmicks" would make the difference, declaring that "Moulin Rouge" was doing better biz in his nabe situations than the 3-D "House of Wax."

Film Heads

Continued from page 3

tion Authority, which folds end of this month. Currently, Commerce Sec. Sinclair Weeks is deciding which industry divisions to bring back into the department after June 30, and which to scrap for economy reasons.

In an address in Atlantic City last week, Weeks expressed his views that any industry division he retains should be headed by someone brought in from that industry. With the present Government career men heads to work as their assistants. Under this policy, Golden would be dropped to assistant to a man not yet chosen from the motion picture industry—unless spokesman for the industry, itself, recommend that the present setup be continued.

Stalag 17

The address of a Prisoner of War Camp...

"Packs solid boxoffice punch." — M. P. Daily

Stalag 17

Where the enemy made the mistake of putting 630 U.S. Army sergeants together...

"Rough, bawdy, sock entertainment." — Film Daily

Stalag 17

Where G.I.'s fought back with their only weapon—laughter!

"Lusty, bold, uninhibited earthiness." — Variety

Stalag 17

The story that'll make your patrons laugh, cry and cheer...

"The different war film for bigger grosses." — The Exhibitor

Stalag 17

The star-spangled, laugh-loaded salute to our PW heroes...

"A big grosser with tremendous suspense." — Hollywood Reporter

**EAST-WEST WORLD PREMIERE—
ASTOR, NEW YORK CITY—JULY 1
WARNER'S BEVERLY,
LOS ANGELES—JULY 8**

A Paramount Picture

STARRING
WILLIAM HOLDEN • DON TAYLOR
OTTO PREMINGER
Produced and Directed by **BILLY WILDER**
Written for the screen by **BILLY WILDER** and **EDWIN BLUM**
Based on the play by **DONALD BEVAN** and **EDMUND TRZCINSKI**



Chinese Pix Distribs

Continued from page 1

the h.o. was truly "bam"—salty, meaning prosperous.

Yet despite this portent, the two Lees continued to nurse a distrust of the vagaries of "zing hi"—show business. True, together they imported more foreign films to North and South America than any U. S. distributor. Each distributes annually about 52 Oriental films, imported from Hong Kong, to a circuit of Chinese-speaking theatres running from Vancouver to Panama, on to the British West Indies and Lima, Peru.

What's more, each of the elderly Lees, though distantly related by clan name, is a rival exhibitor. Harold Lee owns the 400-seat Silver Star Playhouse, 223 Park Row, N. Y., plus the Silver Star in San Francisco, and has an agency arrangement with a Chinese-tongue theatre in Honolulu. Similarly, Toy Kin Lee owns the 700-seat Sun Sing Theatre, 85 E. Broadway (for 18 years N. Y.'s only reputed Chinese-tongue legit theatre until it became a film palace three years ago), plus the Chinese Theatre in Frisco, and has an agency arrangement with a Honolulu film house. Both also provide for the renting of a third-run Occidental theatre on Sundays, in Boston, Philadelphia and Chicago, for the showing of their Chinese-language pictures.

Yet though each impresario admits he grosses over \$100,000 annually from his show business empire ventures, both contend, with insouciant aplomb, that there's more money to be made from their merchant activities. "It is truly said that if one depends on show business for a living," murmured Toy Kin Lee, "one must drink a diet of water. To eat bread one must look elsewhere."

Toy Kin Lee runs his theatre and film distribution enterprises from his Mott St. grocery store. It is a narrow, street-level shop, smelling of herbs and rice oil, its shelves tiered with cans of imported, soy bean curd, spotted fish and \$2.50 per pound tea. In the window are porcelain Buddhas. On the back wall, hanging over gold leaf teakwood of intricately carved swans and dragons, are colored prints of beautiful Chinese actresses.

Swindling Orient

Harold Lee runs his 19-year-old show biz empire from his Pell St. insurance agency and travel bureau, flanked on the left by the Quong Wo Chung roast pork shop and on the right by the Sun & Sun chop suey cafe. Most of his film importing is done by his 29-year-old son, Henry Lee, in the travel office, surrounded by a purple and yellow silk embroidery of a Chinese rooster, and colored prints of Peiping's Temple of Heaven and a floating junk in Hong Kong.

"It's terrible nowadays doing business with Hong Kong," said Henry Lee, who travels there often. "It's easy to get swindled. They're mostly a bunch of crooks. We'll buy distribution rights to a film for the entire Western Hemisphere, only to find they've just sold it to Cuba. They're that unreliable, though they charge us \$1,000 to \$3,000 per film for distribution rights."

He's found that Hong Kong has 10 well-established studios and about 30—literally—fly-by-night quickie operators. It costs them \$8,000 to \$9,000 to turn out each 9,000 feet of film, running one and one-half hours. The average actor earns \$500 per film, and so he usually performs in two pictures each day. Directors, who get paid \$1,000 per film, turn out a quickie in four days, using a garage as a studio; these nimble operators work through midnight. "It's quieter then and they never reshoot a take, no matter how slipshod it is."

Both Lee businesses agree that American tastes for Chinese films run in cycles, but the impresarios interpret those current cycles differently. "They like the Chinese equivalent of hillbilly folk songs," says Henry Lee. "And you can't give them enough of gorgeous Chinese girls, because there are so few Chinese women in America." "They used to like action dramas," says Toy Kin Lee. "Now they like classical Chinese music. Too much kissing is out—they'd rather have quiet family comedies, with examples of good conduct to show their children."

The modern Marilyn Monroe of the Chinese films is Li Li Hwa, who earns a record \$3,000 a month for the 20 pix she stars in annually, on the order of "The Barber's Wife" and "Love Eternity." The Danny Kaye of the Orient is the 40-year-old Sun Mah Sze Jung, and its Dinah Shore is the 20-year-old singing gal, Fong Yem-Fun. Henry Lee insists that Orientals first originated the recent Tin Pan Alley hit ballad, "Rose, Rose, I Love You," only it was then piped in Hong Kong as "Makway, Makway, Wah 1 Nee Yuh."

Both impresarios are concerted in thinking that, as with Occidental films, "message pictures are definitely out." They take pains to censor Communist propaganda that occasionally sneaks through, particularly when they dub, in N. Y., the Cantonese dialect (more widely understood in America) for the Mandarin tongue. Only recently, they realize, the British authorities in Hong Kong deported to the Communist mainland an "unfriendly eight" producers and actors known to be Communist.

In N. Y., both Lee families place discreet ballyhoo picture ads in the town's four dailies which support Chiang Kai-shek, the Nationalist Daily, China Tribune, China Journal and United Journal. The fifth daily, a Communist sheet called Chinese Daily, gets brushed off with no ads. However, the film critics of all five papers get weekly free passes. Inevitably, the Red critic pans all the films for their "decadent capitalistic ideas."

The Lees differ from Occidental distributors in one major regard: they never engage in lawsuits. A tiff over violation of distribution rights once cropped up. But it was settled promptly by the patriarchs representing Chinatown's 60 societies, the solemn Chung Wah Kung Saw, meeting in conclave four flights over Yat Bun Sing's chop suey house at 16 Mott St.

"It would never do to lose face in a common law debate," says Toy Kin Lee, with Oriental calm, "over what films will be displayed on the screens of Chinatown."

WB, M-G Cartoon

Continued from page 7

or 3-D. Company, which now releases 20 cartoons annually, has 39 cartoons ready for release; 20 more three-quarters completed, including all animation finished, and 12 stories completed, with most of direction completed. Two units are affected by the studio closing, third having been closed about two months ago. At that time, annual releasing slate of 30 subjects was cut to 20.

Metro cartoon department is also a casualty of a big backlog and 3-D. Department is now operating with only a single unit, for the Tom and Jerry series, second shutting down last March 1. Studio currently has an inventory of 32 completed cartoons for its 24-year release. Department is expected to be back in full swing by early fall. Fred Quimby, department chief, declared the second unit will be functioning then. Studio is actually waiting to see whether it will go 2-D or 3-D. At any rate, all future films will be adapted to widescreen projection.

On the other hand, Walter Lantz Studio increased its annual output from six to 13 for UI release. Lantz hired Mike Maltese, story man who swung over from Warners, and two weeks ago took on a pair of top Metro animators. It has also stepped up commercial production.

Exhibs Stand

Continued from page 3

product from which to choose and perhaps may even get concessions on rentals."

The result will be a hypo for theatre earnings, but conversely will cut down on film companies' income, claims Value Line. "No matter how carefully releases are spaced, it's doubtful whether the individual companies will be able to obtain sufficient playdates for their sizable inventories to show good earnings during the second and third quarters of this year," it says.

Disney Signs New 7-Year Pact With Co.; Pay Hike, Other Gains Included

Hollywood, June 16,

Walt Disney has been inked by Walt Disney Productions to a new seven-year employment contract and the use of his name acquired for a period of 40 years for all company activities apart from production, prexy Roy O. Disney revealed in the interim letter sent Thursday (11) to stockholders.

Two contracts supplant Disney's previous pact with company, signed in 1940 for seven years, in which he received \$2,000 weekly as executive producer. New agreements were entered into due to this former figure being "inequitable in light of his greatly increased duties," and increasing diversification in company's character merchandising endeavors and other facets of business having reached the point that the Disney tag had acquired characteristics of a valuable trade name.

Under terms of his new employment pact, which became effective Jan. 1, 1953, Disney will receive \$3,000 per week. Contract is exclusive insofar as relating to cartoon production, but he may engage in outside activities which won't interfere with his services to the company. He is limited, however, to one outside live-action picture annually.

Other provisions of this personal agreement give him an option to purchase an undivided ownership interest, not to exceed 25%, in any live-action film (except "True Life" and "People and Places" series) produced by the company, for the contribution of a like percentage to its negative costs.

Disney also is granted a three-year option to buy up to \$50,000 interest in the \$1,500,000 life insurance policy company now carries on him.

In the contract through which the production company acquires the use of his name, for which the producer has set up Walt Disney, Inc., production company guarantees minimum percentage royalties to Disney of \$50,000 annually. Initial term is for 10 years, starting from April 1, 1953, with the right to three 10-year extensions at option of Walt Disney Productions.

For rights to his name granted by Walt Disney, Inc., production company will pay \$150,000 in five annual installments of \$30,000, plus varying percentages of annual gross income received from merchandising licenses. Without the \$50,000 annual guarantee being affected, Disney, Inc., under terms of the pact, cannot receive more than 25% of annual profits derived by production company from merchandising operations.

Legal Snarls

Continued from page 4

was indicated that none of filmeries wanted to act individually in the matter and refused to make their pix available until one or more of the other companies had acceded. It took the Disney firm, for example, more than three months to clear up the legal aspects.

Meanwhile, attendance at the demonstration has been described as "good, but not great," with between 650 to 700 persons attending daily. According to a Skiatron source, most of those attending are filling out the questionnaires. Later will serve as a means of presenting data to the Federal Communications Commission in Skiatron's application for a license.

Pix Slip in Greece

Continued from page 5

pix. In 1952, U.S. companies took \$1,024,000 out of the island, of which \$615,900 was in U. S. currency and the remainder in Hong Kong dollars. The study is due to the shortage of exchange. However, it was explained that there is no plan to restrict the number of American pictures which will be allowed admittance to Formosa.

The annual report of the Australian Chief Censor for motion picture films shows that 390 features were imported to that country last year, of which 290 came from Hollywood and 72 from Britain. The others were from the remainder of the world.

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (16)

1953	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
Am Br-Par Th	154	14 3/8	13 7/8	13 7/8	- 3/8
CBS, "A"	24	41 1/2	40 7/8	40 7/8	- 1/2
CBS, "B"	30	41	40	40 1/2	- 1/4
Col. Pic.	43	14	13 5/8	13 3/4	+ 1/4
Decca	227	9 3/4	9 1/8	9 1/2	- 1/8
Eastman Kdk	188	42 5/8	41 5/8	42 1/8	- 1/8
Loew's	187	11 7/8	11 1/4	11 3/8	- 3/8
Nat. Thea.	112	6 1/2	6 1/8	6 1/8	- 1/4
Paramount	59	26 1/4	25 1/4	25 3/8	- 1/4
Philco	85	30 3/4	28 3/4	29 3/8	- 1/8
RCA	561	23 7/8	22 3/8	23 1/4	+ 1/4
RKO Picts.	85	3 3/8	3 1/8	3 1/4	- 1/8
RKO Thea	91	4	3 7/8	3 7/8	- 1/8
Republic	36	3 3/4	3 1/2	3 1/2	- 1/8
Rep., pfd.	61	11	10 3/4	10 7/8	- 1/8
Stanley War.	102	10 5/8	10 1/8	10 1/8	- 1/2
20th-Fox	166	15 5/8	14 7/8	15	- 3/8
Univ. Pix.	60	15 1/2	14 5/8	15 1/8	- 3/8
Univ., pfd.	90	65	63 1/4	63 1/4	- 1 1/2
Warner Bros.	32	13 7/8	13 1/2	13 1/2	- 1/8
Zenith	53	66 3/4	63 3/4	64 3/4	+ 1 1/2

American Stock Exchange

Du Mont	70	13	12	12 1/4	- 1/8
Monogram	16	3 3/8	3 3/8	3 3/8	- 1/4
Technicolor	129	15 3/4	14 1/4	15 3/8	+ 3/8
Trans-Lux	22	3 1/4	3 1/8	3 1/8	+ 3/8

Over-the-Counter Securities

Color Corp. of Amer.	Bid	Ask	
Cinerama	7 1/2	13 1/8	-
Chesapeake Industries (Pathe)	2 7/8	3 3/8	- 1/4
U. A. Theatre	3 1/4	3 3/4	+ 1/8
Walt Disney	8 1/4	9 1/2	+ 3/4
*Actual Sales	7 1/2	8 1/2	- 1/2

(Quotations furnished by Dreyfus & Co.)

Disney Seen Emcee

Continued from page 3

tions in general, it's understood, are to be threshed out in New York around July 20, when chief exec Roy Disney is scheduled to arrive from the Coast to preside over top-level homeoffice confabs. Discussions will take stock of existing and upcoming product in view of the industry's new accent on 3-D and widescreen. Methods for marketing a reissue of "Fantasia" in 1954 will also be taken up.

"Fantasia," the company is said to feel, was "before it's time" when originally released in late 1940. Film was equipped with stereophonic sound which now goes hand in hand with 3-D and widescreen. Moreover, only around 6,000 playdates have been rolled up on Disney's animation of a series of eight musical compositions interpreted by Leopold Stokowski and the Philadelphia Orchestra. Thus sales execs think the time is ripe for another time around.

No Sale Outright

Roy Disney, in outlining the organization's TV goals, in his interim report, said that "it is our plan, before too long, to launch into television in a way to further exploit our motion picture product, as well as earn revenue." However, he stressed that "we have no present intention of selling outright to television any of our inventory of motion pictures."

A consolidated net profit of \$142,723 was racked up by Walt Disney Productions for first six months ended March 28 of its 1953 fiscal year, prexy Disney announced in his report. This is equivalent to 22c per share on 652,840 shares of common stock outstanding.

Figure exceeds substantially the earnings of \$19,980, or 3c a share, for corresponding period of last year. Disney in his letter stated that earnings for 1953 should approximate closely company's \$451,809 in 1952. Difference in net for the corresponding six months was due to greatly higher costs and expenses in 1952, particularly in amortization of picture costs.

'Pan' Returns

Substantial revenue is expected during the next six-month period from "Peter Pan." Disney reported, which was released Feb. 5, 1953, with first returns received in April. Major releases in foreign markets will occur in the fall and winter.

Disney also reported a slight increase in net working capital, from \$4,824,534 to \$4,852,206 in six months ended last March 28. Debentures in principal amount of \$17,340 were bought and retired, leaving \$251,290 outstanding at end of period. An increase of \$924,488 in current liabilities, due

principally to a rise in current bank indebtedness, was accompanied by a comparable increase in inventories.

It also was disclosed that other activities of company, including merchandising, publications, comic strips, music publishing and 16mm non-theatrical film distribution, are proceeding at a business level comparable to, or better than, prior years.

This also applies to company business in foreign countries, Disney pointed out, where the blocked currency situation remains about the same. There are some evidences of improvement in the future, he added. Company now has approximately \$1,114,000 in frozen funds abroad.

Book Publishers

Continued from page 4

campaigns, the theme being, "See the Picture, Read the Book."

Changing attitude of the book firms is attributed to the downbeat in book biz which, like films, has been hit heavily by TV. Book publishers, it's indicated, are only interested in tomes which have tremendous sales possibilities and can no longer experiment with film books of limited sales appeal. In addition, filmeries are no longer willing to shell out high prices for film rights to books. Sums of \$100,000 or more for books are rarely expended by the filmeries. In line with the book company's economy moves, they're no longer willing to take part in coin-outlays for cooperative ad ventures with the film outfits.

H'wood Girds

Continued from page 7

sound cum louder (meaning stereophonic) wares. In addition to Warners' full program lineup of pix in third dimension, a total of 31 other 3-D's new is on the way. Also, there'll be a few, such as the big "The Robe," in the 20th-Fox CinemaScope process.

Importantly, as pointed out last week, film-makers in large part no longer are relying on the new gimmicks alone to draw patronage. They're putting top stars and production values in the upcoming 3-D's in this all-out attack. It's a big-gun affair.

In the past few years films have been upturning at the h.o. at about early July. However, the climb would cease in the October-November period. The hope now is that the uptrend will continue via the 3-D approach.



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THE 3D SUCCESSOR TO THE BOXOFFICE-SUCCESS OF THE YEAR!

ALL ITS EPIC GRANDEUR,
DAUNTLESS COURAGE
AND WIDE-OPEN PAGEANTRY
AS CLOSE AS IF YOU
WERE THERE — IN
NATURAL VISION
3 DIMENSION
AND
WARNERPHONIC SOUND

"WE MAKE OUR STAND
AT THE RIVER...
AND WE'LL STAND TILL
THE RIVER RUNS DRY!"

THE

CHARGE AT FEATHER RIVER

WARNERCOLOR

ALL EYES ARE ON **TEXAS** FOR THE 9 INTERSTATE CITIES OPENING **JUNE 30**

THIS PICTURE ALSO CAN BE EXHIBITED IN 3-D
ON WIDE OR GIANT SCREENS!

STARRING **GUY MADISON • FRANK LOVEJOY** WITH **HELEN WESTCOTT • VERA MILES**
 WRITTEN BY **DICK WESSON • ONSLOW STEVENS • STEVE BRODIE** MUSIC BY **JAMES R. WEBB • MAX STEINER**
 PRODUCED BY **DAVID WEISBART** DIRECTED BY **GORDON DOUGLAS**



Clips From Film Row

PITTSBURGH

Mrs. Pearl Stahl, widow of Harry Stahl, who died last month, and her son, Sam, are operating Nuluna Theatre in Sharon. Herman Stahl, Oil City exhibitor, brother of the late Sharon exhibitor, is assisting his sister-in-law. Blatt Bros. circuit closed the Perry at Albion, Blue Ridge in Berlin, State at Youngsville and Pearl in Youngwood.

Stanley-Warner chain shuttered the Strand and Logan in Altoona. Midstate shut down houses in Madera, Sykesville and Stoneboro for summer.

Barbara Silver, daughter of M. A. Silver, Stanley-Warner zone manager here, graduated from Winchester finishing school last week and is already accepted by Wellesley College.

M. E. and Albert Thalheimer reopened their Capitol in Logan, W. Va., under management of Alex DeFazio. They transferred their leases on the Kigan and Middleburg houses, but will continue to operate in Madison, Charleston, South Charleston, Huntington, Oak Ridge, Tenn. and Jenkins, Ky.

CHICAGO

Jack Kirsch in hospital undergoing minor surgery. "Come Back, Little Sheba" goes to outlying spots June 19 playing 40 theatres.

B & K upped prices at "A" nabe houses from 74c to 85c.

Douglas Theatre, a Goodman-Harrison house, shuttered last week.

Harry Goldman has one-week, expense-paid trip to Banff, Canada, as second prize in UA's national sales drive on "Royal Journey."

White Palace Theatre, which had been closed, bought by Enos C. Guajardo and reopened Friday (12) as the San Luis.

Damon Runyon Cancer Fund will get first-night proceeds of "Moon Is Blue," which preems at the Woods June 22.

MINNEAPOLIS

For first time this year, federal amusement tax collections derived largely from film theatres, in May showed a gain over the corresponding 1952 month. This year's collections were \$462,000, compared to last year's \$371,000, undoubtedly reflecting the b.o. impact of 3-D releases and such other heavy grossers as "Moulin Rouge" and "Hans Christian Andersen."

Bill Soper, Paramount booking manager 10 years, joined Frank Mantzke's Northwest Theatres Service buying and booking group as a booker.

After 26 years in industry, Casper Chouinard, WB sales manager here, quitting to embark in his own business.

Several pictures now playing Minneapolis and St. Paul neighborhoods and suburban subsequent runs at 85c admission include "Moulin Rouge," "Salome," "Hans Christian Andersen" and "Peter Pan."

"Moulin Rouge" getting a full Minneapolis and St. Paul neighborhood and suburban subsequent-run break after running downtown for seven weeks at upped \$1 admission. Booked almost solidly, it will play subsequent at 85c scale.

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L. E. Goldhammer, Allied Artists' eastern sales manager, in town and set company's first 3-D picture, "The Maze," for July showing at State, top Loop first-run house.

Charlie Winchell, Minnesota Amus. Co. assistant to the president, made TV appearance on KSTP "Amateur Chef" show.

DALLAS

Cornelius Webb resigned as manager of Majestic, replaced by Van Roberts, manager of Village. James Reynolds moved from Wilshire to the Lakewood.

Interstate Circuit announced that 31 of its theatres will be equipped soon with 3-D stereophonic sound system.

Controlling interest in the Carnation and Mission at Sulphur Springs purchased by Bob Thomas Lilly, he buying holdings of A. W. Lilly and J. O. Wheeler, of Commerce.

Duke Clark, for 31 years south central division manager for Paramount, with headquarters here, left for San Francisco for opening of Tower Pictures of San Francisco. He is prez of newly-organized company. Robert L. Clark, his son, will be veepee.

Charlie Wise, local indie theatre operator, bought the Grove at Pleasant Grove, near here.

Miller Davidge and Shipman Bullard, owners of the Plaza, Ritz, Metro and Savage Theatres, at Durant, announced a price hike for children at downtown houses. Prices raised to 20c for children.

Francis Vickers named assistant to W. E. Hellums, city manager for Interstate Theatre Circuit at Austin.

ST. LOUIS

Leo J. Pavish, owner of the Rio, Cottage Hills, Ill., installing wide screen for first showing there of "Savage."

Guy Pisani, on St. Louis RKO sales staff for 12 years, resigned to join Anheuser-Busch sales force.

Andy Dietz, head of Co-Operative Theatres, convalescing at his home after major surgery.

The Amythis, St. Louis indie nabe, sold by Jack Diamond to Holmes Turrell.

New 400-car ozoner near Washington, Mo., jointly owned by the Commonwealth Amus. Co. and Williams Theatres, has lighted as was Doby B. Stout's 600-car ozoner near West Paducah, Ky.

A first-run policy will be inaugurated at Frisina Amus. Co. ozoner near Litchfield, Ill. Company's Capitol, 850-seater there, will operate four nights a week.

Fanchon & Marco-St. Louis Amus. Co. shuttered its Plymouth and Maffitt, St. Louis nabes, for summer.

Air-conditioning being installed in the Melba and Michigan, St. Louis nabes of Wehrenberg Circuit. 3-D equipment also being installed in four of its houses.

Eddie Goodrich, of Warner Bros. St. Louis exchange, convalescing after major surgery in a St. Louis hospital.

Delmer Stoddard, Springfield, Ill., made manager of the Plaza, Madison, Ill., recently acquired by El Fran Theatres, Jacksonville, Ill., by purchase from Fox Midwest Circuit.

LOS ANGELES

Lippert Pictures will release six pictures between now and Aug. 1. Going out this month are "Twilight Women," "Johnny the Giant Killer" and "Ghost Ship."

Metro's first 3-D production, "Arena," will be preemmed simultaneously in 14 cities June 19, with bookings also lined up in 30 cities to follow within two weeks.

Four FitzPatrick Traveltalks to be released by Metro on 1953-54 schedule will be available for widescreen starting in September, shorts department topper Fred Quimby announced.

BOSTON

Sale of Rifkin Circuit's Strand in Springfield to a super market for use as a parking space was followed by telegram to the COMPO committee, urging action in killing 20% amusement tax. Wire was sent by Independent Exhibitors of New England.

New England preem of "A Queen Is Crowned" at the Exeter resulted in theatre breaking all existing records for Sunday, and also on first week. Despite fact that theatre is not air-conditioned, pie played to packed houses with holdout lines.

Charles E. Kurtzman, Northeast-

ern division manager for Loew's, appointed to directorate of Joseph P. Kennedy, Jr., Memorial Hospital.

Frank J. Wolf, for last four years executive assistant to E. M. Loew, resigned and moves residence to the Coast.

Col. William McCraw, Variety International, slated to be guest speaker at local Variety Club's annual Great Heart Award dinner at Hotel Statler June 18.

Richard Rubin, owner of suburban Saugus Theatre, formed a new company to manufacture some 3-D equipment.

'Desert' Brisk \$11,000, Seattle; 'Run' Good 8G

Near-record run is being set by "Moulin Rouge" which surprises with steady take even in its 10th stanza. Otherwise, there is not much strength in evidence at first-runs this week. An exception is the solid session being registered by "Desert Song" at the Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800-90-1.25) — "Moulin Rouge" (UA). (10th wk). Carrying on for indicated big \$4,500. Last week, \$5,200.

Coliseum (Evergreen) (1,829; 65-90) — "Jamaica Run" (Par) and "Mesa of Lost Women" (FF). Good \$8,000. Last week, "Last Posse" (Col) and "Serpent of Nile" (Col), good \$7,800.

Fifth Avenue (Evergreen) (2,366; 65-90) — "Pickup, South St." (20th) and "Guerilla Girl" (UA). (3d wk-4 days). Okay \$4,500. Last week, good, \$6,800.

Liberty (Hamrick) (1,650; 65-90) — "Law and Order" (U) and "Moonstruck Melody" (Rep). Slow \$4,000. Last week, "City Never Sleeps" (U) and "Iron Mt. Trail" (Rep), \$4,800 in 6 days.

Music Hall (Hamrick) (2,263; 65-90) — "Desert Song" (WB) and "Blue Gardenia" (WB). Sweet \$11,000 or near. Last week, 2nd of "Young Bess" (M-G) and "Fast Company" (M-G), \$5,700.

Orpheum (Hamrick) (2,700; 65-90) — "Scandal at Scourie" (M-G). Terrible \$3,500. Last week, (84-1.09) "I Came From Outer Space" (U) (2d wk), \$7,200.

Paramount (Evergreen) (3,039; 65-90) — "Scared Stiff" (Par) and "Vanquished" (Par) (3d wk). Off to \$6,000 in 6 days. Last week, great \$9,500.

WASHINGTON

(Continued from page 10)

wk Very steady \$7,000 after fine \$9,000. Probably holds.

Dupont (Lopert) (372; 55-81) — "Man on Tightrope" (20th) (4th wk). Falling off for matinees but hefty weekend holding it at fine \$4,000 for second consecutive week. Holds.

Keith's (RKO) (1,949; 55-85) — "Hitch-Hiker" (RKO). Slim \$7,000. Last week, "Seminole" (U), \$7,000.

MacArthur (K-B) (900; 60-90) — "Queen Is Crowned" (U). Smash \$12,000 or close. Last week, subsequent-run.

Metropolitan (SW) (1,200; 55-85) — "Prince of Pirates" (Col) and "All Ashore" (Col). Fair \$5,000 or near. Last week, "San Antonio" (Rep) and "Woman Almost Lynched" (Rep), \$4,000.

Palace (Loew's) (2,370; 55-85) — "Dream Wife" (M-G). Pleasant \$16,000. Last week, "Girl Next Door" (20th), \$12,000.

Playhouse (Lopert) (435; 55-81) — "Lili" (M-G). Sock \$10,000. Last week, "The Star" (20th) (5th wk), okay \$3,000 in final 6 days.

Warner (SW) (2,174; 55-85) — "Shane" (Par) (3d-final wk). Big \$13,000 after \$18,000 for second.

Trans-Lux (T-L) (600; 90-81.25) — "Salome" (Col) (10th wk). Sudden spurting keeping take at steady \$4,500 for last 3 weeks. Stays another round.

SAN FRANCISCO

(Continued from page 11)

"Lili" (M-G) (2d wk). Nice \$10,000. Last week, \$11,500.

Orpheum (No. Coast) (2,448; \$1.25-1.50) — "Came From Outer Space" (U) (2d wk). Held at nice \$11,000 or near. Last week, \$18,000.

United Artists (No. Coast) (1,207; 65-95) — "Juggler" (Col) and "Secret Sharer" (UA). Fine \$10,000. Last week, "Salome" (Col) (5th wk), \$6,000.

Stagedoor (A-R) (370; \$1.50-1.80) — "Hans Christian Andersen" (RKO) (17th wk). Solid \$7,500. Last week, same.

Clay (Rosener) (400; \$1) — "Seven Deadly Sins" (Indie). Sock \$4,700. Last week, "Marika" (Indie) (2d wk), \$1,800.

Larkin (Rosener) (400; 65-85) — "White Line" (Indie) and "Scarred" (Indie). Good \$2,600. Last week, "Don Camillo" (IFE) (9th wk), \$1,800.

Picture Grosses

KANSAS CITY

(Continued from page 10)

zan's Savage Fury (RKO). Dull \$5,000. Last week, "House of Wax" (WB) (4th wk), at 75-81, solid \$5,000.

Orpheum (Fox Midwest) (1,913; 65-85) — "Came From Outer Space" (U) (2d wk). Sock \$9,000. Last week, \$15,000.

Paramount (Tri-States) (1,900; 75-81) — "Fort Ti" (Col). Great \$15,000; will hold. Last week, "Sangaree" (Par) (2d wk), \$8,000.

Roxy (Durwood) (900; 50-75) — "Law and Order" (U) and "Gentlemen's Agreement" (20th) (re-issue). Fair \$3,500. Last week, "Happens Every Thursday" (U) and "Snake Pit" (20th) (reissue), same.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75) — "Desert Rats" (20th) and "Roar of Crowd" (AA). Satisfactory \$14,000. Last week, "Powder River" (20th) and "Hiawatha" (AA), \$16,000.

Vogue (Golden) (550; 65-85) — "Queen Is Crowned" (U). Big \$3,000 or near; holds. Last week, "That Hamilton Woman" (Indie) and "Private Life Henry VIII" (Indie) (reissue), \$1,600 in 8 days.

'Crowned' Record \$8,000, Denver; 'Space' Wow 32G

"Queen Is Crowned" is packing the Vogue here this week for records both in coin and attendance at this small arty house. It will hold. The real whopper this session, however, is "Came From Outer Space," which is terrific \$32,000 in three houses. "Girl Next Door" shapes nice while "Lili" is doing okay at Broadway, and is holding.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Came From Outer Space" (U). Fast \$9,000. Last week, "Desert Song" (WB) and "Hurricane Pilgrim Hill" (Indie), \$8,000.

Broadway (Wolfberg) (1,200; 50-85) — "Lili" (M-G). Fine \$8,500. Holds over. Last week, "Young Bess" (M-G) (2d wk), \$6,500.

Denham (Cockrill) (1,750; 50-85) — "Scared Stiff" (Par) (3d wk). Fair \$8,000. Last week, \$12,500.

Denver (Fox) (2,325; 50-85) — "Came From Outer Space" (U). Smash \$19,000 or over. Last week, "Desert Song" (WB) and "Hurricane Pilgrim Hill" (Indie), \$17,000.

Esquire (Fox) (742; 50-85) — "Came From Outer Space" (U). Sock \$4,000. Last week, "Desert Song" (WB) and "Hurricane Pilgrim Hill" (Indie), \$3,500.

North Drive-In (750 cars; 85) — "Girl Next Door" (20th) and "Road House" (20th) (reissue). Nice \$7,000. Last week, "Titanic" (20th) and "Watusi" (Indie), \$7,000.

Orpheum (RKO) (2,600; 50-85) — "Fair Wind to Java" (Rep) and "Lost Women" (Indie). Dull \$6,500. Last week, "Slight Case of Larceny" (M-G) and "Bad Blonde" (Lip), same.

Paramount (Wolfberg) (2,200; 50-85) — "Girl Next Door" (20th) and "Road House" (20th) (reissue). Fine \$14,000. Last week, "Titanic" (20th) and "Watusi" (Indie), same.

Tabor (Fox) (1,967; 50-85) — "Raiders Seven Seas" (UA) and "Phantom from Space" (UA). Good \$6,000. Last week, "Ambush Tomahawk Gap" (Col) and "Fuller Brush Man" (Col) (reissue), \$5,500.

Valley Drive-In (Wolfberg) (1,000 cars; 85) — "Girl Next Door" (20th) and "Road House" (20th) (reissue). Nice \$7,500. Last week, "Titanic" (20th) and "Watusi" (Indie), \$7,000.

Vogue (Pike) (600; 90-120) — "A Queen Is Crowned" (U). Record \$8,000. Holding. Last week, "Run for Money" (Indie), \$2,500.

Webber (Fox) (750; 50-85) — "Raiders Seven Seas" (UA) and "Phantom from Space" (UA). Fair \$3,000. Last week, "Ambush Tomahawk Gap" (Col) and "Fuller Brush Man" (Col) (reissue), \$2,700.

OMAHA

(Continued from page 11)

Fair \$4,500. Last week, "Juggler" (Col) and "49th Man" (Col), \$5,500.

Omaha (Tristates) (2,100; 50-76) — "Small Town Girl" (M-G) and "Rogue's March" (M-G). Mild \$6,500. Last week, "Invaders from Mars" (20th) and "Sheltering Palms" (20th), \$6,500.

Orpheum (Tristates) (3,000; 50-70) — "Scared Stiff" (Par). Fast \$11,000. Last week, "Lone Hand" (U) and "Slight Case of Larceny" (M-G), \$8,000.

State (Goldberg) (865; 50-76) — "Abbott Costello To Mars" (U) and "Queen Is Crowned" (U). Bright \$6,000. Last week, "Fort Ti" (Col) and Marciano-Walcott fight pix (UA) (2d wk), \$6,500 at 80-81 scale.

'Desert' Bright \$8,500, Portland; 'Stiff' Socko 17G

Portland, Ore., June 16. Town is loaded with visitors here for the annual Rose Festival Celebration. Nearly all first-runs have new product for the visitors, "Scared Stiff" and "Desert Song" shape as best bets, latter doing especially well at the Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Small Town Girl" (M-G) and "Bride Comes To Yellow Sky" (RKO). Nsg \$7,500. Last week, "It Came From Outer Space" (U) (2d wk), \$8,600.

Guild (Parker) (400; \$1) — "Lili" (M-G) (4th wk). Fine \$3,000. Last week, \$3,800.

Liberty (Hamrick) (1,875; 65-90) — "Desert Song" (WB) and "Port Sinister" (RKO). Fancy \$8,500. Last week, "Young Bess" (M-G) and "Bright Road" (M-G) (2d wk), \$10,500.

Mayfair (Evergreen) (1,500; 65-90) — "Pickup On South St." (20th) and "49th Man" (Col) (m.o.). Good \$3,500. Last week, "Snows Kilmanjaro" (20th) and "Mockery" (Indie), \$3,900.

Oriental (Evergreen) (2,000; 65-90) — "Scared Stiff" (Par) and "The Vanquished" (Par). Giant \$5,500. Last week, "Pickup On South St." (20th) and "49th Man" (Col), \$4,600.

Orpheum (Evergreen) (1,750; 65-90) — "Scared Stiff" (Par) and "The Vanquished" (Par). Torrid \$11,500. Last week, "Pickup On South St." (20th) and "49th Man" (Col), \$8,800.

Paramount (Evergreen) (3,400; 65-90) — "Girl Next Door" (20th) and "Moonson" (UA). Drab \$5,500. Last week, "Jamaica Run" (Par) and "Bela Lugosi Gorilla" (Indie), \$5,400.

United Artists (Parker) (890; 65-90) — "Split Second" (RKO). Mild \$4,000. Last week, "Never Let Me Go" (M-G) (2d wk), \$3,800.

BOSTON

(Continued from page 10)

"Night Without Stars" (RKO) (2d wk), \$13,000.

Metropolitan (NET) (4,367; 60-110) — "Sangaree" (Par) and "Elizabeth Is Queen" (WB). Fair \$24,000. Last week, "Shane" (Par) (2d wk), \$22,000.

Orpheum (Loew's) (3,000; 50-90) — "Dream Wife" (M-G) and "Cry of Hunted" (M-G). Fair \$11,000. Last week, "Scandal at Scourie" (M-G) and "Remains to Be Seen" (M-G), \$11,500.

Paramount (NET) (1,700; 50-90) — "Desert Rats" (20th) and "Run for Hills" (Indie). Slow \$10,000. Last week, "Girl Next Door" (20th) and "Roar of Crowd" (AA), \$9,500.

State (Loew's) (3,500; 50-90) — "Dream Wife" (M-G) and "Cry of the Hunted" (M-G). Sluggish \$7,500. Last week, "Scandal at Scourie" (M-G) and "Remains to Be Seen" (M-G), \$8,000.

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NBC 'CRISIS' GETS RADIO REPEAT

Everybody Changing Managers

The past few weeks has witnessed an upheaval in New York City station managements that's unprecedented in Gotham broadcasting within the time span. What makes it even more unique is that the sequence of personnel moves effects the flagship stations of NBC, ABC, DuMont and Mutual networks—with only CBS emerging unscathed. Even the indies—WPIX—were represented in the multiple changeovers.

Reading from left to right, the scorecard goes like this: WABC-TV: Paul Mowrey resigned as general manager of WABC-TV two weeks ago over policy differences, with John Mitchell being brought in from his Chi exec post to become v. p. in charge of the Gotham operation.

WNBC-WNBT: Ernest de la Ossa has been shifted over from NBC Personnel Division to station manager of WNBC-WNBT, although Ted Cott still retains general managership while shuttling into a & o operations.

WABD (DuMont): New general manager at the DuMont flagship station is Norman Knight, ex-Sponsor mag, following sudden resignation last week of Richard E. (Dick) Jones.

WOR-Mutual: The longtime vacancy existing at WOR since the exit of Theodore Streibert as general manager was filled by Jim Gaines moving over from the NBC o & o setup, with Gaines establishing himself as one of Tom O'Neil's major officers in the WOR-General Teleradio setup. The Gaines shift predates the others, but still within a two-month period.

WPIX: Fred Thrower, ex-CBS-TV (and previously ABC-TV) sales chieftain, is the new manager of the N. Y. Daily News-owned video operation, succeeding Ben Larson, who resigned recently to team up with the Time mag-owned Salt Lake City TV station which it recently acquired.

TV Stations Warned Against 'Bait' Advertising By Code Review Board

Washington, June 16.

A warning to TV stations to guard against bargain-price advertising was issued last week by the Television Code Review Board of the National Assn. of Radio and TV Broadcasters which met here last week in its quarterly meeting.

Prompted by complaints regarding so-called "bait" advertising, which is being offered by sponsors in increasing volume as new stations come into operation, the Board cautioned its subscribers against "extravagant claims" as to availability of specially priced merchandise. Prospective customers for such merchandise, the Board found, are unable to buy the goods advertised but are subjected to sales pressure to "trade up" to higher priced items.

"Acceptance of such advertising," the Board said, "exposes media to the loss of public confidence."

The TV Code of Good Programming Practice contains a provision on misrepresentation in advertising. This provision calls on the Code subscriber to "refuse the facilities of his station . . . where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements."

Board's action is believed to have been influenced by fear that the FCC may go after some stations, via license renewal hearings, (Continued on page 28)

Priault Exits ABC As V.P.-Treasurer

C. Nicholas Priault, vice president and treasurer of ABC since its inception, resigned last week. Resignation takes effect June 26, and it's not likely that a successor will be announced till then. Understood that Robert J. O'Brien, web's exec v.p., will, at least, temporarily, take over.

Unlike other top-level resignations at the network couple of weeks ago, Priault is leaving of his own free will. He's going to take an extended vacation in Europe, and visit the Channel Islands, his birthplace. Priault was treasurer of WMCA, N. Y., when Edward J. Noble owned the station. When Noble purchased the old Blue Network from NBC, Priault came over with him. It's said that now that ABC has gotten over its financial hurdles via the merger with United Paramount Theatres, Priault feels time is ripe to resign.

Frank White Back

NBC proxy Frank White returned from Europe yesterday (Tues.).

He's due back at his desk next Monday (22).

NBC-TV Testtubes 'Home' Daytimer As New Concept

Big gun of the NBC-TV daytime picture, for which Gen. David Sarnoff, RCA-NBC board chairman, announced an expenditure of \$100,000 at the Princeton affiliate meeting, may be a hush-hush project tentatively called "Home" or "Living."

New project is a completely experimental venture now in the process of development by producer Ted Mills, who left the "Nothing But the Best" show (for Biow and Procter & Gamble) when he decided he couldn't do both. Parting was amicable.

Not considers the testtube trials of "Home" as another important development of the total tele picture, in which the web opened Saturday nights with "Your Show of Shows," the afternoon with Kate Smith and early morning with "Today." What "Home" might develop into, the net-hopes, is a new concept for daytime tele.

As "Today" might be called a television newspaper, "Home" might be called a tele women's magazine. Show, aimed at the 12 noon to 1 p.m. spot across the board, will be totally devoted to the distaff side, which should be an attraction to advertisers never before in the medium. It will contain nonfiction elements, drama (Continued on page 34)

CBS-TV Sets Leo Morgan As Buttons Show Producer

Leo Morgan, ex-NBC producer, who was in charge of several of the "Colgate Comedy Hour" and "All Star Revue" programs, will produce the CBS-TV "Red Buttons Show" when it returns to the air in September. He recently signed with CBS as a staff producer.

Morgan replaces Al Span, who is producing the "Larry Storch Show," the Jackie Gleason summer replacement.

AFFILIATES WANT SOME AM ACTION

David Sarnoff & Co. have a "repeat date" coming up next month. This time the radio affiliates are moving in for their own showdown version with the network. From all indications it's not going to be a breeze, for the web's AM affiliates have a "squawk agenda" which NBC execs and the station managers say can't be brushed aside lightly. Expectations are that the meeting will be held in Chicago.

As in the case of the TV affiliates' recent flareup and threat to secede (which NBC successfully hurdled with but a single casualty after the now-famous Gen. Sarnoff's march on Princeton), some of the radio affiliates are also restive and have been talking about greener and fresher network pastures on the basis that NBC Radio has been going nowhere fast in terms of programming and sales.

The affiliates want action pronto, and although some of the network boys feel convinced that nobody's going to walk out and that the "Sarnoff treatment" will be equally as effective this time, nonetheless the AM affiliates want concrete assurance that they're not playing the wrong horse.

The radio calendar of beefs extends over a variety of major areas encompassing:

(1): The feeling that the time has come for NBC to separate radio from the TV network (the operational pattern to which CBS subscribes) on the basis that under currently existing pattern of integration radio comes off second best with a step-child status, particularly as it relates to programming. The affiliates are unhappy over the fact that under a single AM-TV program command (Charles "Bud" Barry) it's only inevitable that the major accent and stress is put on TV programming and that AM programming should be evaluated strictly on its radio merits rather than consideration for both media. (While Barry is the veepee program chieftain, the radio-TV departments break down into separate units on the lower echelon level, but the affiliates feel that the separation should be complete from the top down.)

(2): "What about some sales?" affiliates are asking, claiming that the AM network is weak in this department. They're not particularly happy over the more bullish CBS Radio billings statements and feel NBC should meet the problem in a more determined effort. (Cancellation of the lucrative hour-long "Theatre Guild of the Air" by U. S. Steel, leaving some wide open Sunday evening gaps while CBS enjoys a veritable talent-billings windfall the same night is particularly distressing to the NBC affiliate boys.)

(3): With CBS Radio practically monopolizing the top 10 rating laurels over the past few seasons, the affiliates once more are asking: "Let's do something."

The affiliate study committee prepping the NBC together is headed by Robert D. Sweez, general manager of WDSU in New Orleans. He and his committee are currently at work mapping the agenda.

NEWTON'S RADIO-TV EXEC POST AT BBD&O

Because of the stepped up TV activity at BBD&O agency, which has resulted in proxy Ben Duffy moving more and more into the video aspects of the operation, Duffy has created a new post—that of executive assistant in radio-tele.

The post goes to Carroll Newton, who has been veepee-account exec on the U. S. Steel show. Taking on an exec assistant will relieve Duffy of some of the radio-TV burdens to concentrate on other facets of his proxy spot. Arthur Pryor is the radio-TV director at BBD&O.

Straight Half-Hour Radio Sale Era Gone; Clients Embrace New Patterns

Margaret's Pay Hike

NBC has renewed Margaret Truman's contract for one year, with options, at a "slight increase" in salary. Her original contract called for \$4,000 per tele and \$2,500 per radio appearance. She is slated for nine radio-TV shots next season.

Web is mulling radio and tele formats for Miss Truman, and she may also have a show of her own in the fall. She was repped in the deal by Kenneth Allen.

Framer Tells NBC Get 'Account' Off Or Face Lawyers

Attorneys of Walt Framer, creator-packager of "Strike It Rich," have sent NBC a letter notifying the net that the new show, "On Your Account," which premeed on NBC-TV last week, was "strikingly similar in format and content" to "Strike It Rich." Letter, warning the net would be held responsible for material damage to the Framer package, asked the web to desist from airing "Account."

New show is a Benton & Bowles package for its client, Procter & Gamble, and has already resulted in the resignation from B&B of Walter Craig, who protested strenuously that the original-plotted "Account" was a carbon of the rival Colgate company's "Strike It Rich." Format was altered, but evidently not enough to satisfy Framer.

Framer is taking action against the network because latter, to warn up the show for its client, put the show on the air before the sponsored period begins. If Framer doesn't get satisfaction as a result of the letter, next step will be in junctive proceedings.

Court airing of the fracas will involve some linen washing in public, with situation complicated by the fact that two soap sponsors are embroiled (Colgate on "Rich" and P&G on "Account"), two agencies (William Esty for Colgate and B&B for P&G), and two networks (NBC with "Account" and CBS with "Rich").

'IKE MEETS THE PRESS' BASIS FOR NBC SHOW

Louis G. Cowan, in association with NBC radio, is prepping an AM show based on the news values inherent in President Eisenhower's weekly press conferences.

Program will be skeddod on Wednesday nights—same day the chief executive meets the press—and will have a group of reporters, chaired by NBC-White House correspondent Ray Scherer, discussing the biggest story out of the press conference with one of the Government department heads (the one most affected by the day's story) as a guest.

Show is tentatively set to go into the 10:35 p.m. spot now occupied by "Dangerous Assignment" early in July. Latter show, which is co-op, is ending its run.

Jergens, Simmons Exit; 'News to Me' in Doubt

With Jergens cancelling out of "It's News to Me" June 27, and alternate-sponsor Simmons dropping out Aug. 1, fate of the panel-news show is still unsettled at CBS-TV.

Program will have to move from its Saturday at 10:30 p.m. spot in the fall anyway. Revlon has bought the time for "America's Finest," dramatic series.

Network radio sales concepts have been undergoing a constant change over the past few months, with a de-emphasis on the standard once-weekly half-hour sale and a stress on strip, tandem and saturation selling. In the opinion of most radio execs, the standard evening half-hour sale is rapidly becoming a thing of the past, but AM has found new methods of keeping the advertiser cost-per-thousand listeners down at an economic level.

Reason for the decline in half-hour evening sales—and this decline is evident by being able to count the recent straight half-hour deals on one hand—is simply a decline in ratings. Whereas five years ago, an advertiser could maintain a low cost-per-thousand with an evening show because it registered a 15 Nielsen, today the average evening rating of about 5 doesn't present an economical buy for the dollar-wise sponsor.

Result is a greater dependency on daytime buys, which are solid on all networks, and on evening-time tandem plans, strips and various saturation deals. By using the strip and saturation method, bankrollers spread their dollars over a greater audience, substantially lowering the cost-per-impression. And by using the tandem plans same effect is achieved, both by a greater spread and by a revised rate structure.

Despite the half-hour sales decline (latest casualties are CBS' "Gangbusters" and "Parzan," which were dropped by General Foods and NBC's "Theatre Guild of the Air," which U. S. Steel is abandoning in favor of TV), the network AMers show a surprising evening strength, via sponsorship of longtime properties that haven't lost their selling strength. Such shows as "Amos 'n' Andy," "Jack Benny," "Great Gildersleeve," "Fibber & Molly," "Railroad Hour," "Band of America," "Lux (Continued on page 28)

NBC in Ambitious 'New South' Probe

For the past few months, NBC radio tape-recording teams have been documenting the below the Mason-Dixon line area in one of the most thorough jobs of radio reportage ever attempted.

Working on a \$15,000 grant from the Sloan Foundation, the tape reporters, under Ed Stanley, net public affairs chief, have been scouring the South in a comprehensive survey of economic and social conditions of the area.

Program, to be called "This Is The South" or "The New South," will get a bigtime airing in the fall 26 half-hour shows in Class A time and is open to sponsorship. Reportage is still going on. It's an AM counterpart of the effort NBC-TV expended on making "Victory At Sea," which, incidentally, the NBC Film Division has marketed to 33 clients, including the net's o & o's, for sale to local clients.

Vast radio project on the South will have Henry Cassidy as the narrator.

LaHay's Ayer-to-K & E

Wauhullau LaHay is checking out of the N. W. Ayer agency, where she has been chief of radio-TV publicity for the past 10 years. On Aug. 1 she joins the Kenyon & Eckhardt agency in a newly-created post to head up promotional-exploitation-publicity on all femmo-slanted accounts.

Acquisition of Miss LaHay, probably one of the best known femmo publicists in the industry, gives K & E a four-pronged parlay comprising veepee Hal Davis, Herb London, Christopher Cross and Miss LaHay.

U.S. Nets' Coronation Treatment May Stymie Comm'l TV In Britain

London, June 16. The government will make a full statement next week regarding the official British attitude on American television treatment of the Coronation.

Earl De La Warr, Postmaster General, said in the House of Lords last night (Mon.) that he regretted certain lapses in taste, but agreed with the view that the U. S. coverage was a profound manifestation of sympathy and goodwill towards Britain.

Labor Party Gangup
London, June 16. Timetable for commercial television in England may be set back for some time as a result of the outburst of British sentiment against the handling of Coronation.

Sequel
The Canberra jet bomber borrowed by NBC-TV from the Venezuelan Air Force to ferry Coronation pix across the Atlantic (but which turned back because of a fouled fuel line) finally did make the trip from London to Gander—and in record time.

Capt. J. W. Hackett shaved 10 minutes from his unofficial record of four hours and 36 minutes for a new mark.

Only hitch (for NBC) was that the plane turned the trick too late, on June 5, three days after the Coronation.

films by the American TV networks. While Parliamentary insiders last week predicted an announcement by the Conservative Government confirming institution of commercial video by the end of the month, the Labor Party-sparked hubbub has failed to die, and Conservative leaders may be forced to go slow on their plans.

Labor Party has used the alleged bad taste of the American network in inserting commercials in the Coronation films to bolster

Lew Allen Weiss Suicide on Coast

Hollywood, June 16. Lewis Allen Weiss, 60, former board chairman of the Don Lee Broadcasting System and a long leading figure in national radio, died by his own hand yesterday (Mon.), according to Beverly Hills police, who found him at his home with a bullet through his forehead. Weiss was dead on arrival at Emergency Hospital.

In failing health since his return from a trip around the world, Weiss recently suffered a series of light strokes, and a family physician gave him six months to live. He suffered from malignancy and progressive muscular atrophy. Last week Weiss told intimates he was "settling his house in order" because of a fear the end was not far off.

A native of Chicago, Weiss started his career with an agency there. Later moved to Phoenix as advertising manager of a daily paper. Shortly afterward he came to Los Angeles as national advertising manager of the Examiner. In 1930 he joined Don Lee as manager and started building up what was to become the country's largest national network. This was interrupted four years later when he moved to Detroit as manager of WJR.

When Don Lee died, his son Thomas, sent for Weiss. He remained 15 years. After relinquishing the presidency to Willet Brown, he became board chairman, in which function he also performed for the parent Mutual Network. When Don Lee was sold to Tom O'Neil, Weiss became consultant with the Hughes Tool Co., and later was named assistant administrator of the National Production Authority in the field of civilian requirements. He resigned March 1952, when his health began to fail, and took a world tour.

Surviving are his wife, Sue, and a daughter, Mrs. John Armistead.

Hofheinz Sells KSOX

Harlingen, Tex., June 16. Roy Hofheinz has sold KSOX here to the owners of another local outlet, KGBS. Sales price was said to be \$225,000. Hofheinz, mayor of Houston, shortly after taking office in January sold most of the stock in his outlet at KTHH, Houston. He also owns an outlet at Birmingham, Ala.

Six More Tele Stations Okayed

Washington, June 16. With more and more channel contests being eliminated through mergers of applicants, the FCC was able to issue six authorizations for new TV stations last week, bringing to 380 the number of permits granted since the lifting of the freeze.

In addition, because of dropouts of contesting applicants, Commission examiners, after token hearings, submitted initial decisions favoring grants for three more stations. Two of these decisions will become final after a short waiting period.

Among permits dished out during the week, three went to companies identified with theatre interests. An authorization was granted for a UHF channel to the Patroon Broadcasting Co. (WPTB), in Albany, N. Y., owned by the Schine theatre chain, which merged its application with WTRY in Troy, N. Y.

Another permit went to Van Currier Broadcasting Corp. for a UHF station in Schenectady, N. Y. The company, owned by the Fabian Theatres, entered into a 50-50 arrangement with WXXW in Albany, in merging their TV applications.

A third authorization went to Premier Television, Inc., a subsidiary of Grand-Carlton Corp., exhibitors, for a UHF station in Evansville, Ind.

Other permits were issued to Star Broadcasting Co. (a merger of WARC in Rochester, N. Y., with WGVA in Geneva, N. Y.); KOMO in Seattle, Wash.; and General Broadcasting Co. in Lawrence, Mass.

Examiners' initial decisions were issued granting the applications of John Poole Broadcasting Co. (following withdrawal of Jack O. Gross for channel 46), in Sacramento, Calif.; Savannah Broadcasting Co. (following withdrawal of Martin & Minard) for channel 11 in Savannah, Ga.; and Lebanon TV Corp. for a UHF station in Lebanon, Pa.

NBC-TV Books 'Acton' For Sun. at 10 But Turns Time Back to Stations

Case of one hand not knowing what the other is doing has developed at NBC-TV.

On the programming side, the net has scheduled the sustaining "Wonderful John Acton," Ed Byron created and produced package, to go into the Sunday at 10 p.m. spot, beginning July 5. "The Doctor," now in that slot, ends its Procter & Gamble run June 28.

On station side, however, the net has relinquished the time to the locals for the summer. (It reclaims the time in the fall with the P&G Loretta Young show). As a result, "Acton" will not be seen in New York at 10 p.m. Sundays. The flagship WNBT has gone out and sold the time to Necci with the filmed Liberator show. Liberator will run seven weeks beginning July 5 and then, when the net takes over again with "Letters From Loretta," shift to 7 p.m. during the week (local time) for the rest of a 13-week run. WNBT, however, will kinnie "Acton" for showing in another time period.

If other local sales develop, "Acton," which is supposed to be showcased for client nibbles, may be underexposed to the extent of a no sale.



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Life Mag 4-Media Study Segues Into Slide Rule Battle

Battle of the slide rules—between mag and broadcasting researchers—has developed with release this week of a new Life advertising research study, "A Study of Four Media," project conducted by Alfred Politz Research, Inc.

Study breaks down accumulative audiences of magazines (Life, Ladies' Home Journal, Look, Saturday Evening Post), a newspaper supplement (This Week), radio programs ("Amos 'n' Andy," "Charlie McCarthy," "Jack Benny," "Lux Radio Theatre"), and television programs (Colgate "Comedy Hour," "Fireside Theatre," "Red Skelton," "Texaco Star Theatre" and "Your Show of Shows").

Results showed Life with top mag six-issue audience of 60,500,000 or 50.6% of the total 10-year-old-or-over U. S. public; This Week with a six-issue audience of 42,250,000 (35.3%); radio with a four-broadcast audience of 34,000,000 (28.4%); and television with a four-teletest audience of 45,750,000 (38.2%).

Broadcasting researchers immediately filed the following objections.

(1) It was flattering, but unfair, to have one radio or TV series compared to a whole issue of Life.

(2) Project used the recall technique—those who listened or watched a program "within the past seven days"—which broadcasting has rejected because it tends to underestimate the actual audience.

(3) The TV market, limited by the freeze, has already expanded some 8% since the survey ended (from Feb. 18, 1952 to Jan. 25, 1953), and is far from the saturation reached, for example by Life distribution (Politz survey included "all people whether in TV areas or not").

HUMMERTS FINALLY SUCCUMB TO TELE

Anne and Frank Hummert, vet radio packagers, and practically last of the TV holdouts, are finally entering the tele field under the corporate name of Air Features, Inc. Kinzie of first of their TV shows, "Inspector Hearstone of the Death Squad," long an AM feature, is being made for CBS-TV this Friday (19).

Show is planned as a series of half hours, with the radio leads, Alfred Shirley and Michael Strong, taking over their roles in tele. James Sheldon is producing and directing the audition.

CBS-TV's Vegas Outlet

KLAS-TV, Las Vegas, will join the CBS-TV network, beginning July 20, as a primary, supplementary, non-interconnected affiliate. Station is owned and operated by Las Vegas Television, Inc., with Alex Strubbers as station manager, and makes the net's 118th affiliate.

Gotta Have Music

Life mag's current issue projection of "high fidelity" as the big noise in the music industry, with the attendant bullish market on disk sales in the wake of the LP and 45 refinements, has served to highlight the situation existing in TV which has been partially responsible for the recording-biz upbeat.

It's generally conceded in the trade that, by and large, video has left a wide open gap in satisfying audience needs on musical programming. Vets are still mindful of the fact that, through the years of radio's attaining a fullblown maturity, music was the basic staple, not only in terms of vocalists, but shows with full orchestral trimmings.

However, music shows are all but lost in the overall TV networks' program structures, and save for the stanzas in the strictly pop idiom featuring such vocalists as Dinah Shore, Patti Page, Jane Froman, etc., the adaptation to TV of such musical shows as "Voice of Firestone" are few and far between.

Trade researchers say the disk-happy audiences are being siphoned off from TV, not radio.

BMI's 43-City Program Clinic Tour Gives B'casters a Radio Hotfoot

'Bachelor's' Bowout

Hollywood, June 16. "Bachelor's Haven," the tele show that exposed Zsa Zsa Gabor to Hollywood pic studios, got a double jolt last week. It lost both its sponsor (Geritol-Serutan) after six weeks and its Sunday night time on KNXT.

Time slot is being reserved for the Luckies' alternates, Jack Benny and Ann Sothern. Sunday night at 10 is more appealing to American Tobacco than last season's 4:30 p.m. segment. Latter time will be abandoned.

Ask Showdown On Giveaway Shows

Washington, June 16.

The Supreme Court was asked yesterday (Mon.) to settle once and for all, through argument, the question of whether listening to a giveaway show constitutes a "consideration" which is analogous to taking a chance in a lottery scheme.

In a brief opposing a motion by ABC, NBC and CBS networks to affirm a lower court decision holding the FCC giveaway ban illegal, the Commission contended that the federal statute prohibiting lotteries over the air "clearly comprehends radio giveaway programs" of the types specified under the agency's giveaway rules.

"These programs," the FCC brief asserted, "have the definite purpose of benefiting their sponsors by utilizing the age-old appeal of gambling and get-rich-quick schemes—the chance to get something for nothing or almost nothing. Each of the schemes proscribed contains an obvious or latent quality, the traditional element of exploitation of cupidity, and the love of gambling which is characteristic of lotteries, and similar devices."

Contentions by networks that argument before the court would be "superfluous" in view of the lower court's ruling were called "wishful thinking" by the Commission. Agency brief declared that "the role of consideration as an element of a lottery or other similar scheme has never been definitely determined under the federal law, and it varies from jurisdiction to jurisdiction under state practice, depending in considerable degree upon statutory differences."

55 LABOR GROUPS BID FOR TOLEDO CHANNEL

Toledo, June 16. Fifth applicant for a Channel 11 television station in Toledo is the Citizens Broadcasting Co., made up of some 55 labor groups, most of them affiliated with the AFL or CIO. Howard H. Rediger, president of the Citizens group, is executive secretary of the Toledo Industrial Unions Council, CIO. Other officers are: Thomas H. Burke, CIO leader and former U.S. Representative, vice president; Clem Holcowski, president of Local 12, United Automobile Workers, CIO, treasurer.

Regenerated enthusiasm in radio highlighted the 43-city tour of the third annual Broadcast Music, Inc. clinics on radio programming, which is drawing to an end this week. In attendance alone, the clinics demonstrated the creative enthusiasm of broadcasters, with the first 20 sessions drawing some 1,700 AM execs.

Following through on the BMI meets, Broadcast Advertising Bureau is holding sales sessions following the program clinics in each city, and drawing comparable attendance. Keynoters on the various clinic tours are CBS program v.p. Lester Gottlieb; KVFD, Fort Dodge, Ia. proxy Ed Breen; BMI v.p. Robert J. Burton, WNEW, N. Y. program chief Bill Kaland and Ken Bagwell, KXYZ, Houston.

Of Thee I Sing

Indianapolis, June 16. Radio's future is the brightest in years. That was the consensus of nearly 100 broadcasters attending the Broadcast Music, Inc., program clinic here yesterday (Mon.), according to BMI proxy Carl Haverlin, who addressed the meet.

Haverlin, who has been touring the midwest with one of the BMI teams, said that broadcasters throughout his tour agreed that sales are up over last year and that radio ratings are constantly on the rise. Clinic here was held at the studios of WIRE.

program director. Sparking the creative programming pitches was Gottlieb, who called for "showmanship" and "new ideas" in AM programming. "The only thing that induces someone to turn a radio dial," he declared, "is the program they want to hear. The heart beat of radio is the program. Once that is forgotten we will have no radio. And back of any program is show-

(Continued on page 30)

WOR-TV 'One Big UN' Show Facade

WOR-TV, one of the two New York indie TV stations, is quietly launching a series of diversified programs that will appeal to different ethnic groups within New York City. Station already has an "Italian Film Theatre" on the air on Sundays, and last night (Tues.) launched an all-Negro revue in the 11:30 to midnight slot.

Scheduled for July 4 is a weekly Latin-American musical-variety show, in Spanish and English, which will occupy the Saturday night 11:30-12 slot. And set for the fall will be a Jewish-American Hour Sunday afternoons at 12 starring Leo Fuchs. One of the features of the latter will be top Jewish personalities reading from the Bible.

Shows, according to program chief Larry Menkin, are slanted for general appeal, with special interest to the individual group concerned. He points out that the Italian film stanza draws a large non-Italian speaking audience, and feels likewise that the Negro and Spanish revues aren't necessarily restricted to those audiences.

TV WEBS' BANNER SUMMER BIZ

Have Dress Suit, Will Travel

Howard Dietz and Arthur Schwartz are planning to "hit the road" and play the cross-country disk jockey circuit with an act of their own (Schwartz at the keyboard and Dietz vocalizing) as an exploitation-promotion bally for their upcoming Metro "Bandwagon" pic. ("Bandwagon" as a Broadway legit was one of their initial efforts as a songwriting team.) However, their radio-TV "act" will not only include "Bandwagon" highlights but tunes spanning their quarter-century of hits, plus new material.

Tentatively booked in for next month on the CBS-TV "Toast of the Town" show is the "Howard Dietz-Arthur Schwartz Story," an extension of the Ed Sullivan vidbiog treatments, to celebrate the 25th anni of the duo as one of the major legit and film musical teams.

Radio's Bangup Job on Tornado Coverage; Sparks Aid To Victims

Radio played a key role in sparking and aiding Civil Defense officials and relief agencies in last week's series of tornadoes that spread destruction through Michigan, Ohio and Massachusetts. In Cleveland, Detroit, Flint and Worcester, local stations came to the fore as a communications and information media, routing out officials, coordinating instructions and supplying the rest of the country with last-minute on-the-spot information.

Detroit's Mobile Operation

Detroit, June 16.

Detroit radio stations, WJR especially, did a tremendous job in covering the Flint tornado story. WJR rushed its mobile studio to Flint shortly after the tornado caused the worst disaster in Michigan's history. Equipped with its own power plant, short-wave broadcasting facilities and mobile radio-telephone, the unit was commandeered as a communications headquarters for rescue work. Gov. G. Mennen Williams used the radio-telephone to call out the National Guard and State Police and also to issue instructions for rehabilitation and emergency aid, while Gen. Lester Maitland, State Civil Defense director, used the facilities to direct rescue work.

Mobile unit also fed special taped reports to the DBS network while eight other Michigan stations—WWJ, WJKB, CKLW, WXYZ, WJIM, WMPR and WKNX—used the mobile unit for their broadcasts. WJR was commended by Gov. Mennen and Sen. Homer Ferguson (R., Mich.) for its work in the disaster. Finally, the station aired a two and one-half hour benefit using top CBS personalities for the Flint Disaster Relief Fund.

AM Alerts Cleveland

Cleveland, June 16.

This area's radio and television outlets, but with one exception, played a key role in alerting the area to the tornado that caused millions of dollars in damages and killed at least nine.

When word of the tornado winds was received by radio and TV outlets, all broke into programming. (Continued on page 35)

Skelton, CBS-TV Deal Hits Snag

Hollywood, June 16.

Financial structure of the CBS-Red Skelton deal has become deeply mired in muddled negotiation and dim view is taken of an early consummation unless there's more give than take. Understood that an advance demanded by Freeman Keyes, conducting negotiations for the comedian with network execs in N. Y., has been refused and contractual discussions are stalled on that point.

Other details of a long term contract are said to have been amicably resolved including the obstacle of control, which was successfully hurdled. Skelton deal, while primarily concerned with television, also gives the network the right to sell him for radio.

HOT 'DOG DAYS' FOR NBC, CBS

Summer business is in blooming shape at CBS-TV and NBC-TV. Both tele nets are better off than they were last year (and last summer was the best previous), and this despite the fact that the big rivals offer opposite plans to beat the dog days that were (and are) such a dilemma in radio.

CBS offers an incentive to stay, dangling a regular 30% annual discount for those clients who remain on the air 52 weeks of the air. NBC, with those staying getting 10% on annual gross time, offers a discount of 25% to clients buying the summer-hiatus periods of other advertisers.

These differences, however, seem to make no difference in the hot upheaval of hot-weather business, with both webs clicking the cash register faster than any summer before.

CBS is better off than its competitor, despite the fact that three clients are hiatusing this year—Alcoa, the Electric Cos. of America and Schick—whereas not one client took a hot-weather powder last summer. The big-eyed net is not only better off this summer than last, but also up over last winter. This is the result of new biz like P. Lorillard's "Two for the Money" and the Chrysler Medalion Theatre.

On the schedule, early Sunday evening and the 9 p.m. Tuesday spot, as a result of the three summering sponsors, have availabilities, and other trouble spots are 9:30 and 10:30 p.m. Saturdays (later two times are okay for the fall, with International Silver and Simmons Mattress taking "My Favorite Husband" and Revlon buy of "America's Finest").

Drugs, Cosmetics Coin

NBC reports that where a total of 26 hours a week were sold during first week of August last summer, there are already 28 hours sold at this point, with plenty of business to go. Net attributes a lot of the health to this year's spurge of drugs and cosmetics customers for instance, Five Day Pad, Hazel Bishop, Toni, Revlon, Shadow Wave—with the Hazel Bishop success with "This Is Your Life" a major influence.

As well as keeping a good number of regular clients staying through the summer, NBC reports great success of selling interval-time open periods with its summer discount. Hazel Bishop, for example, took advantage of the 25% discount by putting in "Candid Camera" Tuesdays at 9:30 p.m. while Armstrong's Circle Theatre is on hiatus.

Schedule shows Monday through Friday evening period, except for vacationing Chevrolet and Dinah Shore, sold out. Open on Saturdays are 7:30 p.m., with Sunbeam vacationing "Ethel and Albert," and a half hour of "Saturday Night" (Continued on page 34)

'HOLLYWOOD SHOWCASE' TO SUB DINAH SHORE

Hollywood, June 16.

"Hollywood Showcase," an exposure of professional talent, substitutes for Dinah Shore on NBC radio this summer.

Half-hour show starts on July 6. It will use little known performers in a move to build up a reservoir of new talent for grooming in the fall.

Mitchell Resigns Muzak To Prexy Britannica Pix

Chicago, June 16.

Maurice B. Mitchell last week resigned his v.p. post at Muzak Corp. and yesterday (Mon.) took over the prexy's reins at Encyclopaedia Britannica Films here.

Mitchell was the original director of Broadcast Advertising Bureau, and formerly managed WTOP, Washington.

Quiz, Panel & Aud Participating Shows Inundating Summer Video

'Show Biz' 28.9: Hoagy 12.8

Emergence of the CBS-TV "This Is Show Business" into the upper rating brackets poses a quandary for the web, with the currently sustaining stanza making way for the Old Gold shift of "Two For the Money" to the Saturday night segment.

"Show Biz" last week copped a 28.9 (for a new high rating, despite the usual summer audience sloughoff) as against the competing NBC-TV Hoagy Carmichael "Saturday Night Revue's" 12.8 in the Trendex sweepstakes.

Reverse Trend As Video Shows Now Emerge In Radio

Although television has done a thorough job of putting the cameras on old radio hits and making them "new" tele hits, the radio-to-television tide has just about run its course.

Tradesters point out that just about every big radio show has had its TV counterpart—with Bing Crosby a notable exception—and now the tide is running the other way. Strictly TV programs that have hit a popularity peak are setting a reverse trend, with radio copies hitting the airwaves to take advantage of the pull established by tele.

"What's My Line?" for instance, is now also a regular (a separate show, not the TV tape). Herb Shriner's "Two For the Money" is a TVer that has its tape run on radio. "My Little Margie" went on TV first and then radio (not tape). Mutual is airing a lot of tapes of TV shows: Bishop Sheen and "Down You Go" from DuMont; Perry Como simulcasting the CBS-TV program for Mutual; and Eddie Fisher, after the tape of the NBC-TV show is run on NBC radio.

There is also a group of shows that now use the audio portion of TV for AM airing: Groucho Marx, "Meet the Press," "House Party," "Double or Nothing," and "Strike It Rich."

Trend of radio being a repeat of TV is now no bigger than a small cloud, size of a man's hand, in the broadcasting sky. But it's expected to blow up quickly to the point where an impressive number of radio shows will be the audio replays of tele programs.

PATTI & BENNETT IN SCOTT TV RIDE

Effective July 1, Scott Paper Co. is buying the Wednesday evening 8:30 to 9 segment on NBC-TV on an every-week basis. During the past season the client shared the time on an alternate week basis with the duPont-sponsored "Cavalcade of America."

For the balance of the summer Scott will alternate two shows in the period—the regular Patti Page program which has been on all season, and the other the Robert Russell Bennett musical show which gets its second "tryout" performance tonight. Audience reaction to the initial stanza two weeks ago clinched Scott's decision to buy the program.

In the fall, Scott will decide which show to keep on a permanent basis, although it's possible that the final format may include elements of both programs.

Scott's summer layout from "Omnibus" and "Ding Dong School" sponsorships permitted the budget hike for the two-program once-a-week NBC-TV spread.

Summer televiewing is going to be studded with quizzes and audience participation shows, and before the autumn leaves fall, trade feels, the audience will be crying "enough."

It's not that some of the quizzers and panellers won't have merit. But the great preponderance of question-and-answer formats will, by sheer weight of numbers, cast a pall over the whole group.

Among the new shows of the type (just on or upcoming) on NBC-TV are "Welcome Travelers," "On Your Account," "Name That Tune," "Judge For Yourself" (with Fred Allen), the evening "Break the Bank" (in addition to the daily strip), the evening "Double or Nothing" (plus the Monday, Wednesday and Friday afternoon show on CBS-TV), and "The Big Payoff" on Sunday nights (with the afternoon strip continuing on CBS-TV).

On CBS-TV, the summer situation is about the same, with a large group of new and incoming quizzers and panellers. Among them are "Take a Guess," "Anyone Can Win," "Place the Face," "Follow the Leader," "Bank On Your Stars," "I'll Buy That," "Masquerade Party" and "Pantomime Quiz."

These, in addition to such summer stayers as Groucho Marx's "You Bet Your Life," Herb Shriner's "Two For the Money" and "What's My Line?" represent an embarrassment of quiz riches.

Of course, there are other show types debuting in July. CBS-TV, for instance, is prepping such big-time dramatic entries as Ben Hecht's "Tales of the City" and Chrysler Medallion Theatre, and NBC-TV is bringing back (after a seven-year absence) Fred Coe's "First Person." But the wholesale trend is to the quiz and audience participation shows, most of them outside packages for clients.

Tradesters deplore the situation, feeling that because of the too many shows of similar type audiences might turn away from even the best of them. And if ratings slump, clients who demanded the many low-budgeted shows in the first place, might complain that hot weather, television or the nets are at fault and not the overabundance of similar shows.

3 Clients Hop On '53-'54 'Omnibus'

Two more sponsors, the Greyhound Corp. and the Scott Paper Co., have decided to renew their sponsorship of "Omnibus," which returns to CBS-TV in the new time of 5 to 6:30 p.m. Sundays, early in October. This makes three down and one to go, with the American Machine and Foundry Co. already committed and sponsorship of the program limited to four bankrollers (there were five last season).

With fewer sponsors the three repeaters will be paying a higher price in the fall.

TONI'S 'PLACE THE FACE' AS NBC-TV QUIZ ENTRY

Toni has bought "Place the Face," new quizzer, for the NBC-TV Thursday at 8:30 p.m. spot beginning July 2. Borden, winter occupant of the time, is hiatusing "Treasury Men in Action."

"Wonderful John Acton, John Moses dramatic package with Ed Byron as producer-writer, had been slated to go into that time, but now will be scheduled for Sundays at 10 p.m. in July when Procter & Gamble's "The Doctor" series runs out.

ABC's Chi Streamlining For WBKB, WENR, To Set New O&O Pattern

Chicago, June 16.

Blueprints being used by Sterling C. (Red) Quinlan, new g.m. of Chi ABC's WBKB (TV) and WENR (AM), for revamping of the local setup—with emphasis on organizational streamlining, merchandising and an upbeat in live programming—probably will establish the operational pattern for ABC o&o's in other cities.

Shortly after the takeover of channel 7 by WBKB, the operating schedule was enlarged and local live programming was increased. Just as rapidly as possible, Quinlan plans further expansion of live shows. Recently added to WBKB's TV roster were Tom Duggan, Kay Ashton-Stevens, Howard Miller and Jack Eigen.

A previous handicap to Chi ABC's role as a network origination centre was the necessity of getting N. Y. approval to spend money on kinescopes, auditions, disks, etc. Under the autonomous status given Quinlan, no consultation with the homeoffice is necessary.

Quinlan, who promises a management "extremely sensitive to network service," is looking for web-calibre programs, which, because of the lack of top names in Chi, will have to be of the offbeat and unusual formats. He has invited all Chi packagers to submit programming ideas.

On the operational side, the stations plan trimming off some of the fat. All departments except sales will probably get some streamlining. As an example of the triple-threat teams he intends to organize, Quinlan cited the public relations, promotion and merchandising departments, each of which will retain its own identity, but which will become thoroughly familiar with the functions of the other departments, and if necessary, the complete staffs can be turned loose on any urgent project needing additional manpower.

Departments will be organized on an army cadre system, ready to expand as quickly as necessary. If, for example, an extra man is needed in the merchandising department for some specific show, a man will be added on a run-of-the-program basis. This same system will be used should a new network origination be sold which requires a producer to devote his full time to the program.

Merchandising will get extra attention. Shortly after the merger, WBKB started a "Shopper Stopper" for food products, with the advertiser guaranteed displays in some 600 A&P and National Tea chain stores.

Recent WBKB staff changes include the naming of Charles Kusack as chief engineer, replacing Ed Horstman, who resigned; Grover Allen and Dan Schuffman as TV supervisors, vice Fred Kilian, who resigned as program director; Lee Salberg has transferred from continuity to merchandising. From WBKB-TV came Yale Rowe as continuity director, George Rice to head the film department, and Charles Buzzard in the engineering department. James Beech has been appointed sales manager of WBKB.

MG Douses Benny 'Gaslight' Satire

Hollywood, June 16.

Metro blew the whistle last week on Jack Benny and CBS, and hauled them into court for telecasting a satirical takeoff on "Gaslight." Hearing is set for June 19 on temporary injunction and accounting of profits on previous use also asked.

Benny filmed the half-hour comedy last week, a reprise of a live TV show, for his Luckies TV series next season. MG held off its legal protest until it was put on film. Court allowed the filming with proviso that can of film be sealed until the dispute is adjudicated.

Action came as surprise to both Benny and CBS, it being an old practice to satirize films without asking permission. Some studios even beseeched Benny to burlesque their features for the publicity value.

Buttons' No. 3 Spot

Trendex ratings continue to tell a Red Buttons story. Seventh in the May lineup, Buttons shot to No. 3 in June, capping a continual climb. The Buttons show went off the air for the summer after the telecast of June 8.

Latest Trendex score (June '53):

"I Love Lucy" (CBS)	55.7
"Talent Scouts" (CBS)	40.8
Red Buttons (CBS)	40.3
"Dragnet" (NBC)	36.3
Godfrey's "Friends" (CBS)	33.0
"What's Line?" (CBS)	29.4
"Strike It Rich" (CBS)	28.5
"Suspense" (CBS)	27.2
"Colgate Hour" (NBC)	27.1
"You Bet Life" (NBC)	25.6

ABC Mulls WENR Future O&O Status

Chicago, June 16.

The future of ABC o&o WENR may be decided soon. Meetings have been held in the last two weeks between Robert O'Brien of AB-PT, ABC v.p. John Mitchell and Glenn Snyder, general manager of WLS, which shares time with WENR.

At one time the then prez of ABC Mark Woods offered to sell WENR to WLS for \$1, with the stipulation that the new fulltime WLS agree to carry all ABC network commercials. WLS, primarily a farm station, denied that deal.

Two propositions are currently being discussed—1) Outright sale of WENR to WLS; and 2) the formation of an "890 Corp." in which both WLS and ABC would split the operating costs and profits. (WLS, under the terms of the estate owning the outlet, cannot be sold for several more years.)

In the event of WLS purchasing the ABC sharetime, there are indications that the farm station will want to expand the rural service and go it alone as an indie. If this happens, ABC would pick another Chi outlet, probably the 50 kw WCFL, which at one time carried several ABC network programs. WLS would not carry because of local commitments.

Phillipson Saves TV's 'Game' for Coast, Despite L.A. Clubs' Fast Shuffle

Hollywood, June 16.

ABC's general manager of the Coast, Bill Phillipson, saved his network's TV station here \$75,000 in billing when he talked his way out of a difficult situation on the telecast of the majors' "Game of the Week." Owner of the Los Angeles ball club sought to block the "intrusion" by moving up the game time but Phillipson's legal training and persuasive manner carried the day.

He not only talked his way out of the rhubarb after L. A. moved back the starting time of its Saturday games to 1 p.m. but glibly got around the town's other Coast League Club, the Hollywood Stars, which moved up its starting time to 3 p.m.

Sponsorship of "Game of the Week" was made possible by L. A. being an "open market." Last staff sponsors the Saturday big league games in markets where its brew is sold. L. A. Angels took advantage of a major league ruling that prohibits telecast of big league games in a minor league city no later than 30 minutes after the major game is concluded or no earlier than 30 minutes after the minor league game is ended. By moving back the Saturday Coast League game to 1 p.m., it would have blocked completion of "Game of the Week." Three sponsors would hold still only for completed games. Coast leaguers withdrew their protest in the fear that local fans would resent denial of big league baseball.

NBC-TV Mulls Hoagy As 'All Star Revue' Emcee

Hoagy Carmichael, current emcee of NBC-TV's "Saturday Night Revue," summer replacement for "Your Show of Shows," is being considered by the net as a regular emcee in the fall for "All Star Revue."

"All Star" comes back as an hour and a half Saturday night feature alternating with "Shows" on a one to three basis.

Ted Mack's Tyro Video Remote in K.C. Blackout In WDAF-TV Shutdown

Kansas City, June 16.

The Ted Mack "Original Amateur Hour" went out of here last Saturday night (13), first time the TV show has originated from a remote, but there was no local telecast of the show. WDAF-TV, the NBC affiliate which might have carried the show, is closed down in fourth week of a strike called by American Federation of Television and Radio Artists.

NBC brought in its bus which has equipment installed for remote TV use, and transmitted the show by microwave from the Municipal Auditorium to transcontinental circuits in the telephone building. After auditioning more than 500 acts here in the past two weeks, Mack used 25 amateur acts rounded up here, along with winners from his previous shows. After the half hour national pickup, a two-hour stage show was presented for the benefit of the DeMolay Foundation.

Mack telecast is first of series of events by which Order of DeMolay is planning to build a fund of \$4,600,000, the major part of which will support 200 scholarships annually for young men. Show was a virtual sellout in the 12,000 seat Auditorium.

PITT KQV SHIFT TO CBS SPARKED BY SRO

Pittsburgh, June 16.

Management of KQV is running a fever these days at the happy prospect of being virtually sold out for some time with its switch this week to CBS after being a Mutual affiliate for the past eight years.

An order for 117 spot announcements to be run in June by one local client leaves KQV with no availabilities whatsoever. Thursdays and Fridays. The only openings during the first part of the week are in an early morning participation period and a late night program.

New business and renewals amounting to \$80,000 in billings have started this month. Manager James F. Murray and sales chief Chris Salmon announced yesterday (Mon.) to CBS execs who came here for big reception and cocktail party welcoming KQV into the fold. Station is represented nationally by Weed and Company.

Variety Club Telethon's 27G Pitt Disappointment

Pittsburgh, June 16.

Variety Club's five-hour telethon over WDTV last week was a little bit of a disappointment, with only around \$27,000 pledged, just a bit more than half what the showmen's organization collected for last fall for its pet charities.

Bill Cullen came on from New York to m.c. the event and he was assisted by Bill Hinds, a hometown twelve personality. Cullen is a native Pittsburgher and got his start here in radio on WWSW. Talent consisted of locals and acts playing Pitt niteries, among them Billy Williams Quartet, Pearl Bailey, Nov-Elites, Four Lads, Sammy Walsh and Vic Charles.

Packard Dealers' 2 Buys

Packard Dealers of N.Y. set two deals last week which may be the prelude to an intensive radio and video campaign. Dealers bought a six-day, 15-minute sponsorship of WQXR's classical music show, "Dinner Concert," and on a one-shot deal, bankrolled WOR-TV's pickup of the Eastern Intercollegiate Tennis Tourney from West Point next Saturday (20). WQXR deal is for 26 weeks.

J. R. Pershall agency of Chicago handled the contracts.

WLAW Sale Sparks a Sweeping Shuffle in Boston Radio Setup

Boston, June 16.

Signing of papers completing the sale of WLAW to WNAC takes place here today (16). Signature inking will set in motion the most complicated maneuver in Hub radio history with WNAC taking over WLAW's directional antenna and transmitter property in Burlington, and the Vic Diem Associates, Inc., acquiring WLAW's Hotel Bradford studios and WNAC's transmitter, located in North Quincy. It also results in the scuttling of WLAW and the emergence of WVDA, a new station operated by the Vic Diem Associates.

Shuffling will result in WNAC continuing as Hub's Mutual outlet but henceforth operating on 680 kilocycles with 50,000 watts (formerly WLAW's signal) and WVDA taking over WNAC's transmitter to operate on 1260 kilocycles with 5,000 watts, formerly WNAC's spot on the dial. The new station will not, however, operate on FM.

Small Town TV's Nat'l Client Poser

Minneapolis, June 16.

Newly opened small town TV stations in this territory, including those in Sioux Falls, S.D., and Minot, N.D., are finding it difficult to break in on national advertisers' accounts.

Procter & Gamble, for example, continues to confine itself to the two Twin Cities video stations, KSTP and WCCO, and had announced that it will not use any others with less than 30,000 tuning in sets.

The Twin Cities TV setup is due for some revision before the current year's end with two more stations, WTCN and WMIN, entering the field with a joint operation, splitting a single channel between them.

If ABC-TV decides to play along with WCCO as at present in view of the fact that the WMIN-WTCN joint operation may not be conducive to sufficient representation for it, the newcomers would find themselves sans network shows.

KSTP-TV now has the ABC and DuMont network shows. WCCO-TV is the outlet for the CBS and ABC network programs.

Set Mentor for Educ'l TV Stations' Clearing House on Programs

Washington, June 16.

With the first educational TV station (KUHT in Houston) on the air and several others expected to get into operation shortly, plans for programming the outlets advanced last week with the appointment of Dr. Harry K. Newburn, prexy of the Univ. of Oregon, as president of the new Educational Television and Radio Center in Chicago. Dr. Newburn will take over the Chicago post in October. The Center, financed by an initial grant of \$1,500,000 by the Ford Foundation, was established to assist educational stations with programming problems.

Aside from acting as a clearing house for programs, the Center will help finance production of outstanding educational shows provided they are kinescoped for use by other noncommercial stations. The Center is now compiling a catalog of films for use on educational outlets.

CANADIAN TV BRASS MOVING TO OTTAWA

Ottawa, June 16.

Major staff switch, sketched for this summer, will locate all Canadian Broadcasting Corp. policy-making brass in Ottawa. Officials from Montreal and Toronto, including web, personnel, administrative, engineering and other chiefs, both radio and television, are being brought here to make CBC's current headquarters actually the general HQ of the Corp.

Big holdup in getting the shuffle under way is local lack of office space. CBC is huddling with real estate firms and govt. space arrangers for central locations prior to eventual construction of radio-video building at site of CBC-TV tower in city's westend. CBC will also expand its present quarters in the Victoria bldg., facing the Parliament buildings.

Decision Delayed In AFTRA Ouster

Hollywood, June 16.

After meeting until 2:30 a.m. Tuesday on hearing of three members who refused to answer probe questions, the AFTRA board recessed with the announcement that a ruling will be handed down June 22. Four members, Libby Burke, Murray Wagner, Shimen Ruskin and Jody Gilbert, face expulsion for failing to testify before the House Committee, but Gilbert was not present at the board hearing due to illness.

Session began a week ago, and then recessed. Trio blasted board's stand, declaring that AFTRA "is going outside its political sphere, and has no right tooust them. Exec. secretary Claude McGuire claims that AFTRA has the right of expulsion because a majority of members had passed a resolution okaying such action for members who do not cooperate with probers.

Barbara Britton, Denning Double Into AM-TV 'North'

Barbara Britton and Richard Denning, who do the television of "Mr. and Mrs. North" for Colgate, will also take over the CBS radio roles June 30, with the AM program (Tuesdays at 8:30 p.m.) simultaneously shifting from New York to Hollywood origination.

Alice Frost and Joseph Curtin have been co-starring in the "North" Amer, also sponsored by Colgate.

CRIME SHOWS STILL PACK 'EM IN

'Who's Kidding Whom' Dept.

Recent beef of Hugh M. Beville Jr., NBC research and planning director, that CBS-TV was making ad claims listing no source (and that this was a new advertising departure that wasn't cricket to him) has caused a raised eyebrows dept. at CBS.

Oscar Katz, CBS-TV research director, after riffling through some NBC ads, came up with following examples of NBC claims without sources:

"HOW TO KEEP YOUR CUSTOMERS SOLD . . . Since NBC reaches more people on the average than any other network, it's likely that it'll make and keep more customers for you."

"NETWORK TELEVISION AND RADIO FOR \$10,000?" By using both NBC Radio and Television, you reach a larger unduplicated audience than with any other media combination."

"HALF THE TV HOMES IN THE U. S. . . . The better half! Families in these areas earn 33% more than families in the rest of the country."

"LET'S LOOK IN ON BABY!" In a year TODAY has increased its audience over 78% to 2,031,000 viewers."

Katz also pointed out that not only has CBS-TV omitted "Howdy Doody" (5:30 to 6 p. m.) from inclusion in the daytime picture, but NBC-TV had done it too, in an ad claiming Kate Smith as the "highest rated daytime TV show you can buy" (Howdy's rating is higher).

The CBS-TV research staff says there's no feud intended, but that sauce for the goose is worth a gander.

HOLD TV GROUND IN NIELSEN DATA

Among all the types of television programming, crime and mystery appear to have been the most durable in the constant flux of programming standards that the medium has experienced in its short history. While individual shows have shown some degree of fluctuation, some more than others, mystery and crime programming as a category has shown a remarkable steadiness. And, if anything, they've increased in popularity over the past year.

National Nielsen figures for May show the average rating for mystery shows to be 27.0, while average viewing for all evening shows stands at 25.0. Mystery viewing a year ago was 21.5. Station clearances for mystery shows presently stand slightly above average, as was the case a year ago. Coverage for mysteries this May was 75.7 compared to average coverage of 73.7; a year ago it was 77.0, compared to an average of 74.5.

Those mystery program viewing habits which have changed have been changes in popularity of individual shows themselves. Whereas 20 shows were on the four networks last year, there are only 17 on today. Among those that have dropped along the wayside are "Crime Photographer," "Mr. District Attorney" and "Rebound," currently syndicated in its second run as "Counter Point."

Still leading the pack is Jack Webb's "Dragnet," which in May, 1952, was in 12th place on the national Nielsen list with a 33.7 and which this May jumped to third position with a 46.2. A comer is "Man Against Crime," with Ralph Bellamy, which in the past year jumped from 48th place with an 18.8 rating in the Nielsen sweepstakes to a solid 31.5 to land in 22d place among all shows.

"Martin Kane, Private Eye," longtime video entry, also jumped from 43d spot and a 20.6 to the 33d slot and a respectable 29.1. Another healthy gain was registered by "Treasury Men in Action," which moved up from a 17.7 in 1952 to 26.8 last month.

Other shows didn't fare as well. "Big Town," "Racket Squad," "Suspense," "The Web" and "Danger" all slipped down the ladder somewhat. "Big Town," which in May of last year stood in 27th place among all programs with a 27.4, dropped this year to 50th with a 24.2. "Racket Squad" likewise dropped from 24th place and a 28.3 to 51st and a 23.9 this year. "Suspense" slipped from a 17.8 to a 17.3 after experiencing a rise in viewers this winter. Biggest drop of all was sustained by "Web," which in May of last year ranked 35th with a 35.4 and now is 56th with a 20.9. "Danger's" rating rose from 14.4 to 15.9, but it dropped in the rankings from 69th to 75th place.

Re the rise and fall of shows, "Mr. and Mrs. North," which wasn't around last year, registered an okay 20.1 last month, probably a testament to its longtime radio audience.

Storer Buys KABC

San Antonio, June 16. Storer Broadcasting Co. further expanded its holdings last week with purchase of KABC here from Gene L. Cagle, station's president and Texas State Network topper. Storer purchase is in line with its pattern of dual (radio and TV) operation in other markets. Storer already owns KEYL-TV, which it purchased last year from W. D. (Dub) Rogers, who set up his own TV outlet, KDUB, in Lubbock.

Cagle continues operation of his Fort Worth station, KFJZ. Sale of KABC is subject to FCC approval.

TV Writers Call N.Y. Meet To Sift Demands to Be Made on Networks

Folsom's Successful Op.

Frank M. Folsom, RCA president, is expected to be out of Roosevelt Hospital, N. Y., within a week.

He's been there two weeks, following successful surgery.

2-Way Station Clearance Poser For Ed Murrow

Edward R. Murrow appears to be caught in a two-way late evening TV station clearance squeeze for next season, with CBS-TV encountering difficulty in clearing affiliates for his brace of 10:30 to 11 p.m. network shows.

All told CBS-TV will have three such late-evening commercial spreads this fall—on Tuesdays, Fridays and Saturdays. This necessitates moving in on station time, a situation indicative of the upcoming SRO status of the major TV networks for the fall. Murrow has been assigned the Tuesday night 10:30 period for his Alcoa-sponsored "See It Now" (which was moved out of the Sunday 6:30 period because the client wanted a later time segment), with the Friday 10:30 slot also going to Murrow for his new Amoco-sponsored "Person to Person" series. Saturday 10:30 time goes to Revlon for a filmed dramatic show, called "America's Finest."

Affiliates are balking on relinquishing the time to the network. Sponsor-wise, the 10:30 to 11-period adds up to a juicy morsel in local billings, and the stations are reluctant to antagonize home town hankrollers by kicking them out of the period.

CARTER PRODUCTS BUYS NEW PROCKTER QUIZZER

"Anyone Can Win," new audience participation quiz, will replace "City Hospital," in the CBS-TV alternate-Tuesday 9 to 9:30 p.m. spot, beginning July 14. New quizzer is a Prockter Television Enterprise package, and is sponsored, through the Sullivan, Stauffer, Colwell & Bayles agency, by Carter Products.

"City Hospital," also sponsored by Carter, moves over to the CBS-TV alternate-Thursday, at 10:30 p.m. spot vacated by "I've Got a Secret." Latter show has been bought by R. J. Reynolds for the net's Wednesday, at 9:30 p.m. time.

"Win" will have the studio audience guessing which of four celebrities will win the quiz, with right guessers splitting \$2,000. With "Crime-Syndicated" being dropped, "Win" will alternate with a sustainer, yet to be announced, on Tuesdays.

U.S. Rubber, Ozite Join 'Today's' Client Parade

New business for NBC-TV's "Today" include a U.S. Rubber buy of five segments a week for a month (for Keds) and Ozite, the rug underlay, a 13-week campaign beginning in October.

U.S. Rubber campaign, which began this week, was kicked off last week by a conference call to firm's footwear and ad managers by Dave Garroway, which had the shoemen buzzing.

Firm's entry into show is a trial run, with Tom Young, company's ad director, buying into TV as a media business, not show business, in the conviction that that is the best tele approach.

If test is successful, possibility opens up that U.S. Rubber may use "Today" for seasonal buys.

With announcement of victory of the Television Writers of America, an independent union, over the Screen Writers Guild (Authors League of America), in the NLRB election for freelance writers on "live" network shows, TWA officials have called an organizational meeting for 8:30 p.m. June 22, at the Hotel Astor, New York.

At the meeting, Dick Powell, TWA president, and Phil Sharp, board member, who have invited all broadcasting writers in N. Y. to attend, will explore demands to be made on the networks. TWA expects to open negotiations with webs almost at once.

TWA is sure to make a pitch to woo the Radio Writers Guild from the ALA. Powell had said, before the election, that if his group won they would invite RWG into TWA, with the plan to make one strong writers union in broadcasting.

Little known aspect of the election is that the SWG-ALA insisted that it be on a national basis, although jurisdictional dispute arose in Hollywood. Now SWG has lost national representation of freelance writers on net shows instead of merely Hollywood.

Duerr to D-F-S In Agency Shuffle

Edwin Duerr checked in this week at Dancer, Fitzgerald & Sample in the continuing shuffle and realignment at the agency stemming from the resignation a couple months back of Adrian Samish, who is now herded at NBC-TV supervising daytime programming. Duerr's D-F-S functions will include supervision and production, as well as new program development.

After a 10-year tenure at Young & Rubicam, where he was identified with some of the major programming on the radio-TV networks, Duerr was one of the recent "casualties" as the Y & R "let's buy outside packages" concept practically decimated the agency's creative production setup.

Alvin Kabaker, Jr., in charge of radio-TV for D-F-S, is also bringing Walter Scher into the agency to handle business affairs. He moves over from CBS Business Affairs Dept. on June 22.

WHAM-TV Celebrates 5th Anni Hoopla With Major Blood Donor Assist

Rochester, June 16. WHAM-TV celebrated its fourth anniversary on the air last week (11) with a bangup public service job for the American Red Cross, sparking a Rochester Regional Red Cross blood drive with nine hours on the air, special ceremonies and conversion of its largest studio into a blood center.

The Bill Fay managed, Stromberg-Carlson owned station, with its main studio a blood center, played host to over 200 leading citizens who donated blood, with the cameras on the first group to show the public how painless the procedure is. Day-long activities were topped off by a remote from a local hospital, showing a transfusion with blood that had been given by a Rochester seaman aboard the U. S. S. Rochester in San Francisco and had been flown here as part of the birthday observance. The blood was accompanied by a film of the seaman giving the blood aboard ship and a taped interview.

NBC's Bob & Ray were on hand (a smart bit of public relations by NBC, which still isn't certain of WHAM's continuance as an NBC affiliate) to help with the interviews and appear on a number of local shows.

Okla. Stations Gang Up on Solons, Force \$16,000,000 Hospital Fund

Oklahoma City, June 16.

Local radio stations, led by KOMA, the CBS affiliate here, headed a campaign that set the Oklahoma state legislature back on its heels. In three days, a saturation public service campaign not only convinced the diehard legislature to restore cuts made in an appropriation for mental hospitals but actually got the body to add a \$2,000,000 increase to the bill to bring the institutions up to what were considered minimum standards.

Campaign started on Tuesday (6), when the legislature, bent on an early adjournment, cut the \$14,000,000 mental hospital appropriation by some \$800,000, after pleas from leading mental health experts that a minimum of \$10,000,000 was needed. The \$14,000,000 figure provided a daily food allowance for inmates of 59c.

Cut had been made Monday (5) afternoon, and on Tuesday morning, Coronation Day, KOMA started to blast the legislature with each station break, asking listeners to wire or phone their representatives and senators to restore the cut. Same morning, station gathered some 15 leading citizens and cut transcriptions urging action from the public.

By noon, three more stations had joined KOMA, including WKY and the two daytimers, KBYE and KLPR. By 2 p.m., wires and photos calls had reached the legislature to the point where the Speaker of the House took the floor to assail the stations for a "vicious radio

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Cig Axing Sparks CBS Radio Shifts

Philip Morris, which is canceling out of "My Little Margie" on tele, is doing the same on CBS Radio. In August, the firm is shifting its "Playhouse on Broadway," now heard 9 to 9:30 p.m. Wednesdays, to the CBS AM spot "Margie" of 8:30 to 9 p.m. Sundays.

It's expected that the ciggie outfit, instead of putting another show in the Wednesday spot, will buy into the net's power plan, which is now sold out with Procter & Gamble, Brylcreem and Nescafe but will have an availability in August when Nescafe ankles.

Also in the works is a possible shift of net shows in the power plan, with "My Friend Irma," cancelled by R. J. Reynolds, replacing "Meet Millie," making the 8 to 8:30 p.m. lineup "FBI in Peace and War" (Wednesdays), "My Friend Irma" (Thursdays), and "Mr. Keen" (Fridays).

No decision on the CBS Radio Wednesday 8:30 p.m. spot, which PM is vacating in August.

WOV's 11% May Hike

WOV, N. Y., registered an 11% increase in revenue last month over the previous May, exec v.p. and general manager Ralph N. Weil disclosed this week. Station, which maintains studios both in Rome and N. Y., broadcasts 10½ hours of Italian-language programming daily.

Billings increase takes an emphatically upbeat note when viewed in light of the fact that May of 1952 topped the figure for the similar 1951 period by 28%.

Baseball Bill (Majors, Minors) On Third Base

Washington, June 16.

The Johnson bill to exempt baseball from the anti-trust laws, thus permitting adoption of restrictions on televising of major league games in minor league territory, advanced a step nearer passage last week when the Senate Interstate Commerce Committee unanimously recommended the measure. Sen. Edwin C. Johnson (D-Colo.), author of the bill, said he is hopeful the measure will be voted soon by the Senate. In view of the Committee action, it's doubtful there will be serious opposition when the question is brought up for debate.

As yet, there has been no companion bill introduced in the House. However, once the Johnson bill is passed by the Senate, a similar bill will doubtless be sponsored in the lower chamber, probably by a member of the House Interstate Commerce Committee. Passage by the House this session will hinge on whether the Committee holds hearings and how long Congress takes to wind up its work. Administration leaders are aiming at a July 31 adjournment.

At Senate hearings, strong sentiment in favor of the Johnson bill

(Continued on page 34)

Carroll Scripting CBS' Jo Stafford TV Series

Hollywood, June 16.

Given permission to make outside deals during the summer lull, Carroll Carroll signed with CBS to write the Jo Stafford TV series. He still heads up the Ward Wheelock agency, which currently is without a show on the nets from here.

Likely that Carroll will go all the way with CBS-TV, tripling as producer-director-writer, and with an equity in shows he creates.

NEW TALENT, U.S.A.

With Ed Herlihy, local emcees, announcers, orcs, 21 acts
 Producer: John Cleary
 Director: Ken MacGregor
 Writer: Jack Wilson
 120 Mins., Sat., 7:30 p.m.
 Sustaining
 NBC, from WNBC, N.Y.; WTAM, Cleveland; KERO, Bakersfield, Cal.; WORD, Spartanburg, S.C.; WTMJ, Milwaukee
 NBC has managed to unearth two hours of prime Saturday night time to put on the longest talent discovery show in radio history. It is perhaps only a coincidence that the network's great urge to seek out new entertainment faces for further showcasing happens to occur during a 13-week summer cycle. It is more than a coincidence, however, that this gigantic undertaking originates from and spreads over the web's affiliates, cementing a rapprochement with those of the various links which had of late displayed a rebellious spirit toward the Rockefeller Center poobahs.

In this aura of entente cordiale and let's-all-pull-together, a good deal of the emphasis seems to gravitate unreasonably away from the acts in favor of a big pitch—some of it irritating and of over-folky persuasion—in behalf of the local scenery and personalities, emerging as an emulation of Ted Mack in this civic virtue groove. However, with one station exception, virtually every act at the initial try was introed with a buildup reminiscent of the approach of third-rate emcees in ditto niteries and vaudeurs. In addition, too much time was consumed in establishing such conventional points as hobbies of talent, their ultimate ambitions, and suchlike folderol.

The one exception was Milwaukee (WTMJ), which probably could not indulge in such luxurious time-wasting because, as the wind-cupper, it not only had the best overall talent representation but presented seven acts—two to three more than each of the other three affiliates. Perhaps this is a tipoff that the locals should be given opportunity to offer more turns, thus forcing a more businesslike approach to the talent ladder.

NBC toppers headed by John Cleary, network program manager who originated the setup and serves in a supervisory capacity, caught themselves pandering to the stale orthodox by having the winners from each affiliate chosen via the studio-applause route. Maybe the mitt meters, in the respective cities are supersensitive to such decibel registering, but the average listener could hardly detect differentials in making a decision on this basis. As far as talent is concerned, the so-called studio selection from Cleveland (WTAM), a pop singer, was listed on one reviewer's scorecard as not better than fourth or fifth, but there is little doubt that, when in doubt, the palm will go to an act in the pop category. Incidentally, of the 21 acts (mostly singles) put on, about half were in the pop class and the other 50% was made up of about two-thirds longhair and one-third middlebrow or potentially capable of both long and middle. It seemed clear that some of the classical crowd were just in there to give the show polish.

With decision by applause, the scope of the national judges is seriously limited; limited to the selections, that is. Thus the board of judges, consisting of Charles C. (Bud) Barry, v.p. in charge of programs for NBC; Eddie Cantor, Richard Rodgers, and Arthur Will (in charge of new talent for Columbia Pictures), would actually be casting their ballots after selections have been made for them on a local laymen, quasi-amateur basis. It's not assumed that the national judges were listening in order to appraise the winners on their own.

It was stated by Ed Herlihy (who's given the arduous and thankless task of announcing the whole package, reprising the explanation of how it works and engaging in a station-switch procession of plugs for prize donors, ad infinitum) that of the four selectees, one will be chosen by the overall panel and sent to Hollywood to appear on NBC's new television show, "Ladies Choice." After the cycle, the 13 winners will compete in the national finals. The first selection in the eliminations is to be made known on the next show (20), which system seems like an offish teaser not calculated to endear dialers who might want the choices made known on the spot. The most serious potential bug in this talent quest is that it is of necessity confined largely to "radio" acts; no hoofers, no novelties, no visual-type acts, no flash turns. Even so, many a comedy act was presented and in a medium that has, above almost anything else, launched or developed some of the greatest comedians of our time.

THREE YEARS OF KOREA

With James Fleming, others
 Director: Arthur Holch
 Producer: Joseph A. Myer
 60 Mins.; Sun. (14), 8:30 p.m.
 Sustaining
 NBC, from New York
 The NBC News and Special Events Department, through a series of on-spot tapes selected by James Fleming from the network's vast store, told Sunday (14) the story of "Three Years of Korea." A narrative bridging and commentary by Fleming tied together the tale of participants, from privates to five-star generals and presidents, in the ebb and flow of the terrible struggle between the forces of freedom and Communist totalitarianism on the blood-stained Far East peninsula.

Emerging from the clips was a vivid impression of the tension, the confusion and the frustration—lightened here and there by flashes of laconic American humor—in the long, often stalemated, conflict; suggested were the heroism, the suffering and the tragedy.

The hour program constituted good if not great radio. It had facets of unevenness, some of them probably inescapable. Too much time seemed to be given to coverage of the earlier half of the war, and too little to the second (struggle for position) half. Fleming noticeably telescoped events toward the end, as though the show might have originally been designed for a period longer than 60 minutes. Possibly, the uncertainty of the current cease-fire negotiations contributed to this. Pres. Eisenhower was not represented by excerpts from recent comments or speeches on the situation, but rather by one from the airport address he made after returning in December as President-elect from Korea.

Curiously, the heart wrenching pathos of the war was clearest indicated by snatches of South Korean voices, twice by youths struggling with English to express themselves, and once by a woman sobbing a welcome to American soldiers. Strange, perhaps, was the failure at times to identify leading voices—like those of critical Senators Taft, McCarthy and Tobey, and once, presumably, of Gen. Douglas MacArthur. Former President Harry S. Truman frequently came off the sound track: the first time, to say that the action taken in the dispatch of troops to Korea was "on the advice of all the best brains I could muster—there was always hope that we would arrive at peace in the world."

Prime Minister Winston Churchill, in a Fourth of July (1950) speech, was heard declaring: "We shall go forward; we shall do our duty; we shall save the world from a third world war." History will reveal how accurate or prophetic was this statement.

The sharpest juxtaposition was the voice of Gen. MacArthur explaining that a flight was "a routine trip," followed by that of President Truman reading a statement he had removed the General from command so that "there would be no doubt or confusion as to the reason for our policy." MacArthur's address to Congress, after returning to the United States, was excerpted.

One of the saddest yet sockiest moments in the broadcast clicked off when the late Al Jolson told American-UN troops, in an emotion-packed tone, "You don't know what it is to come here. I wouldn't take \$10,000,000; I wouldn't take anything for it." After the master poster quipped that "It will be the first bath I have had in months," he sang the familiar "April Showers."

Fleming, speaking clearly, firmly, crisply and knowingly, registered solidly.

this is something for NBC to ponder in its desire to bring out new faces circa 1953. Also, while radio can still be expected to produce much in the way of talent not heretofore heard on network airwaves, it is universally recognized that a genuine realistic setup must be capable of uncovering entertainers fit for the television medium as well. No studio audience can be expected to adapt its on-the-spot thinking toward that end, and the national judges would simply be tapping one act each week to appear in the finals. It is not much of a reservoir to go by.

For the records, the winners were: Cleveland (WTAM)—Sonny Ashcroft, pop singer; Bakersfield, Cal.—KERO—Mariacha Marimba Quartet; Spartanburg, S.C. (WORD)—Harmonica Hoots (2); Milwaukee (WTMJ)—Elvita Clemente & Joe De Francis, light classical duetters. Some excellent voices and instrumentalists were on the big bill, with time divided equally among the four stations.

THE LIVELY ARTS

With Gilbert Seldes
 25 Mins.; Tues., 9:30 p.m.
 WNYC, N.Y.
 Gilbert Seldes, who has been an uncommonly perceptive observer and constructive critic of the popular arts ever since his book, "The Seven Lively Arts" (1924), forced attention to various aspects of mass entertainment as art forms, has returned to the air with his lively comment on the lively arts (he was on WNEW several years ago.)

His return is a welcome event for those interested in the radio essay (another art form in the hands of such skillful practitioners as Gilbert Highet, Alistair Cooke and Seldes), in bold and free individual expression, and in serious but lively attention given to the mass media, whose sheer entertainment often contains the cultural seeds, or meaning, of a society.

In the first of his new series last Tuesday (9), Seldes, who authored the more recent "The Great Audience," discoursed pungently on many phases of his mass-audience interest: the Stephen Bosustow-UPA productions of James Thurber's "The Unicorn in the Garden" and Edgar Allan Poe's "The Tell Tale Heart"; the release of UA's "The Moon Is Blue" without the Johnston office "degrading seal of approval under the highly immoral Production Code"; a recent George F. Kennan speech at Notre Dame commenting on commercial advertising and the mass media tending to encourage passivity, acquiescence and uniformity; a defense of commercial broadcasting as enlarging "the average man's interests to an unbelievable extent" (the healthy effect of radio on classical music, for instance); paperback books, with a specific account of Edmund Wilson's "I Thought of Daisy," and a regrettably late plug for Tennessee Williams' "Camino Real."

Seldes' range, as can be seen, is wide. His prime assets are a contagious interest in his subjects and an inquiring mind, both far more important than a honeyed voice, which he does not possess. His voice is high, flat and nasal, and as unlike a radio announcer's as can be found, which is appropriate. He stands for individuality, not conformity.

The program has replaced Dr. Warren Bower's "Reader's Almanac," which is off for the summer. If other commitments permit, Seldes will continue in the fall with "Almanac" moving to a new time, "Arts," which is taped, is being offered to the National Assn. of Educational Broadcasters, of which WNYC is a member. It should have no trouble in finding takers.

PORT OF NEW YORK

With Martin Weldon
 15 Mins.; Sat., 10:15 a.m.
 Sustaining
 WCBS, New York

As a companion piece to WCBS-TV's "The Port Is My Story," which is presented on the CBS-TV flagship a half-hour later on Saturday mornings, WCBS, the radio key, is doing a tape job on the same subject with Martin Weldon as the reporter.

"Port of New York" makes for equally fascinating viewing and listening. Subject is a wide and sweeping one, and, just as a camera is necessary on TV to capture its scope, so is a tape recorder necessary on AM. Weldon did an excellent job on show caught, getting the full flavor of the cosmopolitan quality of the port into his interviews. Program is produced in cooperation with the Port of New York Authority.

Radio Follow-Up

Mary Margaret McBride's tape-recorded broadcast of her London-to-Norway flight, done 5,000 feet over the Norse fjords and native coast line, was another slick-sample of skillful ad-libbing of the type which only a pro like Miss McBride could achieve. It was expert reportage under unusual circumstances especially with calming an admittedly nervous secretarial aide, palavering with Norwegian flight officers and tourist officials while, at the same time, conveying the scenic beauties and the special local color indigenous to the terrain. This is another in the same broad scope of Coronation reportage that distaffers such as Dorothy Kilgallen and Jinx Falkenburg McCrary have been relaying across the Atlantic. In Miss McBride's instance, she reveals that Norway is her "second most-beloved country," and the affectionate word-pictures of local pronunciation, cuisine and customs attested to that.

ON A SUNDAY AFTERNOON

With Eddie Gallaher, host; others
 Producer: Lou Melamed
 Director: Oliver Daniel
 270 Mins., Sun., 1:30 p.m.
 CBS, from N.Y.

For easy listening on a Sunday afternoon, away from home, in autos, at the beach or resort, or in one's garden, CBS Radio has slung together its Sunday afternoon airers into an overall pattern, under heading of (natch) "On A Sunday Afternoon."

With D. C. commentator Eddie Gallaher as host, the session, from 1:30 to 6 p.m., embraces such appealing programs as a half-hour mixed pop and light classical session under the overall title; Alfredo Antonini's string serenade hour; the 90-minute "World Music Festivals" broadcast (last Sunday (14) it came from Bergen, Norway, transcribed); a news program, "World Today" and back to more music under the overall "OASA" title.

Throughout the afternoon there are traffic hints, info on road and traffic conditions, as well as the weather, to make for a varied as well as practical 4½ hour setup. Sunday's (14) program started off with a well-chosen, well-played session that had Rise Stevens and Gordon MacRae for soloists, and Andre Kostelanetz and his orchestra for backing. This set the key and mood, as well as tempo, for an afternoon easy to take. Production was unobtrusive but no less expert, and everything ran smoothly. Overcrowded roads probably seemed more bearable, as result. Bron.

THE MAX BAER SHOW

With Jerry Morton
 55 Mins., Mon., 11:05 p.m.
 Participating
 KLX, Oakland
 (Lloyd Johnson)

This platter-chatter stanza, aired from the colorful Jack London Square, in Oakland, boasts enough ingredients to rate a network nod. With the star-studded name of Max Baer riding a vehicle befitting his robust personality, KLX is giving the Bay Area unique afterdark entertainment.

No shadow boxing here. Baer knows his way around a mike and possesses an inherent feel for showmanship. His ad libs are small jewels tossed with ingenuous timing. Interviews crackle with sincerity as he participates in verbal slugfests with guests from every walk of life. No broad comedy or buffoonery is attempted—interviews are strictly from the shoulder with overtones of philosophy and hightones of modulated humor.

The bright, highly spiced gabfest beams from the three sponsoring restaurants on a rotating, weekly basis. Hour long stanza is rounded out with records reminiscent of era when Baer was heavyweight champion of the world. He showcases his tunes with fast intros linked to personal experiences.

For added sock "Papa" Baer climaxes program playbacks of air shows on which he guested in the past—with Fanny Brice, Ethel Merman, Frank Morgan, Eddie Cantor, Rudy Vallee, etc.

Best "live" interview to date was Baer's high-powered verbal bout with Jack Dempsey, a potent adlib session with high comedy voltage.

Full value of show has yet to be extracted. Interviews could be trimmed closer to the stop watch because Baer frequently tarries too long with a guest, either out of courtesy or philanthropic patience. Commercial format is the weakest link. Faked between Baer and his producer-announcer, Jerry Morton, sound a false note, not in keeping with the friendly joviality when Baer works alone. Tone.

CLEVELAND INDIANS

With Jimmy Dudley, Jack Graney
 120 Mins.; all scheduled games
 STANDARD BREWING CO.
 WERE, Cleveland

The Jimmy Dudley-Jack Graney play-by-play handling of the Cleveland Indians' ball games over the WERE network of 33 stations has evolved into one of the best duos this area has ever witnessed. Together now for six years, the pair make their presentation with a minimum of emotional partisanship and with a maximum of baseball savvy. Dudley's clear-cut approach, pleasing voice, and intimate knowledge of so many of the players are parlayed into topnotch performance. Graney's baseball career, that gives him a "I was there" approach, is unquestionably his forte. The two men split the game's play-by-play between them.

Suds commercials are easy-to-hear. Engineering by Jim Schraitel and Harry Dennis rate nods, and Al Hoegler, statistician, is never at a loss for the proper figure at the proper time.

CRIME CLASSICS

With Lou Merrill, Mary Croft, Herb Butterfield, Sam Edwards, Ben Wright, Tudor Owen, Georgia Ellis, Bill Johnstone
 Producer-Director: Elliott Lewis
 Writers: Morton Fine, David Friedkin
 30 Mins., Mon., 8 p.m.
 Sustaining
 CBS, from Hollywood

"Crime Classics," CBS' summer replacement for "Suspense," ought to keep the crime lovers fairly happy for the 13 weeks until "Suspense" returns. With producer-director Elliott Lewis, who handles "Suspense," at the reins of this one, and the capable team of Morton Fine and David Friedkin turning in the scripts, "Crime Classics" makes for okay listening.

With Lou Merrill narrating in the role of Thomas Hyland, so-called connoisseur of crime, program details true stories of crime, taken from court records and newspaper accounts. Initialer was rather on the tame side, as radio mellers go, telling the story of a Massachusetts woman who did away with her husband and got caught. Apparently the story's only claim to distinction was the fact that the gal, name of Bathsheba Spooner, was the first woman tried for murder in the U. S., back in 1778.

Since Lewis and Fine & Friedkin have chosen to use a documentary approach, the action is somewhat slow. They've relieved the lags, however, by approaching the show with a tongue-in-cheek attitude, via the narration by Merrill. Thus, the official view of Mrs. Spooner's deed was a dim but understanding one.

Merrill was an excellent narrator, injecting just the right amount of wryness. Cast was good, especially Mary Croft as the murderer, Bernard Hermann's music for spintex maintained the tongue-in-cheek mood.

MAX GOES WEST

With Max Bygraves
 Producer: Barry Baron
 15 Mins., Wed., 10 p.m.
 TIMEX WATCHES
 Radio Luxembourg

N.Y. Palace season with Judy Garland was recalled by Max Bygraves, English comedian, in disk-spinning session with strong show biz slant. Comic gabbed about his U.S. experiences and introduced recordings by personalities he met there.

In stanza caught, Bygraves talked of Judy Garland and played her recording, with Fred Astaire, of "We're a Couple of Swells." He also introduced waxing of Vivian Blaine, currently in "Guys and Dolls" in London. Then recalled how, his nightly stint at the N.Y. Palace over, he would dash across Times Square to see the last show at the Paramount and catch Guy Mitchell singing "Truly Fair." This serves as intro to the Mitchell waxing. Charity concert at the Waldorf-Astoria was recalled to launch a Pearl Bailey disk.

Show, limited to 15 mins., holds gabbing to essentials and has top asset of leading U.S. disk names.

CHARLIE CROCKETT SHOW

Mon. thru Fri., 7:30-10 p.m.
 KIKI, Honolulu

Charlie Crockett is back in town and KIKI's got him—which is big news here. Enterprising indie is using him in spot vacated by Hank Simms, who's now doubling between an early morning KIKI stint and TV work at KONA.

Crockett had a substantial following at KHON until eight months ago, when wanderlust took him to California. Now he's competing against his own former time, which is occupied by Clair Weidenaar, a former KIKI staffer.

Crockett is having no difficulty reestablishing himself. He's glib, rather than fresh, and doesn't go overboard in patter. He's willing to play offbeat records, which is quite an asset in this area. Aside from a more mellow and casual pace, he's doing the same type of show that proved so successful at KHON.

Crockett is having no difficulty in his first few programs, mentioning receipt of congratulatory messages from personnel of competing stations and noting that he received a warm aloha at parties given by KHON staffers. Later in week, he had settled into familiar pattern and KIKI salesmen were merrily signing up sponsors.

Despite ups and downs and shoestring budget, KIKI is very much on the right track. It needs a few more strong personalities like Crockett and Simms. Walt.

I'LL BUY THAT

With Mike Wallace, Vanessa Brown, Hans Conrard, Audrey Meadows, Albert Moorehead
 Producer: Peter Arnell
 Director: Rai Purdy
 30 Mins.; Mon-Thru-Fri., 11 a.m.
 CBS-TV, from N.Y.

CBS-TV has added a giveaway twist to the "Twenty Questions" formula in this cross-the-board entry. Basic idea is the same in both shows in that a panel has to identify unseen objects. On this airer, however, the panel is allowed 30 questions. Format has guests offering various objects for sale, with a cash register ringing up \$5 for each question asked, allowing for a maximum total of \$150. Program rates as an okay attention holder. Audience is informed as to what the different objects are before the panel members begin their queries. As in the case of "Twenty Questions" this tends to stir up viewer interest in observing the sleuthing prowess of the panel.

Besides garnering loot via the \$5 per question, guests are also given an opportunity to triple their take by answering a trio of questions. On opener, Monday (15), two of the guests drew \$435 and \$315 each. Panel, made up of actresses Vanessa Brown, actor Hans Conrard, Audrey Meadows, of CBS-TV's "Jackie Gleason Show" and Albert Moorehead, games editor of the Encyclopedia Britannica, make a nice appearance and go about their interrogation in an intelligent manner. Mike Wallace makes a competent moderator, though at times tending to be a little too abrupt with the panelists and guests. A member of the studio audience is brought on in the closer to collect coin racked up on an item brought in by Wallace himself.

First week's shows are being directed by Rai Purdy, with Burt Shevelove slated to take over beginning Monday (22). Jess.

THE CLIFF JOHNSON FAMILY

With Cliff, Louella, Sandra, Pamela, Linda, Cliff, Jr., and Vicki Johnson; guests
 Producer: Johnson
 Director: Don Cook
 60 Mins., Sat., 9 a.m.
 Participating
 WGN-TV, Chicago

WGN-TV's technical staff moved its remote equipment to suburban Oak Park to capture a typical Saturday morning in the Johnson household. The only tangible evidence that this was an actual on-the-spot telecast from the Johnson home was a long shot of the house to open and close the program. Interior shots might just as well have been made in the station's Michigan ave. studios.

Cliff Johnson seemed as much at ease with the camera intruding on his family life as he does each morning when Mutual opens a live mike at his breakfast table. The real scene stealers, just as on the radio version, were his kids, ranging in age from 15 months to 12 years. These uninhibited youngsters have minds of their own, and seldom agree with their father.

Topics of conversation ranged from 50c fines given the kids for leaving their bikes outside all night to promiscuity. Also interspersed between the eight commercials for various products were the appearances of a neighbor lady to leave a cake, a friendly cop who gave a lecture on traffic safety, and the family minister who closed the show with a prayer.

Technically, the show was okay except for the boom mike which managed to get into too many shots, and the complete loss of the picture on several occasions as the cameras switched from medium to close shots.

Biggest flaw in the whole format is the predominance of commercial plugs, resulting in the loss of some of the naturalness of the AM version.

WRITE YOU ARE

With Sidney Adorn, Hazel Hutchison
 Producer: Adorn
 Director: Bruce Stauderman
 30 Mins.; Mon-Thurs., 4 p.m.
 WXL, Cleveland

A pleasant half-hour pitch for the housewife who wants her handwriting analyzed is the late afternoon "Write You Are" stanza-ment by Sidney Adorn and featuring hand-writing expert Hazel Hutchison. Program includes interviews with viewers who send in samples of their writing with comments by Hutchison. Her findings are direct; most often flattering, although she does not hold back with the complimentary remarks. Viewers are also invited to send in letters, and several are selected by Adorn-Hutchison for analyzing.

Program is novel and holds interest although there's a tendency by Adorn to overpunch the humor line. Direction moves well, and camera work is good. Mark.

TAKE A GUESS

With John K. M. McCaffery, Margaret Lindsay, Dorothy Hart, Ernie Kovacs, John Crawford
 Producer: Peter Arnell
 Director: Rai Purdy
 30 Mins.; Thurs., 8 p.m.
 CBS-TV, from N.Y.

As quizzers go, "Take a Guess" is okay fare that's set somewhat apart from the parade in that panelists play the game in behalf of the jobless contestants. "TAG" also has a videoenic stunner in film actress Dorothy Hart and an attractive and heads-up performer in Margaret Lindsay. The male motif is supplied by telecomic Ernie Kovacs and contract bridge expert John Crawford. Moderator is John K. M. McCaffery, who at initiator had his work cut out for him trying to instill the proper badinage and pace as the game progressed.

With objective that of having contestants pin down phrases known only to the confereer and the audience, following the panel's succession of questions, the show barely missed getting into FCC trouble when one of the panelists shot what proved to be an embarrassing question re the first phrase, "Pretty Legs." This being a spontaneous deal, such incidents are as unavoidable as they are on, say, "What's My Line?" However, the latter (also CBS) has come through to this point without padlocking.

Each contestant is started off with \$150 which is reduced by \$5 for each "yes" to a panelist's question. The quizzing proceeds until the boodle is exhausted or until the contestant is ready to chance his identification based on the hints built up by the probers. Each contestant is permitted four guesses and receives the \$150, less the amount subtracted via affirmative answers. Money not won goes into a jackpot for correct answers to a "Picture Puzzle," which is a proverb based on the key words of the game preceding it. There's also a similar puzzle for working out by the panelists themselves. It's all a cute idea that lends itself to fine entertainment. And if the entertainment phase doesn't happen to work out on occasion, there's Dorothy Hart's glamor puss to gaze at. A Federal tax for each look at her would liquidate the national debt. Trau.

TV GENERAL STORE

With Dave and Judy Clark
 60 Mins., Sun., 1 p.m.
 ABC-TV, from New York
 Early in the kickoff show Sunday (14) Dave Clark looked squarely into the camera and said, "At no point during the program do we interrupt the commercial to give you entertainment." He wasn't kidding.

"TV General Store" is a 60-minute commercial pegged to bring the bargain basement into the living room. Throughout the hour various pieces of merchandise are displayed and offered for sale to listeners who write in or wire. On Sunday's stanza razor blades, steam irons, electric percolators, house coats, etc., were vigorously hawked by Clark and his frau, Judy. They appear to be an amiable couple but they kept losing appeal as the sale went on and on and on.

Helping the Clarks push the merchandise was a guest panel foursome to check on the value of the merchandise. Instead of appraisers they seemed more like shills. Gros.

FOOD FAIR THEATRE SHOWCASE

With Evelyn Freyman, emcee; Constance Bennett, guest;
 30 Mins.; Thurs., 10:30 p.m.
 FOX-TV, New York

This show is a 13-week series of one-acters produced and played by local little theatre groups is a glowing example of a low budget show packed with goodwill and a public service flavor. It is also significant in that it brings to the TV screen via radio actress Evelyn Freyman, who heads the local AFTRA unit, but who has been more busily engaged recently in producing shows at a nearby strawthut than in acting in them.

One of the capital's phenomena is its tremendous number of amateur theatrical groups, composed largely of government workers with a yen for the footlights. Food Fair has cannily capitalized on this widespread interest, and at the same time utilized a strong community service pitch, as well as a readymade audience. Series has been on for several weeks, and has roused enough local interest to make it a trade attention getter and a possible trail blazer as a sound commercial investment.

Show caught, "Courtesy Call," is a workmanlike chiller, scripted by Seldon Klein, chief of the (Continued on page 34)

WASHINGTON EXCLUSIVE

With Frank McNaughton, moderator; guest panel.
 Producers: Frank McNaughton, Oliver Presbrey
 Director: Vic Guidice
 30 Mins., Sun., 7:30 p.m.
 DuMont, from Washington

This latest in the Martha Rountree-Lawrence Spivak stable of forum shows makes its bid for attention in an overcrowded field on the basis of a novel format and an impressive lineup of ex-Senators. Impact of latter may well be a mixture of nostalgia and shock that men who have dropped out of the political limelight are still around. Knowing that public interest, seldom outlasts the voters' loyalty, the inevitable question is whether or not political "ghosts" can continue to be TV draws.

Gimmick of recreating the "rules and regulations of the United States Senate," as announced by moderator Frank McNaughton, is a sound one, and, at initial show, best angle introduced. The formal, often stilted routine so familiar to Capitol Hill regulars, has a dignity and fascination of its own which show caught to a limited extent. Unfortunately, the fireworks which often marks the genuine was missing on the take-off. The panel of six former solons was a capable one, and there was plenty of typical Congressional oratory mixed with sound ideas well expressed. But general effect was staid and polite. The spontaneity of "Meet the Press" or the heated controversy of "American Forum of the Air" was missing.

This initial timidity is likely to be overcome, of course, as show hits its stride and panel regulars return to their old Senate form. The very rules of the Senate, under which discussion operates, limits the role of "presiding officer," McNaughton; but the very nature of the legislative personality can be depended on to spark its own excitement once the "first show" nervousness is bridged.

McNaughton, himself a newsman familiar with Senate procedure, tosses out the conversational ball, in this case, the question of whether or not a Korean truce will mean real peace. Timeliness and controversial nature of topic made it a natural for show, particularly since some of the panel members played vital roles in the initial decision to fight in the Far East. It was therefore all the more disappointing that resulting discussion and debate had interest sans excitement. There were one minute discussions apiece allowed by the chair, then a debate with the familiar "Will the Senator yield?" as added trimming.

Adding an authentic touch was presence of two Senate pages, 17-year-old Bert Wiseman, from the office of the Secretary of the Senate, and Steve Tobey, grandson of the fiery New Hampshire Senator of Crime Committee TV fame. It might add interest and action to have the boys perform some of their usual duties—hand documents to the solons or fill their water tumblers—rather than be mere props.

Co-producer with McNaughton is Oliver Presbrey, husband of Martha Rountree. Between them they have conceived the germ of an idea which needs to be given its head to achieve more life and less form to make the grade. Set is satisfactory, though lifeless. Direction of Vic Guidice is able. Show is currently sustainable, but open to sponsorship. Flor.

Ford's Half-Century TV Cavalcade

A 500G, 2-Web Star-Studded Jubilee

By GEORGE ROSEN

Television's dream show, far and away the most costly, elaborate and star-studded production in video annals, spread itself over the biggest commercially-sponsored interconnected network Monday night (15) as the Ford Motor Co. celebrated its 50th anniversary with a two-hour cavalcade of America since the turn of the century.

For the one-shot two-network occasion, the automotive dynasty laid \$500,000 on the line (\$210,000 going into the NBC-TV-CBS-TV line costs) for the unprecedented hook-up. No expense was spared to give the supershow a "bestest for the mostest" aura of glamor and entertainment values. Here, indeed, was show biz, patterned to the magic of an electronic era, operating in high and fancy gear, and the millions of viewers coast-to-coast who sat through the 120-minute spectacle of the USA progression from the social mores of 1903 to the streamlined, swift-paced tempo of '53 (analogous to the growth and development of the Ford car itself from its Model T infancy status) were rewarded with a smooth-running, highly professional production (save for an occasional lapse) sparked by some of the TV season's most genuine moments.

That the Ford people, eschewing commercials to prevent any bog-down in the continuity of its jubilee show, should translate its \$500,000 investment into a TV cavalcade of show biz personalities, rather than a historical reprise of industry on parade, merits the deepest nod.

FORD 50th ANNIVERSARY SHOW

With Ethel Merman, Mary Martin, Marian Anderson, Burr Tillstrom (Kukla, Fran & Ollie), Oscar Hammerstein, 2d; Wally Cox, Rudy Vallee, Frank Sinatra, Bing Crosby, Howard Lindsay and Dorothy Stickney, Eddie Fisher, Ed Murrow, Lowell Thomas, Amos 'n' Andy, Teddy Wilson; Bernard Green orch
 Producer: Leland Hayward
 Director: Clark Jones
 Writers: Frederick Lewis Allen, Agnes Rogers Allen, Howard Teichman, Sidney Olson
 Choreography: Jerome Robbins
 120 Mins., Mon. (15) 9-11 p.m.
 FORD MOTOR CO.
 CBS-TV, NBC-TV, from N.Y.
 (Kenyon & Eckhardt)

when the Nielsen scorecard is posted, as well as from the historians of free enterprise in the U. S.

The talent lineup itself was a super-charged, pre-guaranteed roster of celebs off the top show biz shelf, reflecting the "then and now" entertainment patterns and commentary on the American scene—a roster embracing such gifted performers as Mary Martin and Ethel Merman (making one of their rare TV appearances); Wally Cox, Marian Anderson, Rudy Vallee, Bing Crosby, Howard Lindsay and Dorothy Stickney, Eddie Fisher, Oscar Hammerstein 2d, Frank Sinatra, Teddy Wilson, Amos 'n' Andy, Kukla (Fran) & Ollie (Burr Tillstrom), Lowell Thomas and Ed

Murrow, with assorted film clips as further visual documentation of the spanning years.

To tie the components together, the Ford Co. hired Leland Hayward as producer, and it's a virtual cinch that, on the basis of Monday's finished and skillful presentation, there'll be some stepped up activity in the NBC vs CBS jockeying (with a "name your own price" come-on) for the legit producer's permanent entry in the TV programming sweepstakes. The other production credits were strictly top drawer: Clark Jones (of the TV "Hit Parade") as director; Jerome Robbins to stage the dances; Frederick Lewis Allen (author of "Only Yesterday") and his wife, Agnes Rogers, along with Howard Teichman and Sidney Olson as writers; Irene Sharaf as costume designer; Paul Barnes as set designer; Bernard Green for the sock musical background and accompaniment.

The smoothness and fluidity of the overall production represented a bang-up job, bespeaking the painstaking rehearsals and the hurdling of some herculean feats including origination from three major TV studios and achieving an eight-camera coordination and synchronization. With such a sweeping panoramic background, the technical hazards alone could easily have invited a bust; that it played as well as it did is a tribute to the meticulous care and treatment by the Hayward-Jones producer-director combo, with a sock assist from TV directors Bob Daniels and Heino Ripp.

It's unfortunate that the closing seven minutes created an embarrassing void of a slow projection of manifold credits and a futile gesture toward reassembling the cast for a curtain call, presumably due to failure of N.Y. Times science writer Wm. T. Laurence to put in a scheduled appearance to carry through the Murrow-Hammerstein-Henry Ford 2d premise of an atomic design for peace within the community of nations in the next 50 years. Otherwise, the two-hour documentation of the half-century span played for maximum enjoyment.

It's not surprising the Ethel Merman-Mary Martin combo highlighted the evening's entertainment, particularly as a duo in their reprise of top time faves that catapulted them into stardom and, both singly and duet, a medley of Tin Pan Alley through the years (with a terrific Jay Blackton arrangement). Thus, between them, they tossed around the vocal ball from Miss Merman's "No Business Like Show Business" and Miss Martin's "Wonderful Guy" to "Sheik of Araby," "Red, Red Robin," "Melancholy Baby," "You Made Me Love You," "A Fog on Sunday," "I Got a Kick Out of You," "My Heart Belongs to Daddy," "I Got Rhythm," "Ten for Two" in harmony and with attendant by-play and back to "Show Biz" for one of the half 10-minute interludes of this or any other semester.

From the opening scene of Howard Lindsay and Dorothy Stickney recreating their "Life With Father" legit roles to visualize the American economy reduced to terms of home life in the early century, the entire display was themed to "the fun, the frolic and the glory of a nation growing up. In a swift-paced panoramic display that alternated the effective and delightful commentary of Oliver J. Dragon (Burr Tillstrom's "Ollie"), and the prescriptive and always believable commentary of Murrow and Hammerstein to supplement old pix, the viewer was treated to the tempo and tempo of 50 years in transition. Thus the "then and now" cavalcade highlighted such comedy elements as the Robbins-executed "By the Sea" (circa 1914) bathing apparel frolic to updated hipsters; a hilarious panto hit by Miss Martin of a one-act farce fashion show from '14 to '53; the era of Dixieland jazz with Teddy Wilson 83ing and fronting the combo as Miss Merman gave out with "Alexander's Ragtime Band," a stunningly-executed Robbins depiction of the speakeasy-rapper era which was easily the standout production turn of the mammoth show; the war-inspired Merman comicities of a "Parlez Vous" chorus bit, and the Merman-Martin teaming for a panto simulation of a "Happiness Boys" recording in an old vaudeville routine.

The "Ollie" laugh-tempered commentary to supplement old film clips took the viewer through the (Continued on page 34)

Tele Follow-Up Comment

Fifth anniversary of Ed Sullivan's CBS-TV "Toast of the Town" constitutes an enviable landmark in a medium where values are highly transitory. Sullivan's accomplishment in video can be measured in part by his creative and constructive job in introducing a new, new talent, but virtualizing no other daytime vaudeo show. The talents that Sullivan has presented are now important entities in all facet of show biz.

Another important facet of Sullivan's long run is his proof that vaudeo has enduring qualities. It's the sole major show that retains the essentials of the Keith-Albee format. It's a formula that has survived extremely costly competition from the Colgate "Comedy Hour" and one that has kept the N.Y. Daily News syndicated columnist in the top segment of tele presentations.

The Sullivan status and his position of esteem in the medium transcended the importance of his annual show on Sunday (14). The major premise was a tribute to Sullivan's uninterrupted span on the ether. The entire Arthur Godfrey gang, plus a gathering of greats in show biz, were on hand to purr out tributes. Unfortunately,

ly, there was such a heavy surplus of talent that proper showcasing couldn't take place. Also, the major surprise of the evening, which was to have been a chorus of well-knowns such as Ed Pinza, Margaret Truman, Red Buttons, Jackie Gleason, and others' serenading Sullivan couldn't be staged.

The Godfrey gang occupied the forefront of the show and the run-through had Frank Parker, Jeanette Davis, Julius La Rosa, and brief glimpses of the McGuire Sisters, Harry Roag, Tony Martin and others. The show at that point was pleasant, albeit a bit crowded especially with Hal LeRoy tapping out some of his excellent rhythms. Latter part was devoted to a minstrel format with Smith & Dale acting as endmen. This section had as its top bits Joe Howard making a good impression with his rendition of tunes written by himself. Gracie Fields also hit a good response with her rendition of "Biggest Aspidochelone" and Will Oakland, tenored "Give Me Your Smile." The chorus formed a blackface background on "Floatin' Down the Cotton."

Show was coincident with the 50th ann of the Ford Motor Co. (Continued on page 34)

'Paid Attendance TV' Mapped For 100 Southern Cities Via Closed-Circuit

Florence, S. C., June 16.

Closed-circuit system of telecasting is expected to bring TV to more than 100 southern cities outside the range of regular telecasts, according to Murray Borkon, president of Community TV Systems, Inc., which has set up headquarters here.

New outfit operates solely on closed-circuit principle, with cables carrying TV programs directly into homes. Corporation plans to provide TV advertisers and stations with captive, paid-circulation audience, which cannot be reached by present-day tele channels.

FCC statistics estimate there are more than 100 small cities in the south alone which will never be reached by TV in the foreseeable future. CTS is making program service available to these blacked-out areas for annual fee, guaranteeing 63 hours programming. Because of closed-circuit feature, new firm doesn't need to seek FCC permission to go into a town. Guaranteed "paid-circulation" will be offered to advertisers as means of rounding out their market coverage.

Community plan is not similar to any of the current coin-operated schemes. Annual service charge, amounting to a few cents a day, covers the cost of cable use and set adjustments.

No Half-Hr. Sales

Continued from page 21

Radio Theatre." "People Are Funny" and a host of others continue to maintain their sponsor identity.

Breakdown of the current four-network evening lineup, Monday through Friday, from 8 to 10:30 p.m., shows that of the 100 half-hour segments involved, 39 are sponsored while only 23 are sustainers. Of the remainder, 16 half-hours are split into 15-minute segments, with 18 quarter-hours sponsored (largely on strip basis); 10 half-hours are carried co-op (a national sale would immediately take them off their co-op status) and 12 hours are sold via a tandem plan. Figuring as available half-hours the sustainers and the co-ops, the total available half-hours on all four networks for the period is 33.

Network-by-network, CBS has 17 sponsored, seven sustainers and one split half-hour. NBC has 15 sponsored, four sustaining, four split and two tandems. ABC shows six sponsored half-hours, 10 sustainers, six split and three co-op half-hours. Mutual, which relies most heavily on tandems and co-ops, has only one regularly sponsored half-hour (tape of the DuMont Bishop Sheen telecast by Admiral), only two sustainers, five splits, seven co-ops and 10 tandems.

Stations Warned

Continued from page 21

to inquire into their advertising policies. While the agency has no direct power over program content, it may look into a station's overall programming on broad public interest grounds. It's recalled that the "Blue Book" report of 1946, which cited a number of radio stations for overcommercialism, was entitled "Public Service Responsibility of Broadcast Licensees."

That report, incidentally, pointed to Supreme Court decisions regarding the Commission's jurisdiction over broadcasters and emphasized that the Commission "not only" has the authority to concern itself with program service, but that it is under an affirmative duty, in its public interest determinations, to give full consideration to program service.

A sizable number of complaints regarding "pitch" and "bait" advertising is understood to have been received by the FCC. Such complaints are turned over to the Federal Trade Commission which is concerned with misleading advertising and which may issue complaints and "cease and desist" orders against advertisers.

Complaints have also been filed with Better Business Bureaus and, more recently, with stations themselves.

Report to the People

Washington, June 16.

Television industry's experience in its first year of housecleaning, via the Code of Good Programming Practices, will be embodied in a comprehensive document, entitled "A Report to the People of the United States," to be issued in September. The Code went into effect March 1, 1952.

Decision to publish the report was made at the quarterly meeting here last week of the Television Code Review Board of the National Assn. of Radio and TV Broadcasters. The study will be made available to Code subscribers, citizens groups, government agencies and the general public.

GF Buys 'Rod Brown'

Post cereals division of General Foods, through Young & Rubican, has bought CBS-TV's "Rod Brown of the Rocket Rangers," beginning Sept. 12.

Program, to be retitled "Rocket Ranger," is seen Saturdays from 11:30 a.m. to noon. A web package, it has been on sustaining since preem April 18.

Potter Returns His CP

Austin, Tex., June 16.

Tom Potter, Texas oil man, has requested the FCC to delete his construction permit for KTVA-TV here which was licensed to operate on Channel 24.

Potter gave as reasons for returning the CP his difficulties in securing a proper site.

Disk-Happy WJAS Adds Kaye to Pitt Spinners

Pittsburgh, June 16.

Barry Kaye, deejay who has chalked up clicks in Miami Beach, Philadelphia, Atlantic City, New York and flock of other keys, has been added to the WJAS staff here in station's big swing to platter spinners with its switch to the Mutual network. Deal with that web commits WJAS only to certain amount of time a day, and operation will be along the lines of an indie.

In addition to Kaye, who is spinning 'em daily for four and a half hours every afternoon, with occasional breaks for sports and news, WJAS has Bill Brant, formerly with KDKA and now with a three-times-a-week teevee program on WDTV, dittoing four hours in the mornings, from 6 to 10; Fred Davy for two hours, and Hilary Bogden deejaying an "Old Timers Party" off and on throughout the night from 8 o'clock until signoff, with time-out for couple of Mutual nighttime programs and newscasters.

KSD-TV Kayoed

St. Louis, June 16.

Transmitter trouble kept KSD-TV, the sole TV station in this burg, off the air for three hours last week and because the station could not transmit either sound nor picture it was impossible to inform the TV audience of the breakdown.

As a consequence the switchboard of the St. Louis Post-Dispatch, owner of the station, was flooded with calls.

Name Henneck Aide

Washington, June 16.

Samuel B. Groner, an attorney in the Justice Department, has been appointed legal assistant to FCC Comr. Frieda Henneck. Groner succeeds Arthur Stambler, who resigned last week to join the law firm of Jones & Scharfield, of which former FCC Comr. Robert F. Jones is a partner.

Inside Stuff—Television

"U. S. Television Set Ownership by Counties," new CBS-TV market-research study booklet prepared by Oscar Katz, the web's research director, is getting a big play from unexpected quarters.

Mailed out to advertisers and agencies about a month ago, as a marketing tool designed to make better use of tele, the booklet has pulled requests as well from stations, networks, reps, TV set manufacturers and distributors, newspapers, magazines, research organizations, government agencies, public institutions, colleges and libraries.

Study breaks down set ownership by county: state and geographical area.

A curious mixture of information on all phases of television programming and production can be found in William Hoddap's "The Television Manual" (Farrar, Straus & Young; \$4.50). Essentially, it's a guide to the novice or initiate in the video field, but scattered throughout, and especially in the appendices, are smatterings of advice and instruction to the professionals as well.

That Hoddap, who produces "American Inventory" on NBC-TV for the Alfred P. Sloan Foundation and is executive director of the Foundation's Teleprograms, Inc., knows his field thoroughly is obvious from a glance through the book. It's a thoroughgoing, though sometimes elementary, survey of video programming, writing, producing, directing, staging, lighting, et al., with emphasis on local as well as network operations. Especially valuable is the chapter on scripting. An excellent facet of the book is its "Do's and Don'ts" of various techniques by leading TV practitioners.

Invaluable for the budding producer are the appendices, which list production costs, item by item; union jurisdiction and sample contract forms, clearances and other legal necessities involved in production. There's also an excellent bibliography from which the reader can draw titles in specialized fields.

According to a survey of 254 television families in two Boston suburbs, undertaken by Dr. Frank L. Sweetser, associated professor of sociology at Boston University, adults are more affected by TV than children. Growups, he says, more radically alter their normal activities—less radio listening, less attendance, reading, visiting, attending sports events and parties—than the youngsters.

Other Sweetser findings: suburban viewers and "blue collar" workers spend more time before TV sets than city dwellers and white collar workers, and mothers see educational values as one of tele's primary advantages for their children.

Fourth annual golf journey of the League of Reluctant Advertising Titans and Eager Sportsmen, fostered and sponsored by George H. Frey, NBC sales veep, was held at the Baltusrol links, Springfield, N. J., last Thursday (11). Club is a championship course, with the U. S. Open slated to be played there next year.

Major prize, that of a set of iron, went to Lou Bantle of U. S. Tobacco, who won a toss of a coin after he had tied Bill Chalmers of Campbell Ewald, Detroit, with a low net handicapped score of 72. Chalmers won a golf bag. Nick Keesley of Lennen & Newell got a third-prize camera.

Bill Johnston of Street & Finney had the lowest gross score (without handicap) of 77, for which he won a set of woods. Ken White of Lennen & Newell got a second-prize watch.

Tourney, a social event of business associates, friends and acquaintances from New York, Cincinnati, Chicago, Detroit and Philadelphia, is kiddingly titled "Ye Annual Ye Helle With Advertising Open."

The projected Jimmy Nelson tele show (for the fall) is being handled by Nelson and his personal manager, Louis W. Cohan. The two have asked for a release from the William Morris agency. Negotiations for Nelson bookings must be okayed by Cohan.

From the Production Centres

IN NEW YORK CITY . . .

John Karol, CBS Radio sales veep, to Cleveland today (17) to address annual convention of Advertising Federation of America on "The New Outlook for Radio" . . . Ed Kobak, consultant and prexy of WTWA, Thompson, Ga., to Pine Orchard, Conn., next week for three-week vacation. He and wife celebrated 37th wedding anni last week . . . Larry Donino now time buyer in Kenyon & Eckhardt media dept.

Italy's film star Silyana Mangano, Kirsten Flagstad soloists on CBS Radio's "World Music Festivals" Sunday (12).

Lin Cook started new running part on "Right to Happiness" last week . . . Dan Rodgers, Whitehall Pharmacal account supervisor, made veepee of the Biow Co. . . . Will Rogers, Jr. in town for confabs on CBS Radio documentary "38th Parallel—USA," for which Tom Scott is composing original score in folksy idiom, and his projected AM series, "Rogers of the Gazette" . . . Carl Ward, WCBS Radio general manager, on two-week vacation at Westport, Conn., home.

Syd Eigels (NBC press veep) bedded last week with the shingles . . . Elsa Latzko, ex-CBS talent auditioner, off to Europe Friday (19) to join Radio Free Europe in Munich . . . Pinch-hitting dept.: Winston Burdett for week-vacationing Douglas Edwards on "Wendy Warren and the News" and Don Hollenbeck on Edwards TVer . . . Henry Cassidy and James Fleming subbing for Clifton Utley on latter's NBC radio 10:30 p. m. newscast. Utley recovering from exhaustion collapse . . . Bob Blake, publicity director WCBS Radio, on two-week Hollywood and Las Vegas vacation trip.

H. V. Kallenborn given a luncheon last week by Scandinavian Air Lines and consul generals of Sweden, Germany, Norway, Denmark, Finland and Austria prior to his departure to visit those countries during the summer . . . Abe Ellstein, musical director of WMGM's "American-Jewish Caravan of Stars," and his wife, Sylvia Regan, author of "Fifth Season," off to Europe for 10-week vacation . . . Martha Dean (Marlan Young) and Stan Lomax inked to new longterm pacts at WOR . . . Mort Nusbaum, deejay at WHAM, Rochester, off for his annual summer cruise on his yacht, "Tee-Vee" . . . Emerson Buckley, WOR conductor, will conduct opening summer concert of the Minneapolis Symphony Orch. . . . WMGM sportscaster Ward Wilson to emcee annual dinner of the New Jersey Bar Assn. June 25.

Jim Mahoney exits ABC as a regional supervisor in the net's station relations department June 22 to join Lennen & Newell, where he'll work on the P. Lorillard account . . . Chuck Bernard joined WINS as an account exec, moving over from ABC Spot Sales . . . ABC's three major musical shows will be left without hosts this summer, with Jan Pearce departing "American Concert Stage" for a European tour, Burgess Meredith leaving "American Music Hall" for summer stock and Margaret Whiting taking leave from "Saturday Night Dance Party" for club dates.

Walter White, exec secretary of the National Assn. for the Advancement of the Colored People and a commentator on WLBB, won the fifth annual Franklin D. Roosevelt Award, given by the Interdenominational Ministers Conference for his work in combating bigotry. Last year's award went to Harry S. Truman . . . Sarah Lou Harris, WLBB early morning disk jockey, got a Jet mag cover story buildup as "Glamour Queen of Disk Jockeys" . . . Ward Wilson again signed to narrate the Grantland Rice Sport-Lite series of shorts for Columbia pix.

Mutual signed Bloch Drug to share the sponsorship of the early morning Gabriel Heatter newscast with Vitamin Corp. of America during the summer . . . WQXR inaugurating a new series of recorded poets and actors reading the classics and their own works. Program, "The Spoken Word," features actress Pola Chasman as hostess . . . Ken Goldblatt rejoined the WOV sales staff after eight years away from the station, his last stint being at Mutual Broadcasting System.

IN HOLLYWOOD . . .

Jim Hanna, radio-TV topper at Ayer, here to renew "Corliss Archer" for the fifth season. It started as a summer sub and immediately caught on as a regular . . . Former ASCAP biggie, Claude Mills, is getting the heaviest mail pull at KFI for his deejay turn. He went on the kick when Owner Earle C. Anthony complained about the lack of "the good old songs." Now he's Mills' hottest fan and plays the tapes over and over. Mills came to KFI as a consultant to ECA, long time friends, and is now practically running the station . . . Cary Grant leads off on General Electric's "Summer Theatre" and others coming along to keep the slot warm for Bing Crosby include Ronald Colman and Jane Wyman . . . Harry Maizlish off on another periodic to the eastern marts with contracts packed and pen poised . . . CBS-Radio prexy Adrian Murphy and his program chief, Lester Gottlieb, came in from N. Y. to pick up the net's radio promotion film and screen it for a libated assemblage of trade folk . . . Norman Nesbitt bought back the 180 five-minute biscuits on "Layman's Call To Prayer" he had pressed five years ago. Series had been in litigation since Bruce Eells & Associates took the bankruptcy way out . . . If Dave Willock runs out of material on his shows he might well use some of Eddie Cantor's old scripts. He's now the father of five girls. Cantor, incidentally, shoves off next week on the Lurline for a Hawaiian holiday . . . NBC-KFI's new documentary series, "Yellow Fever," will not only dramatize hidden treasures around the world, some \$260,000,000-000,000 worth, but will also give locations. Get out your shovels, men. It has been researched two years and takes a one-shot to establish priority.

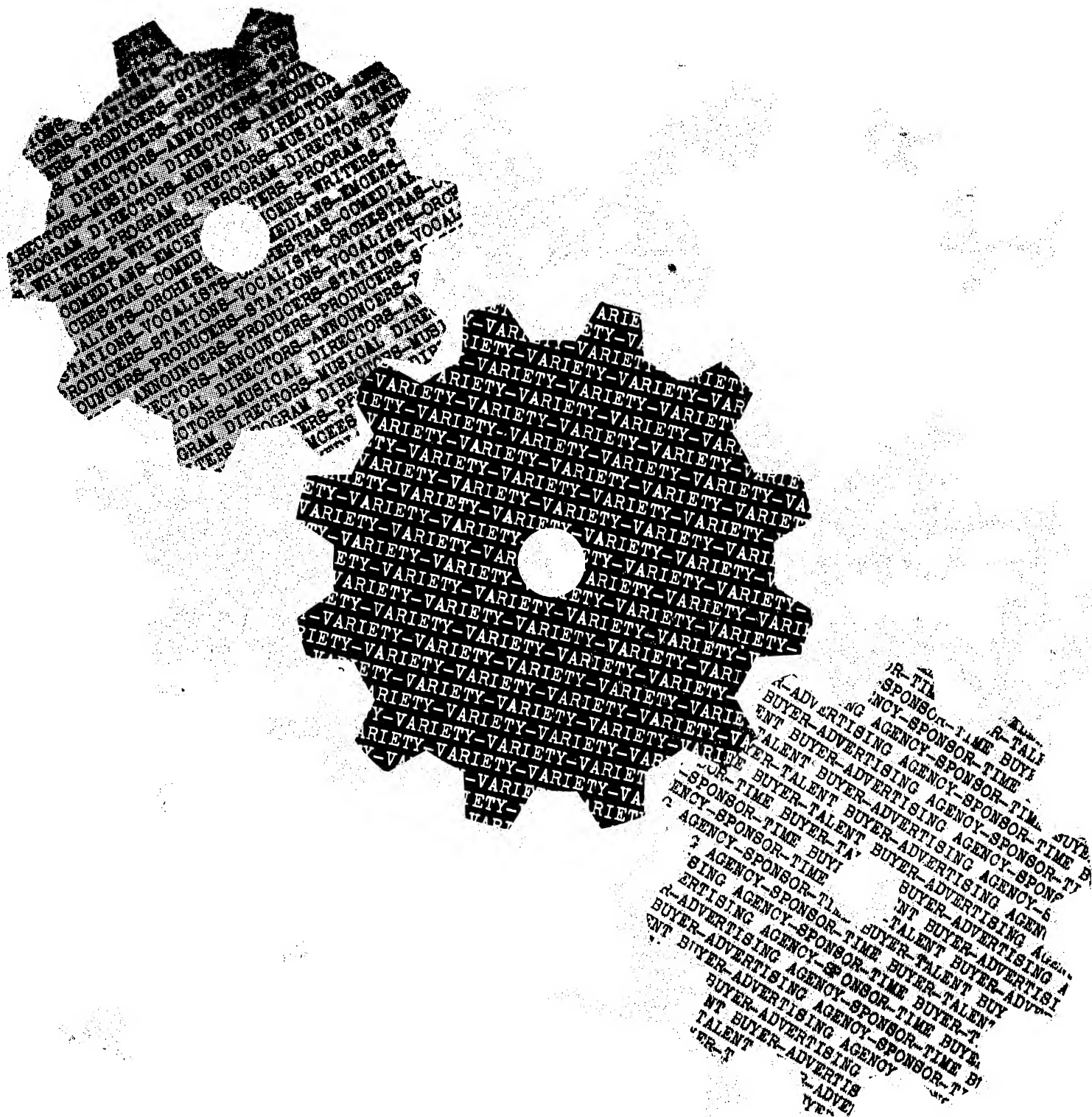
IN PITTSBURGH . . .

Ralph Petti has resigned from the WJAS announcing staff to become program director at WESC in Greensboro, N. C. . . . Newscaster Beckley Smith and wife celebrated their 33rd wedding anni . . . Janet Credford, former Nancy Dixon on KQV, has joined the Wassser, Kay and Phillips agency . . . Thomas Irving, son of Herb Irving, KDKA transmitter engineer, picked up ensign's commission after graduating from Penn State College and has gone to Pensacola, Fla., for flight training . . . Joe Jenkins has quit the presidency of the Advertising Syndicate of America here . . . Announcer Art Brown to California to bring back his wife and children, who have been out there with Mrs. Brown's parents for last two months . . . Donald Sharapan, local boy just out of Pitt. to Pineville, W. Va., for a staff announcer's berth at WWYO . . . Nancy Hoehle, who'll be a senior at Syracuse University in the fall, spending the summer as music librarian at WJAS.

IN CHICAGO . . .

Veteran WMAQ d.j. Norman Ross to emcee opening of new Edgewater Beach Hotel swimming pool June 27 . . . E. A. Troughton new flacker at MBS Midwest Operations . . . National Barn Dancers, Lulu Belle and Scotty, set for p.a. in Newark, O., June 21 . . . Floyd Van Etten, formerly a sales staffer at NBC, back with the net as radio-TV web sales exec . . . WBBM staff announcer Bill Oliver assigned to handle that outlet's farm programs . . . Marvin Holtz new member of the WHBF radio sales staff in Rock Island, Ill. . . . "Breakfast Club" regulars Peggy Taylor and Johnny Desmond did chain store promo-

(Continued on page 32)



... IN PERFECT MESH

In radio and television, the gears are best coordinated when the buyer is brought together with the seller by an effective, convincing medium. Variety's forthcoming 8th Annual Radio and Television 'REVIEW AND PREVIEW' of the new 1953-54 season, published soon, is such a medium.

Summer is program-planning time by sponsors, advertising agencies and their time and talent-buyers. That is when a direct memorandum to

them, telling of a particular talent, program or station time availability is most effective.

Variety's Radio and Television 'REVIEW AND PREVIEW' edition is Blueprinted as radio and video's buying guide for the new season. Its important editorial content, plus Variety's wide circulation in all branches of the radio and TV industry, insure the extra importance of the 'REVIEW AND PREVIEW' issue.

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Television Chatter

New York

Eve Arden off to Europe last week on the Queen Mary, accompanied by husband Dudley B. West. . . Robert Skutch authoring "Eye Witness" show on June 22, and scripting the July 1 Kraft Television Theatre stanza, "The Die-Hard" . . . Jackie Cooper signed for the lead in one of the Ely Landau telepix series, "The Passenger" . . . Allen B. Redman, New York U. student, won the first annual \$500 Victor B. Frankel TV

script writing award, sponsored by the U. of Maryland. It's his second winner this year, first coming in a contest sponsored by KPRC-TV, Houston . . . Vocalist Danny Sutton, who made two guest shots on NBC-TV's "Kate Smith Show" last month, signed to appear as a regular on the show in the fall . . . J. Calvin Affeck, advertising and sales promotion director of the DuMont Labs' receiver division, named national president of the Middlebury College Alumni Assn. . . Henny Youngman guesting all

this week on WABC-TV's "Talk of the Town" . . . E. D. Warshaw, associate director at WABC-TV, upped to full-time director . . . A. Cameron Duncan named manager of merchandise operations at RCA Victor home instruments department. He's succeeded as renewal sales manager for RCA radio batteries by Joseph J. Kearney . . . Wells Bruen appointed station relations director at Official Films, leaving syndicated sales chief Herman Rush free to concentrate on regional sales.

Jack Liebowitz, veep of National Comics Publications, Inc., which produces Superman tele series, back from Europe last Friday (12) . . . Judge David W. Peck, presiding justice of the Appellate Division, First Department of the

Supreme Court, to list the rights of the accused under U. S. law on WCBZ-TV's "Camera Three" program Saturday (20) . . . Hugo Gernsback, founder and editor of mag now called Radio-Electronics, to be honored at United Jewish Appeal dinner at Governor Clinton Hotel June 25 . . . Margaret Arlen getting civic award from Mayor Impellitteri at City Hall tomorrow (Thurs.) for her part in the 1953 Spring Clean-Up, Paint-Up, Fix-Up Campaign . . . George F. Foley, Inc., producing 13 telefilm shorts for U. S. Coast Guard recruiting . . . Jack Manning's next "Mono-Drama" stint on DuMont is Dickens' "Great Expectations" the week of June 29.

Tele agent Milt Blackstone producing three five-minute film series featuring animals . . . Dick Pack, program director for WNBC-TV, N. Y., and staff program exec of NBC o & os, leaves today (Wed.) for 10-day tour of Coast stations KNBH and KNBC on o & o business. He'll also lecture at BMI program clinics in San Francisco, Portland, Seattle and Vancouver on radio programming and music . . . Heath Williams, secretary to Merle Jones, CBS-TV veep, engaged to Frank McGregor Smith Jr., assistant manager of net's sales development . . . Philip Hanna celebrates his 500th appearance on CBS-TV's "Bride & Groom" this week.

Tex & Jinx officiating at WOR-TV's telecast of Nassau (L.I.) Star-Review's 15th annual citizenship award presentation Thursday (18). They'll also preside at same station's telecast of opening of Elliott Murphy's "Aquashow" in Flushing June 3 for the benefit of the North Shore Hospital Fund. . . TV thesp Ann Bradley off to the Coast for two-week visit. . . Francis D. Smith, formerly with RKO Pictures, joined Tele-Pictures, Inc., N.Y., vidpix outfit, as assistant to v.p.-sales manager Joseph P. Smith.

Hollywood

Arrowhead Puritas Water picking up half the tab on Abbott and Costello telepix series on KTTV . . . Jules Strongbow show tees off on KLAC-TV . . . John Guedel in from biz trek to N. Y. . . Dick Lane, emceeing "Western Varieties" on KTLA during vacash of Doye O'Dell in Texas . . . "Space Patrol" being axed as cross-the-board show on KECA-TV but remains on ABC-TV Saturday, Ralston sponsoring. Station decided the scientification show wasn't profitable on local basis, but is mulling net package scientification replacement with lower net in same time slot . . . "Jump Jump" takes over "Webster Webfoot" spot on KLAC-TV during vacation junket of Jimmy Weldon in Dallas . . . "City Detective" vidpix series, starring Rod Cameron, and produced by Revue Productions, gets start on KNBH June 15.

Chicago

NBC commentator Clifton Utley resting in St. Luke's Hospital following a collapse from exhaustion . . . Bishop Fulton J. Sheen to see Chi for the second time this month when he addresses the Lithographers National Assn. tomorrow (Thurs.) . . . NBC reviving panel show, "Super Ghost," July 5 with Bergen Evans as emcee. . . Fran Allison to guest on June 19 and June 26 "Down You Go" shows. . . Tom Moore back in television with a daily telephone quizzer on WGN-TV. . . Songstress Milly Coury and WBBM-TV had a parting of the ways. . . Marks Bros. Jewelers has dropped sponsorship of the Monday night "Jack Eigen Show" and instead picked up Friday's Tom Duggan segment. . . Studs Terkel package, "Mahalia's House" featuring Negro gospel singer Mahalia Jackson, auditioned at ABC. . . Six-week summer session of the NBC-Northwestern U. Radio-TV Institute to be offered for the 12th year on June 22. . . Ulmer Turner's five-minute newscasts on WBKB at the 5:30 p.m. slot increased to 15 minutes with a local auto agency picking up the tab. . . WGN-TV to remote stock car racing from Willow Springs, Ill., once a week with Stew Reamer at the mike. . . Wayne Hansen, Milton Boyd and William Rhodes new staffers with WHBF-TV at Rock Island. . . Procter and Gamble to participate in "Lunch-eon With Billy" and "Movie Time" on WNBQ through H. W. Kastor ad agency. . . Howard Miller to emcee a late hour interview show on WBKB with format similar to his WGN-TV Friday night opus.

Phoenix—Three new staffers have joined KTYL-TV here. They are Ed de Forest, who will conduct two daily sportscasts; Hal Starr, who'll do disk jockey, emcee and announcing chores, and Wally Innes, who's set to emcee a cross-the-board, one-hour local talent show.

M'Namara Back at KLAC After Year's Korea Hitch

Hollywood, June 16.

James McNamara, on military leave for the last year as press relations director for Gen. Van Fleet in Korea, returned to KLAC and KLAC-TV yesterday (Mon.) as day news editor, Ed Lyon, who has been handling the news operation at the AM-TV indie, becomes night news editor.

Simultaneously, senior staff announcer Sam Benson was moved up to program supervisor of the AM outlet, replacing Charles Craig, who resigned.

BMI Clinics

Continued from page 22

manship . . . the showmanship of ideas."

Pointing up analogies in other entertainment media, Gottlieb declared that they have retained vigor only because of their creative vitality, and where the creativity faltered, so did the medium. Radio, he said, is no different. Job of the networks, he said, is to keep the big, longtime radio favorites going and to use them as the springboard for new program ideas. Further, the nets must develop new techniques to present quality shows at lower cost.

Job of the local stations is to draw out the talent. Pointing to fresh new talents like Red Blanchard and Bill Weaver in San Francisco, Eddie Gallaher and Bill Johnson in Washington and Haydn Evans in Green Bay, he declared that the "real talent scout is the program manager of a local radio station."

Citing radio's advantage over television, he declared that while the TV viewer is "chained to his easy chair," the radio listener is as mobile as he wants. "We can safely say our programs go where he goes. But no matter where he goes he will not settle for mediocrity. . . Not to keep giving him the best broadcasting can provide is to lose his faith and our own."

KALAMAZOO

is Bigger

THAN

HOUSTON

AS A TV MARKET!

(283,000 Sets
Against 237,000!)

WKZO-TV (Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV gets 153.2% more evening viewers than Station "B"! Get all the facts!

WKZO-TV

FETZER BROADCASTING
COMPANY

KALAMAZOO

EVERY-KNODL, INC., REPRESENTATIVES



In Detroit, America's 5th Market,
this is the proved "success formula":

Take the overwhelming popularity and community acceptance of radio station WWJ. . . plus the prestige and network programming of its NBC affiliation. Add the 3½-million Auto Radios, and the 1½-million Home Radios in the primary listening area.

A multitude of successful advertisers, during the past 32 years, have followed this formula for doing BIG business in a market with the largest income per family of any major market in the U.S.A.

Through WWJ, you reach more of those families in the middle income group and above, than other Detroit stations do. . . for less than the average cost-per-thousand-listeners for radio time in Detroit.

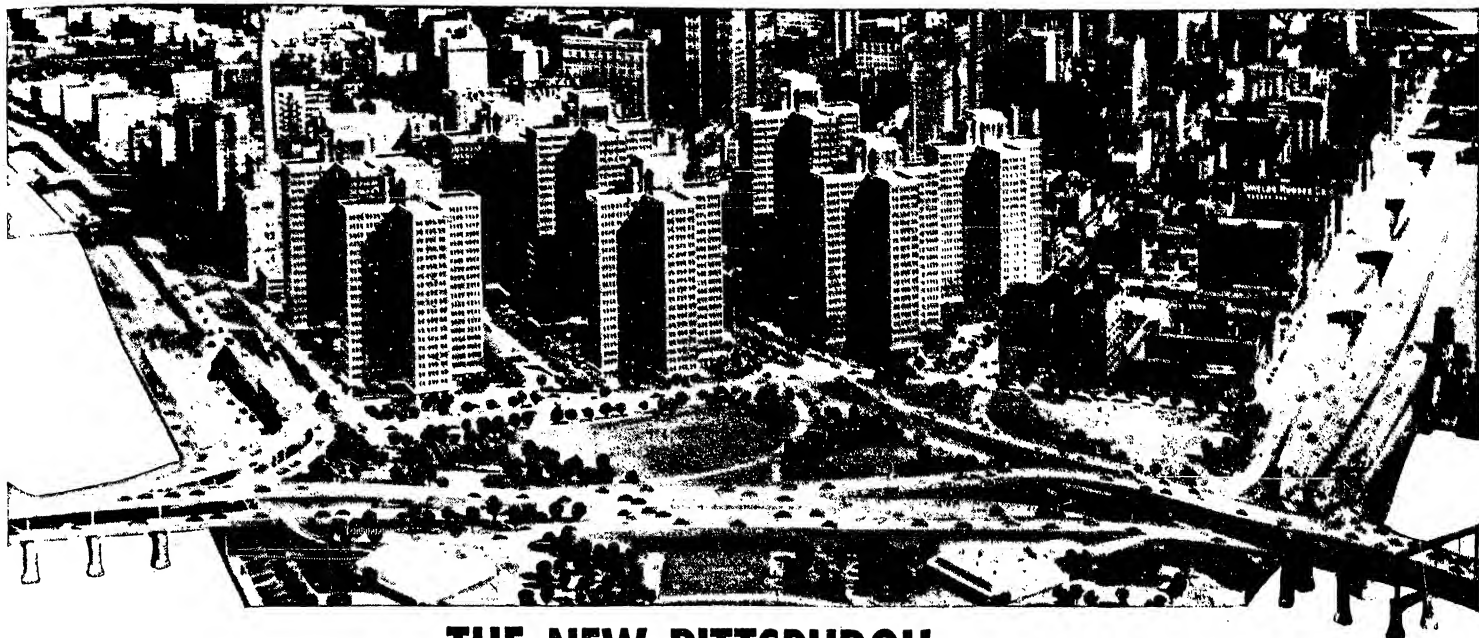
The time to sell Detroit is now . . .
the time to buy is . . .



Associate Television
Station WWJ TV

WORLD'S FIRST RADIO STATION.

Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERRY CO.



THE NEW PITTSBURGH . . .

THE NEW



Today, another inspiring chapter is being written in the Pittsburgh story . . . a book whose glowing chapters tell of a great city being built anew . . . of gleaming new office buildings, hospitals, industries, highways and parks.

On June 15, KQV—for twenty years Pittsburgh's leading local forum and radio market place—joins the great CBS Radio Network.

So now more than ever, the station for selling Pittsburgh's rich industrial market—more prized now than ever because of the city's great new vitality—is KQV, Pittsburgh's Aggressive Network Station . . . the steel capital's new voice of CBS Radio.

Obviously, everyone's now moving to the new KQV. Won't you?

KQV . . . 5000 watts . . . 1410 on the dial . . . *but now on the CBS Radio Network.*

Pittsburgh's Aggressive Network Station

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

From the Production Centres

Continued from page 28

tions on behalf of Swift & Co. in La Grange . . . "National Farm and Home Hour", eneece, Everett Mitchell, to fill speaking engagement at Muhlenberg College, Allentown, Pa., June 23 . . . Evanston's longtime FM outlet WFAW, to have AM counterpart in the near future . . . WMAQ-NBC moppet literary show, "Carnival of Books," received a "best-in-its-category" award from the 10th district PTA of Los Angeles . . . Clure Mosher, race caller at Sportsman Park, set for a 10-minute spotcast from the WMAQ studios July 6 with operators of the track bankrolling . . . "National Barn Dance Show" headliners staged a special show for 16 to 19-year old inmates of the Illinois State Penitentiary yesterday (Tues.) in Pontiac, Ill. . . Oak Park AM outlet, WOPA, beaming a special newscast daily to the Chicagoland Negro population . . . "Clutz Show," extended 10 minutes on Saturdays and Sundays from its present two and a half hour format . . . Doctor of Letters degree conferred on ABC commentator Paul Harvey by Saint Bonaventure U. . . Sunday evening series of shows on WJJD spotlighting Chi amateur and student chorale societies.

IN WASHINGTON . . .

Charles D. Bishop, ex of WJZ, New York, has been upped from TV production manager to program manager of WMAL-ABC, with David M. Davis, station staffer, replacing him as TV production head . . . Daniel Schorr, CBS Washington radio correspondent, cited by Dutch government for his coverage of the flood in that country . . . James E. Kovach, manager of WQXR, New York, since '50, takes over as director of programs for WRC and WNBC, NBC stations here, starting this week. Assisting Kovach will be WRC radio program manager Kenneth French, WNBW-TV program manager Ralph Burgin and WNBW film manager George Dorsey . . . Earl Godwin, "dean of Washington commentators," honored by D. C. American Legion for his WRC-NBC broadcasts dealing with threat of communism . . . U. S. Civil Defense now mails a monthly radio-TV script to femme broadcasters . . . Ruth Crane, WMAL-ABC femme commentator, was guest speaker at final luncheon of Biennial Convention of the National Woman's Party, past week . . . Billy Johnson, whose ayem cartoon

show over WTOP-TV is a top rater, attracted over 2,500 fans to an outdoor gab session . . . Esther Cannon, formerly of town's Kronstadt ad agency, currently living in Formosa with her husband.

IN MINNEAPOLIS . . .

Minneapolis Star had columnist Cedric Adams, WCCO ace personality, visit Paris for additional articles after covering the Coronation in London and before returning here . . . Localite Randy Merriman of TV's "Big Payoff" show has scheduled visit here next month during Aquatennial, annual summer mardi gras . . . Twin Cities area's three current top TV shows are "I Love Lucy," "Mr. and Mrs. North" and "Dragnet," in that order, according to Pulse . . . Minneapolis and St. Paul American Association baseball teams have started TV fans' clubs. They promise to continue telecasting of home Saturday games over WCCO if enough fans mail them \$1.40 to cover cost of a reserved seat for any contest . . . With a local department store as the sponsor, WCCO-TV televised hour-and-half of big parade which was one of features of Junior Chamber of Commerce's national convention here . . . Although its AFL technicians after 27 months still have been unable to settle their differences with KSTP, the St. Paul AFL Musicians' union has requested the Trades and Labor Assembly for permission to negotiate a contract with the picketed station in order to provide employment for some of its members. What started as a technicians' strike now has become a lockout, the union claims.

IN SAN FRANCISCO . . .

Horace Heidt taped an air show in Richmond . . . Aldo Ray radio-TV guested during visit . . . KGO borrowing additional remote radio equipment for simulcast of local Cerebral Palsy Telethon, June 26, 27, 28 . . . Del Courtney, bandman and video personality, back to work after recent collapse due to overwork . . . Judy Deane and KNBC parted company . . . Tony Freeman, former musical director for KNBC and Radio Free Asia, returned to bandstanding . . . Phillip Laskey, KPX veepee, provided Stanford's summer Radio-Television Institute with four student-scholarships . . . William Switzer added to KCBS news staff . . . Burgermeister Beer bought classical time on KEAR for its "Concert Hall" series . . . KCBS Engineer Gene Goldrup received his private pilots license . . . Billy Hodges, 15 year old western folk singer, to get RCA-Victor audition . . . Following Paul West's death, KCBS temporarily replaced him on "Housewives Protective League" with Ken Ackerman and on "Starlight Salute" with Deane Stewart . . . Cowpoke Cottonseed Clark emceed western hoe-down benefit for hospitalized vets at Bay Meadows.

IN CLEVELAND . . .

Pete Lee takes 15 teenage members of WJW's "Friends in Entertainment" for a 10-week European Army Camp tour. WJW Engineer Bob Batchelder will join them later to tape show for usual variety hour-long 11:30 a. m. Saturday stint . . . TV sets in this area now 768,249 . . . Pinky Hunter, for Pilsner Beer, will be the WXEL voice at the International Tennis Matches at Lakewood Park this week . . . WGAR picks up Father Patrick Peyton's series as Intro to city's non-denominational meeting in the Stadium, June 27 . . . Ed Maxwell was re-elected AFTRA president and member of the National Board. Other AFTRA officers include Joe Black, vice president; Dottie Gay, recording secretary; Dolly Wheaton, treasurer; board members elected were Warren Guthrie, Tom Haley, Jimmy Dudley, Bruce Charles, Paul Bedford, Maggie Wulff, Jim Graner and Jay Miltner . . . WNBK's "Charming Children" listeners collected \$930 in their home-made banks for Camp Cheerful fund for crippled children. Marjorie Lea Harm directs the half-hour program . . . WERE's Bill Randle is bringing host of stars headed by Percy Faith to town for charity performance for Cleveland nurses' scholarship fund . . . Bill Gannon, WHK flack, graduated with honors from Cleveland College motion picture production course.

IN PHILADELPHIA . . .

Mac McGuire, WIP disk jockey, is spending his vacation building a sound-proof studio addition to his Pennsauken, N. J. home . . . Kurt Hinson, former local radio singer known as the "Sunset Troubadour," has launched Baltimore TV program and his own recording company, the North Carolina label . . . James Myers, head of Myers Music and Jem Publications, is setting up M. P. Productions, Inc., to produce a series of three-minute musical telecriptions . . . Charles and Judy Lee the author, lecturer, former book editor of the Philadelphia Record and now staffer for the Saturday Review of Literature and the N. Y. Times, started husband-and-wife telecast over WPTZ (15) . . . John C. Leitch, v. p. in charge of engineering at WCAU-TV, acted as industry rep at the general sessions of the second annual meeting of the National Community Television Association, at the Park Sheraton, N. Y. . . Robert Morton, traffic manager for WCAU, has been upped to assistant operations manager of WCAU-TV.

DuMont & 'AP Story'

Continued from page 1

terminating with the announcement that the program on the AP would go on as planned, that the entire affair stemmed from a misunderstanding. According to a DuMont exec, "One Man's Story" was to be cancelled by the station, and someone in continuity acceptance assumed that the cancellation was immediate, thereby eliminating the AP story along with any other shows. As the case moved up to higher levels, somebody assumed the reason for the cancellation was that it was "company policy" not to favor one wire service over the others, and that excuse was spread. When web toppers heard of it, they announced that the AP show would go on as scheduled, but that "Story" would be cancelled at the end of the obligatory notice period of six weeks. The story of "company policy" was false, they said, and it stemmed from "a comedy of errors all along the line."

While the AP story will go on as planned (Unit had substituted an original teleplay, "The Great I Am," but had to withdraw it Monday (15) when DuMont changed its mind), further complications lie ahead: DuMont sent out a cancellation notice on "One Man's Story" this week, but a Unit spokesman said their contract with DuMont provides that both "Story" and "Mono-Drama" must stay on together—one couldn't be cancelled

without the other. If the cancellation notice on "Story" sticks, Unit said, they'll withdraw "Mono-Drama," leaving the latter's sponsor, Roto-Broil, without a show but with a contract that has 23 weeks to run.

IN THE Upper Midwest...

... YOU MUST have the best facilities, the most experience, the best programs to be number one. In Minneapolis-St. Paul, Television IS KSTP-TV.

100,000 WATTS
REPRESENTED BY
EDWARD PETRY and COMPANY
KSTP-TV
NBC
MINNEAPOLIS ★ ST PAUL

Frank Cooper Mill Grinds Flock of Web Entries

Hollywood, June '16

NBC-TV has set "Glamour Girl," audience participation, for the 10:30-11 a.m. period cross-the-board, starting July 6. Web has also pacted with Frank Cooper Associates, which reps "Glamour," for "Confession," a new drama series, to spell "Dragnet" on Thursday nights for the summer. NBC-TV also bought "Cousin Willie," a situation comedy written by Frank and Doris Hursley, which hasn't been slotted yet.

Cooper also set a deal with CBS-TV for a new vidpix series, "Wanted in Washington," which will be produced here. Network is currently showing the pilot to sponsors. Cooper, incidentally, has taken over representation of two NBC radio shows, "Breakfast in Hollywood" and "Jason and the Golden Fleece."

Okla. Stations

Continued from page 25

pressure campaign." Next morning, the newspapers took up the cudgels with frontpage editorials, and by afternoon, the legislature, in a gesture of defiance, cut the appropriation by still another \$200,000.

By then, television too was in the act via a 15-minute interview with the chairman of the house committee on mental health. Meanwhile, the radio stations continued to lambaste the legislature, which retaliated by labelling everyone who transcribed a plea as "one of those radio pressure people."

Finally, however, with the mental health proponents promising to keep the legislature in session until the cuts were restored, the body voted back the cuts and in addition, by reducing other appropriations, increased the appropriation to \$16,000,000, considered by mental health experts the minimum amount necessary for the state's 14 institutions.

And, as a topper, the legislature, in one of its last official acts before adjournment, passed a resolution praising the radio stations, the newspapers and TV for their "campaign to secure necessary health funds."



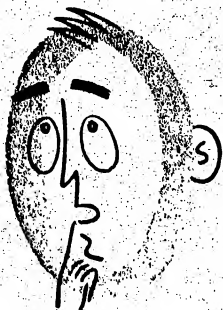
Now starring on NBC's
ALL STAR REVUE
Saturdays, 8-9 P.M., EDT
Mgt.: William Morris Agency

Compound Fracture?

But any kind of break will do. Five years' experience as TV associate director, radio announcer, free-lance writer. I've got the equipment if you've got the job. Box 615, Variety, New York.



I'm worried
about sales
in Oklahoma!



Wonder which
radio station
I should use?



Oh! I know!
WKY...that's the
leading station
in Oklahoma!

*WKY now reaches more Oklahomans by one of widest margins in 33 years of leadership!

WKY RADIO

930 KC OKLAHOMA CITY
Represented by THE KATZ AGENCY

What happened to Drew Pearson?

Drew Pearson and 258 Radio Stations have proved that sponsors and listeners still want worthwhile radio programs. These are the facts:

220 individual stations plus Intermountain Network (co-op) are broadcasting Drew Pearson on tape—station total 255.

215 of the 217 individual stations have sold the program to local sponsors—an increase of 74 stations sold over the total for the first program April 5, 1953.

Stations and sponsors report excellent audiences and sales results.

Drew Pearson made his last network broadcast on March 29, going off the air as one of ABC's two top-rated programs. The following Sunday he began his present taped series, giving the inside news on what's happening in Washington, with 151 stations. Of these, 141 had it sold—even before it was on the air—to local sponsors.

Today, two months later, the total number of stations carrying the program is more than 250—including the Intermountain Network on a co-op basis. Today, the number of individual stations that have sold it to local sponsors is 215—an increase of 74—A SPONSOR A DAY added for the Pearson Program.

These figures alone are solid evidence that stations and

sponsors like the deal they are getting. They are evidence the price is right.

We can add this: all this has happened in TV as well as non-TV cities, in big markets and little markets, with sponsors ranging from banks to department stores, from automobile dealers to power mowers.

If You Want This Obviously Salable Program for Your Station, and if it has not been purchased in your city, write, telegraph or phone:

WILLIAM NEEL, Business Manager
Drew Pearson Programs
1313 29th Street, N.W.
Washington, D. C.

P.S.: Also available for TV on a co-op basis in the Fall. Order now.

Tele Followups

Continued from page 27

and time that might have been consumed by the commercials was devoted to brief pictorial sidelights on the firm.

Of course, this layout couldn't be classified in the usual sense of the Sullivan show. Program was more or less of a tribute but one that everybody seemed to enjoy. This show, certainly, has a following that sells a lot of cars. So, incidentally, has Arthur Godfrey, and the union of both shows and both followings provided not only a great deal of entertainment for these schools of thought, but must have given the Sullivan show an audience-happy Nielson. *Jose.*

"Saturday Night Revue," after a bad start the week before, let down its hair last Saturday (13), picked up its feet and got moving as an acceptable replacement — of the summerweight variety — for "Your Show of Shows."

New unhectic and unconfused atmosphere was struck at the beginning of the NBC-TV show when Hoagy Carmichael, after relaxing at the piano in hat and sports shirt while singing "In the Cool of the Evening," spoke his first words: "Let's relax. That's what I should have done last week."

Biggest improvement was to let Carmichael sing more songs, always a good thing. Besides "Evening," he warbled "Hongkong Blues," "Watermelon Weather" (with an engaging youngster named Richard Vera), and informal station-break jingles.

In the comedy acts, George Gobel, who was a hit the week be-

fore with a bowling-ball bit, scored big again with a guitar and song takeoff on "Nature Boy," as might be sung on a Clint, Tex., early morning radio program, and in a lingerie shop sketch which, however, was marred by uneven writing that ranged from good to nonsensical. Gobel has a dry, deadpan humor with a shy, smallboy appeal, which could be exploited to better advantage.

In the other comedy sections, George O'Hanlon got new laughs from an old mother-in-law sketch; Helen Halpin, a goodlooking comedienne who needs more control and direction of her undeniable sense of humor and funny physical antics, registered with her single of song and patter on a charm school; and Jackie Kannon did a so-so standup routine with the really funny segments (while kidding various singers) coming from camera stunts.

Noteworthy were the Mary Kaye Trio, which with guitar, drums and voices hilariously kidded the voodoo out of "That Old Black Magic," with sock comedy and rhythmic effect; the dancing of Earl Barton, protégé of Dennis Day (who appeared to introduce the terper in a brief but good comedy bit with Carmichael), in a Manhattan skyline number; a jazz session by Gordon Jenkins and his Dixieland Band (6), and brummette chirper Laurie Carroll, who delivered "I Walk With Music."

Show writers haven't settled down to a proper sense of proportion and taste, as noted in the Gobel skit. The barroom locale of

Crickett's, although excellent for Carmichael in atmosphere, shaped up this session as a background for a highly implausible, badly written bathetic sketch, so incredible as to be ridiculous. A maudlin touch also was found in Carmichael's scene with youngster Vera, which wound up the show.

Although the program is loosening up, the writing can use some needed tightening. The Jenkins orch provided solid backing throughout. *Horn.*

Ford Cavalcade

Continued from page 27

Carrie Nation, suffragists, Pearl White, Teddy Roosevelt day of the silents, to the Harold Lloyd escapades in a Model T, through the "Covered Wagon," "Big Parade," Garbo & Gilbert romancing, into the Jolson "Jazz Singer" era of the talkies. On the grimmer side, Murren themed the stock market crash, the Hooverville and the FDR-to-the-rescue sequences that paralleled the growth of radio and the cross-country tune-in for the Lowell Thomas fadeoff so that the nation could set its watches for the Amos 'n' Andy 7 p.m. cross-the-boarder. It was an effective recreation of this broadcasting phase of Americana, segueing into changing tastes in vocalists from Rudy Vallee ("My Time Is Your Time") and "Stein Song" to Bing Crosby's "White Christmas" via a last-minute decision to fly an agency exec to Paris to film the sequence, a feat accomplished in a total elapsed time of 48 hours, to Frank Sinatra (filmed in London) to today's top fave, Eddie Fisher.

Punctuating some Wally Cox comedy interludes were some solemn elements, notably Marion Anderson, whose brilliance shone through a spiritual, and her finaling the show with "Battle Hymn of the Republic," and Mary Martin's excursion into serious dramatics (accompanying by Hammerstein) in recreating a scene from "Our Town."

Granted that producer Hayward had \$500,000 to play with; granted that major productions approximating such magnitude are not new to TV. The fact remains that here was a two-hour cavalcade that was new and fresh, original and venturesome. All the tricks that the TV technicians have learned were used effectively to unify the diversified elements and mold them into a swift moving and ingenious whole.

NBC-TV Testtubes

Continued from page 21

and service features, and will be open to sponsorship for five-minute segments or the whole hour.

Mills is screen testing femme personalities for regular appearance on the show, which will have more than one on-camera "editor," and is working closely with the net's "Today" management team of Dick Pinkham and Joe Culligan.

With color TV coming, project is seen having major possibilities for women's advertising, with tints giving final touch to such fields as fashions, foods and furnishings.

Project, which will use NBC facilities in Washington, Chicago, Cleveland and on the Coast, although it will originate in New York, will get its first dry run in August, when Mills will make a week of trial kinnies. If experiment is successful, program may debut as early as September.

Summer Biz

Continued from page 23

Revue. On Sundays, Revue last week decided to stay with "Meet the Press" for the summer, which leaves the 7 and 7:30 p.m. half hours to be co-opted. In former spot, Procter & Gamble is sitting the summer out, with Theodore Granik's "American Forum" to replace Red Skelton. In 7:30 spot, program to sub for "Mr. Peepers" and hiatusing Reynolds Metals has not yet been selected. P & G is also summering the 10 p.m. period, with at present sponsorless "Wonderful John Acton" to go into that time when "The Doctor" runs out.

Both webs agree that strong biz proves that summertime is not vacationtime for tele, with people still doing plenty of viewing. As Bill Hyman, CBS-TV sales exec, puts it: "Advertising is as good in summer as any other time of the year, and the advertising dollar is equally effective." Clients seem to be agreeing in greater numbers.

Television Reviews

Continued from page 27

Chaplain's Office of Dept. of Defense, Director and two of the three players are each in highly specialized jobs in government, as well as members of the Foundry Players, a church dramatic group with much local prestige.

Measured by amateur standards, show was better than average, with neat direction and creditable playing. Measured by professional standards, it was amateurish. Miss Freyman, lends a professionalism and authority as "hostess" for the evening, introducing the play and interviewing a weekly guest. In this case there was an added touch of glamor in presence of Constance Bennett, who used the interview as a springboard to talk about her newest project, "Washington Festival" series of outdoor musicals. Both femmes were smooth and poised but interview was somewhat marred by sloppy camera-work, which found Miss Bennett talking about a dog which materialized only towards the end.

Special gimmick is a write-in contest on blanks which must be bought at sponsor's food stores. Winners of the various "best actress," "best actor" etc., titles will appear on "Hollywood Star Theatre." *Flor.*

WEATHERVANE
With Milton Metz, Ed Mills, announcer
Producer: Milton Metz
Director: Dixon Lovvorn
5 Mins.; Mon.-Thurs., 10:40 p.m.
BROWN-WILLIAMSON; AETNA
OIL
WHAS-TV, Louisville

"Weather-vane" is a five-minute informational segment that is fast becoming a "must" for televiewers in this area, particularly with the freakish weather which has brought tornadoes and storms to many parts of the nation. It's a far cry from the conventional radio weather report, usually read by a staff announcer, and packs a strong visual impact as delivered by Milton Metz, WHAS-TV staffer.

One clever gimmick is the magic weather writer, with symbols representing the type of weather expected in various parts of the country. Plus factor on this five-minute show is the unique invisible method of writing, in which only the letters appear. Mechanics of this seem to be a closely guarded secret, but Kool Cigarettes are using it in a couple markets, and the station has had inquiries from other stations as to how the stunt is done. Its effectiveness is unquestioned.

Metz has a relaxed, friendly approach to his viewers, and is not in the least pedantic. Guy makes his few moments on the screen count for his sponsors, and his "Weather-vane" has a host of viewers who wouldn't think of hitting the hay until after they gander his weather info. *Wied.*

JAYCEE PARADE
With Sherm Booen
Producer: Charles Miller
Director: William Matchnak
90 Mins.; Thurs. (12), 9:30 a.m.
JOHN W. THOMAS CO.
WCCO-TV, Minneapolis

By enabling the thousands unable to join the estimated 75,000 downtown throng to witness from their living rooms' comfort this Junior Chamber of Commerce's elaborate and colorful parade, WCCO-TV, offering the show exclusively, performed a commendable public service as well as landing a local department store sponsor.

The two-hour parade, highlighting the Jaycee's national convention here, featured sumptuous floats, beautiful girls in scanty attire, including "Miss America" of 1952, marching units wearing striking costumes and uniforms, clowns, bands and the tossing out to the onlookers such items as silver dollars, chunks of cheese, miniature tooth brushes, oranges, hot dogs, pencils, etc., products of the various states and communities represented in the procession. All of the 48 U. S. states and eight foreign countries had marchers.

On the air for 90 of the 120 minutes, WCCO-TV used two cameras, one with Zoomar lens, atop a building adjacent to its studio, to catch and bring to its audience the eye-filling proceedings. Miller

and Matchnak, producer and director, respectively, and the cameramen did a slick job, the numerous closeups, especially of the pretty girls on the floats, registering strongly. Commentator Booen, an ace WCCO-TV staffer, contributed to dialers' enjoyment with his vivid descriptions and sharp comments. *Rees.*

Max Liebman

Continued from page 23

ture. Just now Liebman is negotiating for the Sadler's Wells ballet for one of the half-hour slots, and hopes to induce Danny Kaye to help kick off the new season. It would mark the TV debut of Kaye, who is being sought by nearly every major advertiser.

New pattern calls for only four regulars on "Show of Shows"—Caesar and Miss Coca, and the comics, Carl Reiner and Howard Morris. Others who have been featured over the past four years will be called back on occasion for guest shots.

Liebman is hopeful of lining up a dozen film stars to appear in travesties of their own pictures. "Picture stars seem to like the way they're handled on the show," said Liebman, "and the ready-made audience of 25,000,000 and more appeals to them. I've had offers from any number of them to guest on the show, even lowering their fees, so I expect no trouble stocking the show with picture names."

Baseball Bill

Continued from page 25

was expressed by the big brass of the baseball industry, notably Comr. Ford Frick and George M. Trautman, head of the minor leagues. Both testified that the minors are being ruined by broadcasts of major league games and that if the minors fold, professional baseball is "through."

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THANKS TO TWO JACKS FROM THE THREE JOHNS

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To JACK O'BRIAN for this swell review:

"OPINION . . . Jack Paar, an old radio-TV favorite in this living room, exposed his considerable charm on 'This Is Show Business' Sat'day nite with some of the most stylish commentary we've ever heard, whoever wrote it, and it could have been Jack, whose own jokes are up to Paar . . . Especially his perceptive satire on all comedians who make careers of emphasizing their povertyridden backgrounds . . . Jack's was about his own background as a rich boy.

"They had all the modern improvements, including 'Instant Martinis' at his house, located in a Detroit neighborhood where All very smart, modern, fun-poking and witty without somehow resorting to the more prevalent evil soul of wit—a victim.

"This was all in high good nature, and Jack's finest asset was in plain view—his charm.

"Yeah, I know," quoth the sage Yungman. 'Charming—meaning no laughs.

"Spot for Charm

"Jack's own place as a more or less permanent Summer replacement was explained by him thus: 'Older comedians keep right on, and seem to be getting better. Let's face it—young people are through.'

"Jack's only apparent shortage is in years and wrinkles, and while he may be the world's steadiest Summer Replacement since Autumn, we feel there is a spot for charm, Henny Youngman and the comics' corner, in Lindy's to the contrary notwithstanding.

Thanks

To JACK PAAR for a great performance.

See Jack's Great New Comedy Quiz

BANK ON THE STARS

9:30 P.M., Saturday — CBS-TV

A MASTERSON, REDDY & NELSON Production

745 Fifth Avenue
New York 22, N. Y.

PLaza 9-1120

BETTER BUY RUICK
(MELVILLE, that is!)

Inside Stuff—Radio

Just before Ted Cott & Co. (Dick Pack, Max Buck and Frank Fitzgerald) moved from their RCA Bldg. 2d floor WNBC-WNBT, N. Y., headquarters last week, NBC veep Cott visited his new quarters on the 3d floor where he'll take up fulltime duties as deputy to Charles R. Denny, o & o veep.

Number of the room was 313; at which Cott expressed superstitious displeasure. Now the room number has been changed to 314. It's still unclear how much control Cott, who's also general manager of the flagships, will exercise over the local stations. It's believed, however, that the new o & o setup (especially with the projected coordinated planning) will occupy so much of his time that Ernest de la Ossa, recently appointed WNBC-T station manager, will have a comparatively free hand.

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Mull 'Songs for Sale'

For CBS-TV Return

"Songs for Sale," CBS-TV package featuring tunes by amateur songwriters, is being mulled for a comeback this summer.

Program may have a Hollywood origination this time out.

Des Moines—Jack Kerrigan, program director of WHO, des Moines, has been elected president of the Des Moines Advertising Club. Kerrigan joined WHO in 1936 and before that was associated with WOC, Davenport.

DeLaney Helms WHEC

Rochester, N. Y., June 16.

New helmer at WHEC, local CBS outlet, is C. Glover DeLaney, who until he began general managing here last week, held down similar duties at WHTT, Hartford, for 12 years. Both stations are in the Gannett Radio Group of which DeLaney also becomes managing director.

He succeeds Gunnar O. Wiig who quit WHEC recently to become exec v.p. and director of the Allegheny Broadcasting Co. in Pittsburgh.

L.A. Indies Okay Hike

Hollywood, June 16.

Only formal ratification is needed to end the dispute between AFTRA and the 13 independent radio stations in this area over staff announcers' pay.

Announcers have agreed to accept between \$85 and \$115.22 for a 40-hour, five-day week.

Irrked by High Fee For Baseball, Mex TV Owner To Build Own Ball Park

Mexico City, June 16.

Because the city fathers demanded a \$63,900 advance payment for his Televiscentro (station XEWT, channel 2) to televise big league baseball games, Emilio Azcarraga has decided to build a large, modern ball park at a reported cost of \$1,150,000. He would do this so that he can put baseball on TV as much and as often as he wants.

Azcarraga made a similar move last year when local prize fight and wrestling impresarios stymied his plans to televise their shows. He installed rings and customer accommodations in Televiscentro and put boxing and rassling bouts on TV from there. Customers were glad to pay a bit more to see these shows at Televiscentro than the regular arenas charge.

Azcarraga also beat the boxing-mat impresarios in the court fight they started to thwart his Televiscentro stunt on the grounds that pro fisticuffs and grunt-groan can only be served in regular authorized arenas, but never in theatres. Televiscentro is rated the top TV-radio in Latin America.

'Footlight Theatre' To Sub 'Brooks' for GF

"Footlight Theatre," dramatic telefilm series, is General Foods' summer replacement for "Our Miss Brooks" on CBS-TV.

Show goes into the Friday at 9:30 p.m. time beginning July 3.

Tornado Coverage

Continued from page 23

to flash the word. Only exception was WEWS, which was carrying "I Love Lucy." Station officials refused to comment on the failure to break into the program.

WERE notified Civil Defense director John Pokorny at home that the storm had struck, and he asked the station to round up, airwise, 100 auxiliary police. WSRS gave listeners complete and detailed safety precautions, and through a tie-in with WLEC was alerted to the storm as it approached Cleveland. Despite fact that most stations' power sources failed, WGAR immediately switched to a Delselpowered 5 kw generator and remained on the air.

WXEL on Saturday (13) staged an all-night charity show using all Cleveland's radio and TV talent for relief funds.

WTAG's Worcester Job

Worcester, June 16.

WTAG stayed on the air for more than 30 continuous hours during the height of last week's tornado, bringing news and disaster bulletins to the listening audience. Nearly all non-news programming was cancelled as WTAG's mobile unit aired remotes from disaster areas.

Two documentaries were aired direct from disaster areas, with WTAG community service director Andy Fuller, news director Jim Little and John Woods interviewing victims and relief workers. First documentary was produced Wednesday (10) night, the evening after the tornado injured 800 and killed more than 80.

Yankee Web Coverage

Boston, June 16.

Yankee Network, via facilities of WNAC here, provided all New England with on-the-spot coverage of the Worcester tornado. I. B. Robinson, web's technical director, who happened to be in Worcester at the time of the storm, supplied

an eye-witness report, while the network sent production director John D. Malloy and special events staffer Lester Smith to Worcester to cover the disaster.

Network also aired interviews and instructions from state officials, including Gen. Otis Whitney, state police chief; Mrs. Katherine Howard, Civil Defense chief and Sen. John F. Kennedy (D., Mass.).

Coronation

Continued from page 22

their arguments against introduction of commercial television here. Herbert Morrison, deputy leader of the Laborites, said he hoped that in view of the "magnificent Coronation achievements" of the BBC, the idea of commercial television will be "quietly dropped." And Labor leader Clement Attlee warned that when Labor gets back to power, it will "alter" any situation under which commercial programs are permitted.

While Attlee declared that commercialism would make video "cheaper and more vulgar," it was reported here that Sir Roger Makin, ambassador to Washington, had informed the Foreign Office that the effect of the commercials had been exaggerated here, and that the Foreign Office had informed NBC's London Bureau that it was satisfied with the NBC coverage.

Conservatives declared that if there was a lapse in taste in U. S. television, it wouldn't affect the British plans, since the BBC or another Government body here would control competitive television and would establish standards of taste and quality.

While granting of commercial licenses may be held up a while, however, it's deemed a sure thing that the Conservatives will introduce commercial TV, albeit on a limited scale at first. Number of initial grants reported under consideration is seven.

Talk
about a
pushover!

..... that's just what your sales problem is for the WLW-Stations. They're famous for bulldozing the stubbornest sales to success because only the WLW-Stations have the Client Service Department composed of advertising and merchandising specialists who study and solve your sales problem.

And the WLW radio and television stations have the coverage—over 1/10th of America—millions of ready-to-buy people who see and hear about your products daily. What's more, the WLW programs on both radio and TV are packed with popular, professional talent to put over your sales message.

So why let sales stumps stand in your way. Get at your problems with WLW-Stations and watch your sales grow and your problems go.

as your ad dollar is handled, so your sales message goes over

CROSLEY broadcasting corporation

EXCLUSIVE SALES OFFICES: NEW YORK • CINCINNATI • DAYTON • COLUMBUS • CHICAGO • ATLANTA • HOLLYWOOD

Tele Followups

Continued from page 27

and time that might have been consumed by the commercials was devoted to brief pictorial sidelights on the firm.

Of course, this layout couldn't be classified in the usual sense of the Sullivan show. Program was more or less of a tribute but one that everybody seemed to enjoy. This show, certainly, has a following that sells a lot of cars. So, incidentally, has Arthur Godfrey, and the union of both shows and both followings provided not only a great deal of entertainment for these schools of thought, but must have given the Sullivan show an audience-happy Nielsen. *Jose.*

"Saturday Night Revue," after a bad start the week before, let down its hair last Saturday (13), picked up its feet and got moving as an acceptable replacement — of the summerweight variety — for "Your Show of Shows."

New unbecome and unconfused atmosphere was struck at the beginning of the NBC-TV show when Honky Carmichael, after relaxing at the piano in hat and sports shirt, while singing "In the Cool of the Evening," spoke his first words: "Let's relax. That's what I should have done last week."

Biggest improvement was to let Carmichael sing more songs, always a good thing. Besides "Evening," he warbled "Hongkong Blues," "Watermelon Weather" (with an engaging youngster named Richard Vera), and informal station-break jingles.

In the comedy acts, George Gobel, who was a bit the week be-

fore with a bowling-ball bit, scored big again with a guitar and song takeoff on "Nature Boy" as might be sung on a Clint, Tex., early morning radio program, and in a lingerie shop sketch which, however, was marred by uneven writing that ranged from good to nonsensical. Gobel has a dry, deadpan humor with a shy, smallboy appeal, which could be exploited to better advantage.

In the other comedy sections, George O'Hanlon got new laughs from an old mother-in-law sketch; Helen Halpin, a good-looking comedienne who needs more control and direction of her undeniable sense of humor and funny physical antics, registered with her single of song and patter on a charm school; and Jackie Kannon did a so-so standup routine with the really funny segments (while kidding various singers) coming from camera stunts.

Noteworthy were the Mary Kaye Trio, which with guitar, drums and voices hilariously kidded the voodoo out of "That Old Black Magic" with sock comedy and rhythmic effect; the dancing of Earl Barton, protégé of Dennis Day (who appeared to introduce the terper in a brief but good comedy bit with Carmichael), in a Manhattan skyline number; a jazz session by Gordon Jenkins and his Dixieland Band (6), and brunette chirper Laurie Carroll, who delivered "I Walk With Music."

Show writers haven't settled down to a proper sense of proportion and taste, as noted in the Gobel skit. The barroom locale of

Crickett's, although excellent for Carmichael in atmosphere, shaped up this session as a background for a highly implausible, badly written bathetic sketch, so incredible as to be ridiculous. A maudlin touch also was found in Carmichael's scene with youngster Vera, which wound up the show.

Although the program is loosening up, the writing can use some needed tightening. The Jenkins orch provided solid backing throughout. *Horn.*

Ford Cavalcade

Continued from page 27

Carrie Nation, suffragists, Pearl White, Teddy Roosevelt day of the silents, to the Harold Lloyd escapades in a Model T, through the "Covered Wagon," "Big Parade," Garbo & Gilbert romancing, into the Jolson "Jazz Singer" era of the talkies. On the grimmer side, Murrow themed the stock market crash, the Hooverville and the FDR-to-the-rescue sequences that paralleled the growth of radio and the cross-country tune-in for the Lowell Thomas fadeout so that the nation could set its watches for the Amos 'n' Andy 7 p.m. cross-the-boarder. It was an effective re-creation of this broadcasting phase of Americana, segueing into changing tastes in vocalists from Rudy Vallee ("My Time Is Your Time") and "Stein Songs" to Bing Crosby's "White Christmas" via a last-minute decision to fly an agency exec to Paris to film the sequence, a feat accomplished in a total elapsed time of 48 hours, to Frank Sinatra (filmed in London) to today's top fave, Eddie Fisher.

Punctuating some Wally Cox comedy interludes were some solemn elements, notably Marion Anderson, whose brilliance shone through a spiritual, and her finaling the show with "Battle Hymn of the Republic," and Mary Martin's excursion into serious dramatics (accompanied by Hammerstein) in recreating a scene from "Our Town."

Granted that producer Hayward had \$500,000 to play with; granted that major productions approximating such magnitude are not new to TV. The fact remains that here was a two-hour cavalcade that was new and fresh, original and venturesome. All the tricks that the TV technicians have learned were used effectively to unify the diversified elements and mold them into a swift moving, and ingenious whole.

NBC-TV Testtubes

Continued from page 21

and service features, and will be open to sponsorship for five-minute segments or the whole hour.

Mills is screen testing femme personalities for regular appearance on the show, which will have more than one on-camera "editor," and is working closely with the net's "Today" management team of Dick Pinkham and Joe Culligan.

With color TV coming, project is seen having major possibilities for women's advertising, with tints giving final touch to such fields as fashions, foods and furnishings.

Project, which will use NBC facilities in Washington, Chicago, Cleveland and on the Coast, although it will originate in New York, will get its first dry run in August, when Mills will make a week of trial kinnies. If experiment is successful, program may debut as early as September.

Summer Biz

Continued from page 23

Revue. On Sundays, Reverse last week decided to stay with "Meet the Press" for the summer, which leaves the 7 and 7:30 p.m. half-hours to be co-opted. In former spot, Procter & Gamble is sitting the summer out, with Theodore Granik's "American Forum" to replace Red Skelton. In 7:30 spot, program to sub for "Mr. Peepers" and hiatusing Reynolds Metals has not yet been selected. P & G is also summering the 10 p.m. period, with at present sponsorless "Wonderful John Acton" to go into that time when "The Doctor" runs out.

Both webs agree that strong biz proves that summertime is not vacation time for tele, with people still doing plenty of viewing. As Bill Hyland, CBS-TV sales rep., puts it: "Advertising is as good in summer as any other time of the year, and the advertising dollar is equally effective." Clients seem to be agreeing in greater numbers.

Television Reviews

Continued from page 27

Chaplains' Office of Dept. of Defense. Director and two of the three players are each in highly specialized jobs in government, as well as members of the Foundry Players, a church dramatic group with much local prestige.

Measured by amateur standards, show was better than average, with neat direction and creditable playing. Measured by professional standards, it was amateurish. Miss Freyman lends professionalism and authority as "hostess" for the evening, introducing the play and interviewing a weekly guest. In this case there was an added touch of glamor in presence of Constance Bennett, who used the interview as a springboard to talk about her newest project, "Washington Festival" series of outdoor musicals. Both femmes were smooth and poised, but interview was somewhat marred by sloppy camera work, which found Miss Bennett talking about a dog which materialized only towards the end.

Special gimmick is a write-in contest on blanks which must be bought at sponsor's food stores. Winners of the various "best actress," "best actor," etc., titles will appear on "Hollywood Star Theatre." *Flor.*

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L.A. Indies Okay Hike

Hollywood, June 16.

Only formal ratification is needed to end the dispute between AFTRA and the 13 independent radio stations in this area over staff announcers' pay.

Announcers have agreed to accept between \$85 and \$115.22 for a 40-hour, five-day week.

Irked by High Fee For Baseball, Mex TV Owner To Build Own Ball Park

Mexico City, June 16.

Because the city fathers demanded a \$63,900 advance payment for his Televiscentro (station XEWTV, channel 2) to televise big league baseball games, Emilio Azcarraga has decided to build a large, modern ball park at a reported cost of \$1,150,000. He would do this so that he can put baseball on TV as much and as often as he wants.

Azcarraga made a similar move last year when local prize fight and wrestling impresarios stymied his plans to televise their shows. He installed rings and customer accommodations in Televiscentro and put boxing and rassing bouts on TV from there. Customers were glad to pay a bit more to see these shows at Televiscentro than the regular arenas charge.

Azcarraga also beat the boxing-mat impresarios in the court fight they started to thwart his Televiscentro stunt on the grounds that pro fistieuffs and grunt-groan can only be served in regular authorized arenas, but never in theatres. Televiscentro is rated the top TV-radio in Latin America.

'Footlight Theatre' To Sub 'Brooks' for GF

"Footlight Theatre," dramatic telefilm series, is General Foods' summer replacement for "Our Miss Brooks" on CBS-TV. Show goes into the Friday at 9:30 p.m. time beginning July 3.

Tornado Coverage

Continued from page 23

to flash the word. Only exception was WEWS, which was carrying "I Love Lucy." Station officials refused to comment on the failure to break into the program.

WERE notified Civil Defense director John Pokorny at home that the storm had struck, and he asked the station to round up, airwise, 100 auxiliary police. WERS gave listeners complete and detailed safety precautions, and through a line with WLEC was alerted to the storm as it approached Cleveland. Despite fact that most stations' power sources failed, WGAR immediately switched to a Diesel-powered 5 kw generator and remained on the air.

WXEL on Saturday (13) staged an all-night charity show using all Cleveland's radio and TV talent for relief funds.

WTAG's Worcester Job

Worcester, June 16.

WTAG stayed on the air for more than 30 continuous hours during the height of last week's tornado, bringing news and disaster bulletins to the listening audience. Nearly all non-news programming was cancelled as WTAG's mobile unit aired remotes from disaster areas.

Two documentaries were aired direct from disaster areas, with WTAG community service director Andy Fuller, news director Jim Little and John Woods interviewing victims and relief workers. First documentary was produced Wednesday (10) night, the evening after the tornado injured 800 and killed more than 80.

Yankee Web Coverage

Boston, June 16.

Yankee Network, via facilities of WNAC here, provided all New England with on-the-spot coverage of the Worcester tornado. I. B. Robinson, web's technical director, who happened to be in Worcester at the time of the storm, supplied

an eye-witness report, while the network sent production director John D. Malloy and special events staffer Lester Smith to Worcester to cover the disaster.

Network also aired interviews and instructions from state officials, including Gen. Otis Whitney, state police chief; Mrs. Katherine Howard, Civil Defense chief and Sen. John F. Kennedy (D., Mass.).

Coronation

Continued from page 22

their arguments against introduction of commercial television here. Herbert Morrison, deputy leader of the Laborites, said he hoped that in view of the "magnificent Coronation achievements" of the BBC, the idea of commercial television will be "quietly dropped." And Labor leader Clement Attlee warned that when Labor gets back to power, it will "alter" any situation under which commercial programs are permitted.

While Attlee declared that commercialism would make video "cheaper and more vulgar," it was reported here that Sir Roger Makin, ambassador to Washington, had informed the Foreign Office that the effect of the commercials had been exaggerated here, and that the Foreign Office had informed NBC's London Bureau that it was satisfied with the NBC coverage.

Conservatives declared that if there was a lapse in taste in U. S. television, it wouldn't affect the British plans, since the BBC or another Government body here would control competitive television and would establish standards of taste and quality.

While granting of commercial licenses may be held up a while, however, it's deemed a sure thing that the Conservatives will introduce commercial TV, albeit on a limited scale at first. Number of initial grants reported under consideration is seven.

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Flock of Vidfilm Innovations As NBC, Brown Set 'Sanctum' Series

Beginning the week of July 6, producer H. Brown starts shooting for the NBC Film Division a series of 39 half-hour telefilms on "Inner Sanctum," his longtime radio thriller series. Show was an AM feature from 1940 to last October.

Filming will take place in New York, with plans to shoot one show a week. Brown now has six scripts, all new originals for tele. From his own group of five writers headed by John Roeburt (with Doug Johnson, who started "Hawkins Falls," one of them), and expects to have at least 13 written before the series goes before the cameras.

Robert W. Sarnoff, NBC veep in charge of the film division, says that the "Sanctum" series is slated for fall release, available either on a national or local basis.

Series will be directed by Allen Newman, whose NBC credits include "Lights Out" and the Kate Smith dramatic segments. Camera-man will be Joe Brun, who shot the pix "Walk East on Beacon" and "The Joe Louis Story" and last year's teleseries, "The Hunter."

"Sanctum" signature will be a visual translation of radio's creaking door. As on the AM series, Paul McGrath will be the host, but he will be an offscreen voice and never be seen, and Lew White will write the music. Sets will be designed by Richard Sylbert (he did the NBC-TV "Himself" sets), who is experimenting with many plastic scenic effects.

Working closely with Stanton M. Osgood, NBC Film Division production chief, and Carl M. Stanton, division director, Brown expects to employ many production innovations new to the East: a "crab" dolly that will permit the camera to pan and truck, as in live tele, without track; "flying saucer" lighting; and Brun's "eclair" camera. Series will be on 35mm film, and the famous radio sound effects will be used extensively.

The original teleplays, says Brown, will be "intense stories of people's emotions, fears, hates,

and psychological involvements with crime." Unlike the AM series, the tele shows will have "a minimum of violence."

Shooting in the East, Brown says, has many advantages. He expects to employ many theatre people in the series, each half-hour of which will be a complete story, and says facilities in N. Y. — such as labs — are as good as anything on the Coast. He has received maximum cooperation from the unions, he says, with the certainty of 39-week production offering labor security.

In his first telefilm series, Brown, who is a vet of the theatre, radio, pix and tele, plans rehearsals on Monday and Tuesday of each week, a dry run on Wednesday with camera and technical crew and shooting on Thursday and Friday.

Ford Theatre's 300G Rerun Sale

Hollywood, June 16. Screen Gems sold 26 of its initial 39 "Ford Theatre" telepix for second run for approximately \$300,000, with Ford buying 13 of them. Auto firm plans to run them during the summer hiatus as the first series of 39 ends on June 25, picking up the series with first runs in October on a renewal signed some time ago.

Other 13 reruns have been sold to Sanka as replacement for "Our Miss Brooks" on CBS-TV.

Screen Gems begins new sked on June 23 with Paulette Goddard starring in "Doctor's Downfall," Irving Starr produces the series.

WB'S 25G WCBS-TV SPLURGE ON 'BEAST'

WCBS-TV, N. Y., has got the heaviest short-term film saturation campaign in its history with the order from Warner Bros. for its upcoming pic at the Paramount theatre "The Beast from 20,000 Fathoms," for a total of 91 program participations, 20-second announcements and station identification announcements.

First campaign started last Monday (15) and runs until June 24, when "Beast" opens in N. Y. Second phase will be in the July 6 to 9 period, for a box-office hypo. Cost of the campaign is estimated at \$25,000.

Agency was Blaine-Thompson Co., Inc.

Sell 'Dragnet' Re-Runs

A series of 48 half-hour second-run "Dragnet" telefilms, retitled "The Cop," is being offered local stations and local and regional sponsors by the NBC Film Division.

Change of name was necessary since the show is still one of the choice NBC-TV properties. Jack Webb stars and directs.

Won't Drop Film, Young Off CBS-TV

Hollywood, June 16. Alan Young ends his association with CBS-TV June 30 at the close of the current "Time to Smile" series for Bristol-Myers. Refusal of Young to do his shows live prompted the break.

Young did some shows live in the "Smile" series but balked when Harry Ackerman, CBS-TV program veep in Hollywood, insisted that all shows next season be live. A new format for the show was devised by CBS-TV, which was acceptable to the comedian, but he held firm to his decision to televise only on film.

Young will produce his own shows independently with Alan Dinehart as production supervisor. Both Young and Ken Murray, who alternate on the "Smile" series, are being dropped by B-M at close of the current cycle.

9-MARKET SALE FOR GUILD'S SPORTS SERIES

Guild Films has sold its sports series, "They Made Sports History," in nine markets since June 1, when it converted its library of stock sports footage into a series via a series of scripts by radio sports writer Mac Davis.

Series comprises three five-minute films weekly, which station can run separately or together as a 15-minute segment. Guild is supplying the scripts to those stations which had already bought the library, and is peddling the package as a combination series-library to other stations.

Queen Liz Pix Set For Syndication by Official

Official Films will syndicate three 26-minute films on Queen Elizabeth and the Royal Family and history. Firm got distribution rights from the BBC, which made the films, via the William Morris office.

Pix, unlike other BBC properties, are for commercial sponsorship, since they were made with an eye to sale in the U.S. and Commonwealth nations.

ACE Eyes TV Members

Los Angeles, June 16. American Cinema Editors' executive board has authorized a special committee to consider new members who are employed exclusively in the vidpix field. Previously, membership was limited to editors with five feature film credits.

Committee appointed by prexy Frederick Smith is chaired by Eda Warren and includes Bernard Burton, Richard Fantl, Otto Lovering, George Amy, Robert Leeds, Holbrook Todd, Sherman Todd and Richard Wray.

Reading — Paul Harvey, ABC radio news analyst, will originate two of his networks programs here July 4 and 5 over WEEU. Harvey will be in Reading for the third annual Pennsylvania Folk Festival at Kutztown.

KTLA Gets 'Em Fast

Hollywood, June 16. In a record sale for pix-to-TV, "Fame and the Devil" has been bought by KTLA, to be seen on the local channel two weeks after it finishes its first-run showing at the RKO Hillstreet and Pantages theatres. A new mark for rapidly with which a theatrical film segues to the megacycles, it also features first 1953 release to be seen on L. A. teevee, "Fame," starring Mischa Auer, was made in Italy, and is a Realtar release.

'Geisha's' Day & Date

Through some kind of freak timing, the TV millennium has been reached. WPIX, N. Y. Daily News station, last week bought a block of five feature films, one of which was running on Broadway at the time of purchase. It was "Geisha Girl," playing at the Rialto.

Films, purchased on an exclusive basis from Broder Productions on the Coast, were all made in 1952. Others in the package are "Maytime in Mayfair," "The Bushwackers," "Two-Dollar Better" and "Wall of Death." "Two-Dollar Better," incidentally, was playing subsequent runs in N. Y. just a couple of months ago, paired with "Limelight."

ABC-TV'S 'MADISON SQ.' VIDPIX BUNDLE OF 26

ABC-TV has purchased a series of 26 of the Les Winik "Madison Square Garden" half-hour sports shows, which it will air in the 9 p. m. Thursday slot to replace "Motor City Bouts." Films will show highlights of the past year's sporting events at the N. Y. arena.

Unusual aspect of the deal is the fact that Winik produces the series on a current, up-to-the-minute weekly basis for half the year, from November till April. He films Garden events during the week, sells them via DuMont syndicated sales to stations all over the country for showing the following week. However, he suspends filming during the summer, and sells a re-run highlights edition, such as the series going to ABC-TV. Besides the ABC-TV sale, he's got the re-run in over 20 non-interconnected stations, which won't interfere with the web's showing.

Landau Expanding For Fullscale Vidpix Prod.

With producing firm of Ely Landau, Inc., going into fullscale production in Long Island City, N. Y., on its dramatic vidpix series, "The Passerby," film is taking on new personnel. Michael Mead, veteran casting exec, moved over as casting director after a similar stint on Marion Parsonnet's "The Doctor" series, following by a week the moveover of David Wear from the Coast Wm. Morris office. Edythe Rein, formerly of the Phillips H. Lord office, joined Landau as a production aide.

Firm has announced pacting of Jackie Cooper, Eva Gabor, John Beal, Jerome Cowan, Orson Bean, Shepherd Strudwick, Ruth Warwick and others for leads in the 26-pic series.

Personnel Appointments In CBC-TV Film Sales

Following appointments have been made in CBS-TV Film Sales: John Howell, named New York account executive; Mack Ward, appointed manager of the Atlanta office; John D. Burns, new Chicago account exec; William Parkinson, promoted from account exec to supervisor of the Chicago office.

Colman, Karloff On OF Agenda

Ronald Colman will star as host and actor in a series of half-hour vidpix which will be made for a fall national sale. Official Films, which handles distribution of "Four-Star Playhouse" (currently sponsored by Singer on CBS-TV), will make the films, using the staff of Four-Star Productions, in which the quartet of Colman, David Niven, Charles Boyer and Robert Cummings hold a large interest.

Colman, who has had the lead in three of Four-Star series, will act as host in all the films, will weave in and out of them and will take the lead in some. Series is as yet untitled.

Official has also acquired distribution rights to a new Boris Karloff-starring vidpix series currently shooting in England, "D-3 Scotland Yard." Films, written by John Dickson Carr, features Karloff in the role of a Scotland Yard inspector.

Producing company in which Karloff owns an interest already has three films in the can. Official is aiming at a national sale on the series.

Official also took over sales on "Defense Attorney," starring Mercedes McCambridge, which Don Sharpe is producing. Pilot is currently being shown to agencies.

51 Iwerks Cartoons On CBS-TV Film Sked

WCBS-TV, N. Y., has bought a group of 51 animated cartoons produced by U. B. Iwerks for exclusive first run tele. showing in New York. Cartoons are in two series: "Flip the Frog" (38) and "Willie Whopper" (13) — and will be worked into the station's film schedule shortly.

Cartoons were originally released by Metro for theatre showing. Iwerks is now working with Walt Disney.

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NEW TONE IN WORDS SANS MUSIC

Abeles' Tokyo Trek Just in the Nick; Biz Faced 12-Year 'Free Translation'

When Julian T. Abeles flew to Tokyo last month for a survey of the performing rights' situation, on behalf of the American music interests, he didn't anticipate the fortuitous snowballing effect of his flying visit. On advice of American Embassy officials in Tokyo, as well as the U. S. commercial attaché in Japan, the New York lawyer huddled with Arthur Fisher, Register of Copyrights, in Washington on Monday (15) and found himself in a last-minute situation which will stave off a disadvantageous Japanese-American music copyright situation.

Fisher, along with the Assistant Register of Copyrights, and two reps of the State Dept., heard Abeles detail the uneconomic circumstances that could affect the American music publishing and composing interests in Japan. Latter country has a 12-year "free translation" statute which may be satisfactory to international editions of books and the like, but in the case of popular music, where songs improve and increase in value with age, the reverse is true. The U. S. has a 28-year-copyright protection, plus 28-year renewal, and most European countries protect works for the life of the author, plus 50 years.

Even more important is the intensive use of recorded music in Japan by commercial entities. Records are played incessantly in stores, on street corners, as advertising shells on sidewalks—all this in addition to the familiar usages of copyrighted music performed for profit on radio, television, cinema, theatres, ballrooms, niteries, and the like.

The Japs also took the position that once a record was bought it need not have a performing license. Abeles detailed how a record license is one thing, but a performing rights license to play that disk or synchronized work is also part of the American statutes on copyright.

Herman Finkelstein, counsel for the American Society of Composers, Authors & Publishers, who had set up the D. C. powwow with the Register of Copyrights, accompanied Abeles. Also in Washington were John Schulman (Hays, St. (Continued on page 46))

MPCE to Vote This Week On Revised Constitution

Members of the Music Publishers Contact Employees union meet tomorrow (Thurs.) to vote on union's revised constitution. Revisions were made last month by MPCE exec board.

Highlighting revisions is new plan for the election of MPCE officers.

L.A. Dee Jays' Orch For Teenage Terp

Hollywood, June 16. Dee jays Bob McLaughlin and Gene Norman are putting together their own band for a series of teenage dances, cutting local charities in for a percentage of the gate. Series tees off Friday (19) at the Pasadena Civic Auditorium with the deejays charging a \$1 top.

Crew, consisting of between 15 and 17 sidemen, will be tagged the "Top Tune Band," after the McLaughlin platter program on KLAC. One of the musicians will front the crew and McLaughlin and Norman hope to have a different name vocalist for each session.

Sidemen will use stock arrangements, concentrating wherever possible on arrangements copied from currently popular recordings.

June 19 date is listed as an experimental affair with future bookings being held in abeyance until the returns are in on this one.

R&H's 'No Other Love' 1st Legituner Hit Since 'Wish'; 200,000 Disks in Fortnite

For the first time in almost a year a tune from a legit musical is stepping out as a pop hit. "No Other Love," Rodgers-Hammerstein song from "Me & Juliet," got off to a winging start two weeks ago via the Perry Como RCA Victor etching.

Sales passed the 200,000 mark in disk's first two weeks on the market and hefty orders are pouring into Victor's distribs around the country. Last legit tune to take off so fast was Harold Rome's title song for "Wish You Were Here." Eddie Fisher sparkplugged the number with his Victor slice. Fisher's waxing also was kicked off in June.

Unlike "Here," however, "No Other Love" is getting a wide diskery spread. Already out are slices by Helen O'Connell (Capitol), Stan Fisher (Okeh), Gordon Jenkins (Decca), David Rose (M-G-M) and Noro Morales for Victor's international division.

Nat Shapiro to BMI On Promotion Activities

With Broadcast Music, Inc., prepping an expansion of its promotion activities, Russ Sanjek, BMI's director of special projects, has added Nat Shapiro to his staff to handle promotion and public relations for the special projects division.

Shapiro will work on BMI's Concert Music program, the Teen Age Book Award, the Student Composer's Radio Awards and the Veterans' Songwriting Contest. Shapiro recently exited his professional manager's post with Progressive and Walden music firms.

Neeley Shifts To N.Y.

Hal Neeley, national sales manager for Allied Records, indie label, has shifted his headquarters from the Coast to New York. Allied's recording activity will continue as a Coast operation.

BREAD 'N' BUTTER OF DISCATALOGS

By MIKE GROSS

Waxed words without music are developing into staple bread-and-butter items in diskery catalogs. The major labels as well as the indies have been stepping up their all-talking album output to cash in on the consumer vogue. And even new indie labels are moving into the field for flyers on special albums.

Current big call for the spoken voice on wax is being attributed partially to the legit "readings" fad. However, diskery execs claim that there's always been a market for waxed readings and the advent of the longplay platter helped make them easier to peddle.

Although the shellac speech releases seldom make much noise in the commercial market, they are steady sellers which usually pay back initial investment over a period of years. In many cases the sets move into the diskery's black side of the ledger. The companies are steadily prowling reading material for new albums, since they consider them important prestige items. Marquee names, generally selected for the waxed readings, also help build label's importance in the trade.

From A(Adlai) To B(Bible)

The album output varies from tapes of current historical events as RCA Victor's recent "Adlai Stevenson Speaks" to readings from the Bible by Charles Laughlin via Decca. One of the most popular sellers in all-talking album genre has been Columbia's "I Can Hear It Now." The tapings of events and voices through the years were put into album form by Edward R. Murrow after a break-in as a CBS radio show.

Other top radio, legit and pie names who've taken a fling on wax are Ronald Colman, Henry Fonda, David Niven, John Dall, Laurence Olivier and Quentin Reynolds. Poetry readings by authors also has become a potent attraction and most of the record companies have hopped on the waxed poetry bandwagon. For example, Columbia has Edith Sitwell's "Facade," (Continued on page 46)

Faith-Ford-Paul Wrapped For Cleve. 1-Niter Revue

Cleveland, June 16. Percy Faith with a 48-piece orch and the Les Paul-Mary Ford team will top a new package revue slated to teoff a tour here June 26 at the suburban Shaw Stadium, with station WERE sponsoring the outdoor engagement. Reported that Bill Randle, station's disk jockey acting as emcee, promoted the affair but won't be responsible for it in a financial sense.

Dee Jay had his fingers badly burned recently when he personally backed a similar event starting several recording personalities. It was completely rained out not only on the planned date but also on the following weekend when he attempted to restage it, and lost a bundle of greenbacks on the brody.

Darrell Glenn, folk singer who waxed "Crying in the Chapel," also has been linked for show having one performance at \$2.50 top. If unit clicks here, local hackers intend to book it on other stadium stands in midwest sector.

Como's 4 in a Row

After a 15-month slump, Perry Como is now riding high with his fourth straight click. His latest RCA Victor release, "No Other Love," has taken off fast all over the country and early sales indicate a sure 500,000.

Como pulled out of his slump early this year with "Don't Let the Stars Get in Your Eyes," followed with "Wild Horses" and "Say You're Mine Again." All passed the 500,000 sales mark.

Music Pubs Divided Over NBC Plan to Showcase New Pro Tunes

Wins Infringement Suit On Platter Gal Trademark

Los Angeles, June 16. Veteran musical director Lou Silvers' claim of copyright and trademark infringement was turned over to a Master for adjudication of damages and an accounting of profits after Federal Judge Leon R. Yankwich ruled in his favor in an action against Russell F. Keogh, of Russell Records.

Silvers contended that Keogh infringed on his trademark of a dancing girl on a phonograph record which he had used for some time for dance instruction platters labelled "Stepping-Tones." Silvers was for 13 years musical director of "Lux Radio Theatre."

Put Us in Cabinet: 30 Symph Orchs

Prexy James C. Petrillo of the American Federation of Musicians, meeting with a six-member committee representing 30 major symphonies at his New York headquarters yesterday (Tues.), held exploratory talks regarding legislation leading to the establishment of a Federal Dept. of the Arts on a Cabinet level.

The musicians' topper was one of the first to advocate such a position, and has the backing of his 243,000 members. He told the committee he wanted an expression of opinion from all those interested in furthering such a program.

"We are looking ahead for the good of music and the arts, which are facing a sad plight at the present time," Petrillo said. "We must meet the situation the best we know how. Music and the arts must not die out in this country."

The symphony committee agreed to sound the opinions of symphony orchestra board members and hold another meeting with Petrillo in New York early next January.

Symphony representatives were managers George Judd (Boston), Alice Taylor (Los Angeles), John S. Edwards (Washington National), Ralph Black (Buffalo) and Mrs. Lucy May Smith (Tulsa), and assistant manager Boris Sokoloff (New York Philharmonic).

Sacks' Quickie on Coast For Lanza's 'Prince' Album, Carlton's Victor Break-In

Hollywood, June 16. While on the Coast installing Joe Carlton on the new RCA Victor recording topper, weeper, Manie Sacks is personally supervising the recording of "The Student Prince" album with Mario Lanza. This is separate and apart from the Metro film which was interrupted in a spat between artist and studio and resulted in suit and counter-suit.

At one time there was talk of Metro completing "Prince" with Lanza's soundtrack and another male lead, but slim hope persists of ultimate amelioration to salvage the costly investment by Metro in the film. Company claims some \$5,000,000 damages because of potential profit. However, Victor is waxing "Prince" regardless.

Sacks wings back to New York Friday (19), leaving Carlton to reshuffle Victor's Coast setup.

CHORON'S O'SEAS TREK

Jacques Choron, managing director of Concert Hall Society, long-hair disk outfit, has left for Europe to ogle overseas disk distribution methods.

Hope Sheridan, formerly with Colosseum Records, has joined CHS as publicity head.

Idea for an NBC radio series to showcase new tunes by professional writers has split the music publishers down the middle. Whether or not the program goes on the air depends on a majority of pubs accepting the NBC proposition to submit new material on independently-made disks for airing. A committee of publishers is meeting tonight (Wed.) to discuss the show's potential, and set ball rolling to canvass industry on pros and cons.

Show's format, which was whipped up by Manie Sacks, RCA weeper, calls for airing five songs per program for dialers' voting consideration. Tune pulling in the most votes will be cut by Victor. According to Sacks, the show will give pubs an opportunity to ascertain the mass popularity of new copyrights. Votes will be tabulated by NBC while publishers of the tunes programmed will get full reports on the mail pull.

Sacks also brought Charlie Green back to the RCA orbit to take over the production reins on the show (Green preceded Dave Kapp as Victor's pop artists & repertoire chief). Tunes to be showcased will be selected by Green and an alternating board of publishers. Pubs on the board will not be permitted to pick their own tunes. Show is skedded to kick off in mid-July for a 13-week run with a Friday at 9 p.m. slotting.

Extremes

Initial publisher reaction to the program ran the gamut from "the best" thing to happen to the industry in years to "the worst." One of the main objections was the fact that pubs had to shell out their own coin to cut a record for submission to the board. Some publishers also objected to the showcasing format, claiming that a true picture of song's popularity can't be determined on a one-shot. Sacks, on the other hand, contends that a big mail pull would give an accurate appraisal of the song's value.

RCA exec points to the 30,000 letters weekly pulled in by NBC's "Name the Tune" as an indication that dialers write in. However, Sacks observes that if there was too (Continued on page 46)

DORSEY BROS. PACK 'EM IN ON MEMPHIS STAND

Memphis, June 16. Newly organized Dorsey Bros. orch wound its first location date at the Hotel Claridge here yesterday (Mon.). In its seven-day stand, orch pulled in 8,000 people at a \$2.40 top.

Orch moves into its second location stop July 1 at Lakeside Park, Denver. A series of one-niters through Texas, Louisiana and Oklahoma precede the Denver date. Band takes off on a flock of one-niters after Denver and will sit down again at the Last Frontier, Las Vegas, Aug. 17 for a two-week stand.

Victor Bowing With 2 Hi-Fi Machines for Aug. Distrib

In keeping with the stepped up consumer interest in hi-fi record players, RCA Victor is prepping two new hi-fi machines for distribution in August. The players, table model and console, mark Victor's entry into the hi-fidelity field.

The console has a range of 40 to 13,500 cycles and contains a 12-inch speaker. An eight-inch speaker will be used in table model, which will reproduce frequencies between 60 and 10,000 cycles. Console will list at \$275 while the table model will peddle for about \$140.

Machines will be released through Victor's regular distributor-dealer Home Instrument channels.

NO SUMMER SLUMP FOR CHAPPELL MUSIC

Despite an overall sheet music sales slump, Chappell Music is moving into its best summer period in five years. Sheet orders are pouring in at the rate of between 6,000 and 8,000 a day.

Current top pop sellers in Chappell catalog are "April in Portugal," "No Other Love," "Keep It Gay" and "Allez Vous En."

Name-Drenched Fete Pulls 85,000 for Philly Charities

Philadelphia, June 16. Ninth annual Music Festival sponsored by the Philadelphia Inquirer Charities, Inc., drew a crowd of more than 85,000 to Municipal Stadium last Friday night (12).

All-star affair was given three-month promotion buildup by daily and its associate stations, WFIL and WFIL-TV. Jose Ferrer acted as emcee, did dramatic reading and vocalized on "Moulin Rouge" song.

Local headliner Eddie Fisher closed show, arriving late due to his TV commitment in New York. Other attractions on the bill included Jeanette MacDonald, Bill Kenny & Ink Spots, Dick Button, Olympic skating champ, with Tenley Albright, in an ice-skating show; Paul Lavalle and his Cities Service orchestra; Arthur Fiedler and his Robin Hood Dell orch, and the "Dancing Waters" spectacle.

Frances E. Kaye, Mercury Records publicity topper, left yesterday (Tues.) for diskery's Chicago headquarters.

Orchsters Luring Star Sidemen Back to Seats With Big Coin Deals

Orch leaders are now prowling star sidemen in an attempt to hypo bands as a b.o. lure. In past couple of years the top sidemen, for the most part, had drifted out of the dance band biz to sit down in New York with the more lucrative recording date and radio-TV staff assignments or had formed their own crews. Now, however, the agencies are offering the topflight sidemen attractive coin proposals to get them out on the road again.

In recent months Harry James picked up Buddy Rich and the newly formed Dorsey Bros. orch latched on to Lee Castle. The Dorsey are now dickering for Charlie Shavers for a co-featured berth with Castle.

Value of a top sideman to an orch is indicated in the \$35,000 annual salary James is shelling out for Rich. Maestro is also featuring the drummer in the ads for his current Hotel Astor, N. Y., stand in billing almost equal to his own. Castle is netting a reported \$20,000 annually from the Dorseys. No figure for Shavers has yet been set.

Agency men feel that starring instrumentalists can stir up the kind of excitement the biz is lacking today. They hark back to the band biz heyday when such topflight sidemen as James, Gene Krupa, Lionel Hampton and Ziggy Elman were stimulating as much noise as the maestros.

Lasting interest in name footers is also pointed up in the solid b.o. being racked up by assorted all-star packages. These units are constantly hitting the road in concert or dance bookings and the bookers credit the marquee lure of their names for the success of the dates.

N.Y. Deeja's Launching Of 'Limelight' Cues More Stress on Gotham Plugs

Quick takeoff of "Limelight" in the New York area has brightened the plugging picture for Gotham-based contactmen. "Limelight" is the first tune in several years to move out initially in the Metropolitan area and the pluggers hope it's the start of a trend away from the interland deejays who had been blanketing the field as potent platter pushers.

In the past couple of years such cities as Philadelphia, Cleveland and Detroit had been earmarked as disk kickoff territory resulting in a deemphasis of New York activity by publishing firms and record companies alike. Major argument for the out-of-town stress was that concentrated spinning program on a plug disk could be established in Gotham because of the overload of jocks and the lack of a steady dialing and.

Out-of-town plugging had grown to such an extent that many firms were slicing their headquarter staffs and concentrating on road men for their major plugging operation.

Now that the N.Y. deejays are being credited for the "Limelight" crack, the pubs are regearing their modus operandi. Their headquarter staffers are being alerted to re-establish themselves with the New York platter spinners. The pluggers are now giving the local d.j.'s, on both network and indie level, the kind of treatment that had been heretofore reserved for the out-of-town wheels.

The record companies, too, are following the pattern set by London, which started the "Limelight" ball rolling with its Frank Chacksfield etching, and are starting to lay on the New York jocks with maximum impact.

Jack York Upped In RCA Sales Dept. Revamp

In a sales department reshuffle at RCA Victor last week Jack York was upped to merchandise manager replacing Jack Y. Burgess. York previously had been a field man in the RCA sales orbit.

Burgess moves up to the field sales manager's post replacing Ed Dodelin who's being shifted to the Chicago territory to assist Harold Renholm.

Musical Packages Set For 1-Niters

Producer Charlie Peterson has prepped three musical packages for one-night touring this summer. A full schedule through September already has been set for the packages which are "Stephen Foster Musicales," "An Evening With Sigmund Romberg" and "An Evening With Richard Himber."

Himber's package kicks off a New England, New Jersey and upper New York State tour in July. Another Peterson package, "A Viennese Evening," will open in Florida in the spring.

AMC SETS AGENDA FOR CHI POWWOW

Chicago, June 16.
Program for the music biz trade show here July 13-16 has been set by the American Music Conference. Main pitch throughout the show will demonstrate how AMC activities increases sales.

"Full AMC program will be shown in slidefilm, displays and demonstrations with emphasis on how manufacturers, wholesalers and retailers can turn this operation into added business." Dr. John C. Kendel, AMC vicepres, will demonstrate how class instruction workshops, teacher training workshops, comparative analyses of school music programs and other music promoting activities are carried out in the field. Philip Lesly, AMC public relations counsel, will show effect of extensive promotion campaign on overall music biz picture.

AMC displays will be set up in the Palmer House.



LAWRENCE WELK

and his
CHAMPAGNE MUSIC
95th Consecutive Week, Aragon
Ballroom, Santa Monica, Calif.
Exclusively for Coral Records
"MINNIE THE MERMAID"
Backed by
"SAY IT ISN'T SO"

Longhair Disk Reviews

Chopin: Concerto No. 1 (Columbia; \$5.45). Competent performance, persuasive and poetic, of the w.k. work by pianist Gyorgy Sandor, assisted by the Philadelphia Orchestra under Eugene Ormandy.

Puccini: Tosca Highlights (Westminster; \$5.95). Opera's chief arias sung with dramatic fire and gusto by an excellent trio, Simona d'Argine, Nino Scattolini (Mario) and Scipio Colombo.

Spanish Piano Music (M-G-M; \$4.85). George Copeland, noted interpreter of Spanish music, brings his fine craftsmanship to colorful music by Albeniz, Granados and others.

Bloch: Concerto Grosso and W. Schuman: Symphony For Strings (Capitol; \$4.95). Two excellent samples of modern music, well played by the Pittsburgh Symphony under William Steinberg. The Bloch is in straight classic form; the Schuman, no less interesting, is leaner in musical content and form.

Other disks of interest: Franck's Sonata in A and Grieg's Sonata in A Minor (Columbia), with Leonard Rose and Leonid Hambro; Rossini's William Tell Overture, Matinee Musicals, Solire Musicals (M-G-M), with Covent Garden Orchestra; Beethoven's Sonata No. 10 in G and Schubert's Rondo Brilliant in B Minor (Columbia), with Joseph Szegedi; Brahms' Three Rhapsodies and Waltzes Op. 39 (Mercury), with Abram Chasins and Constance Keene; Orchestral Favorites by Strauss and Offenbach (M-G-M), with the Strauss Orchestra; Haydn's Symphonies No. 7 and 45 (Columbia), with Philadelphia Orchestra, Bron.

Jocks, Jukes and Disks

By MIKE GROSS

Eddie Fisher: "When I Was Young"-"With These Hands" (Victor). Although "When I Was Young" is a departure from Eddie Fisher's familiar belting style, it should continue his highriding shellac pace. It's a moving faith-flavored piece which he sells effectively. The disk buyers should lap it up. "With These Hands" is in the same idiom but with a bigger message. He gives it the kind of sincere reading that nabs spins.

Gordon Jenkins Orch: "No Other Love"-"Allez Vous En" (Decca). Richard Rodgers' waltz-tango melody, "No Other Love," from the legit musical, "Me and Juliet," gets a topflight workover via Gordon Jenkins' lush orch treatment. It's a flavorsome item, heads above cur-

chor). Big attraction on this version of "Stardust" is that for the first time in 336 etchings of the number the verse is sung. It's not that important. Jerry Cooper's rendition of chorus and verse is standard stuff and it won't attract much attention. The Jolsonesque flavor of the flip won't get the side out of the also-ran class.

Eartha Kitt: "C'est Si Bon"-"African Lullaby" (Victor). Uninhibited s.a. hasn't been much of a factor in the making of hit shellac, but Eartha Kitt is in there pitching. She takes the oldie, "C'est Si Bon," and gives it an erotic whirl that will click with specialized tastes. Tries to repeat effect on the reverse but it doesn't work.

Best Bets

EDDIE FISHER WHEN I WAS YOUNG
(Victor) With These Hands
GORDON JENKINS NO OTHER LOVE
(Decca) Allez Vous En

rent Tin Pan Alley output, but with plenty of mass appeal. A natural for the jock and juke market. On the Victor label, Noro Morales gives the number an okay mambo beat. And Stan Fisher's harmonica licks on "Love" for Okeh also rates attention. Jenkins' instrumentalization of "Allez Vous En" from Cole Porter's score for "Can-Can" is a charmer.

Duke Ellington: "Nothin' Nothin' Baby"-"Ballin' The Blues" (Capitol). Since "Nothin' Nothin' Baby" is Duke Ellington's composition, he gives it all he's got which is quite enough for the Ellington elite. Commercial success, however, is slim, but it could do well in the rhythm & blues areas. Jimmy Grissom's vocal is a plus. Lots of hot licks and a driving Grissom growling on "Ballin' The Blues" makes the side surefire listener bait.

Dolores Gray: "The Call Of The Far Away Hills"-"Darling, The Moon Is So Bright Tonight" (Decca). Tune from the Paramount pic, "Shane." "Call of the Far Away Hills" is given a topdrawer reading by Dolores Gray. Her mellow piping style gives it a class rating that the spinners can't ignore. On the back, she hits with a cute novelty for moderate results.

Dinah Shore: "Marriage Type Of Love"-"I'm Your Girl" (Victor). Parlay of Dinah Shore and Rodgers & Hammerstein adds up to special shellac. It's a pretty pairing of tunes from R&H's latest musical, "Me and Juliet," and everyone responsible for spins will take notice. "Marriage Type Love" has the advantage.

Jerry Cooper: "Stardust"-"I Love You So With All My Heart" (An-

Sugar Ray Robinson: "I Shoulda Been on Merry Way"-"Knock Him Down, Whiskey" (King). Sugar Ray Robinson and his initial disk material are evenly matched. They're all middleweight. Fisticuffs is as light on his warbling as he is on his feet but it adds up to nothing more than a sparring exhibition. "Merry Way" has a nice lilt and he gives it an ingratiating vocal bounce. Reverse is an example of what happens to a tunesmith when he breaks training. Earl Hines orch is effective in his corner.

Jimmy Saunders: "A Jersey Tomato and an Idaho Potato on a New York Central Train"-"I Wanna Be on a Merry Merry Merry-Goround With You" (Coral). Jimmy Saunders is a young crooner on his way up but he stands still with this coupling. Both are rhythm novelties delivered with zest, but they're too weak to stand up in current platter parade. "Tomato-Potato" has the best chance but it'll need lots of deejay prodding.

Dolores Hawkins: "Come Home"-"Happy Tears" (Okeh). In "Come Home" Dolores Hawkins has a socko mood number showcasing. Side shows off her neat phrasing and slick rhythmic technique. Gets same result from bottom slice.

Georgia Carr: "Laugh"-"Why, Darling, Why" (Capitol). Georgia Carr has been on the brink of a big one and "Laugh" could be it. Tune is a slick melody-lyric blending which she gives a captivating delivery. A natural for the jukes. She swings into the rhythm & blues groove on the reverse for okay results.

Peggy Mann: "When Someone Wonderful Thinks You're Wonderful"-"Lost" (Coral). Thrush Peggy Mann and maestro George Cates have put together a tidy slice in "Wonderful." Number has a pleasant lilt and is excellently rendered. Rates deejay attention. There isn't much that can be done with "Lost" but Miss Mann and Cates try.

Raymond Scott Orch: "Shadow Waltz"-"Mystery Waltz" (Audivox). This platter is all Scott and it's all slick. Treatment of the Scott compositions on the Scott-owned label comes across as ear-appealing wax which should latch on to instrumental vogue in current market. Both sides are given the careful Scott seasoning. "Shadow Waltz," however, has the edge.

Platter Pointers

Columbia Records has latched on to the vogue for film music with a tasty Percy Faith album. Set lets Faith loose on "Moulin Rouge," "Ruby," "Return to Paradise" and "The Bad and the Beautiful" and he proves that pic themes are better than ever. Victor Young orch has an enchanting version of "Hi Lili-Lo" on the Decca label. Danny Kaye captivates with "I Love You That's One Thing I Know" (Decca). . . The Nocturnes make "Giuseppe's Serenade" on M-G-M a juke product. . . Denny Vaughan's slice of "In Single Blessedness" rates attention. . . Mary Kaye Trio gets an effective Latino flavor into "One More Kiss" (M-G-M). . . Frank Sinatra takes the oldie "I've Got the World on a String" for a modern ride on the Capitol label. . . The Three Suns have a clicko potential in "Under Paris Skies" (Victor).

RETAIL SHEET BEST SELLERS

NATIONAL RATING		THIS LAST WK.		TITLE AND PUBLISHER		New York, MDS	Rochester, Neisner Bros.	Boston, H. N. Homeyer	Chicago, Carl Fischer	St. Louis, St. Louis Music Supply	Indianapolis, Pearson's	Minneapolis, Schmitt Mus. Co.	Detroit, Grinnell Bros.	Kansas City, Jenkins Music Co.	Los Angeles, Morse M. Freeman	Seattle, Capitol Music Co.	San Antonio, Alamo Piano	TOTAL POINTS
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	117
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	96
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	86
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	81
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	70
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	42
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	38
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	36
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	36
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	25
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	6
12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	12	6
13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	5
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	4
15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	3

Seeco Label Hopping Aboard Rhythm & Blues

Seeco Records, indie Latino label, has hopped on the rhythm & blues bandwagon. Label is moving into the r.&b. field with Wilhelmina Gray, former Duke Ellington orch thrush, crooner Carl Davis and orchestra Don Byas.

In its Latino division, Seeco has launched a new disk series tagged "Duracion Extendida (Extended Play)." The DE platter, 10 inch-78 rpm, will contain four tunes cut by four different artists.

No Flirting With Singing Tooters, AFM Orders 'Em to Exit AFTRA

Hollywood, June 16. James C. Petrillo's war against the American Federation of Television & Radio Artists for wooing singing musicians, gained momentum when Local 47 of American Federation of Musicians ordered batoneers Duke Martin, Cliffie Stone, Tex Williams and Jimmy Wakely to turn in their AFTRA cards. Last week AFM ordered Harry Owens and Spade Cooley to resign and Ina Ray Hutton to resist AFTRA attempts to sign her. Local 47 recording secretary ordered Alvino Rey, approached by AFTRA because he emcees KNBH show, not to ink with AFTRA.

NBC, anxious to avoid becoming embroiled in a jurisdiction hassle, signed several standbys for Rey's Saturday night show because it has singing sidemen. AFTRA exec secretary Claude McCue, however, said nine AFTRA members yanked off Miss Hutton's KTLA show last week because she wouldn't join AFTRA, will remain off.

War Spreads To Frisco
Hollywood, June 16. Musicians' union intensified its warfare against AFTRA at week's end by ordering Spade Cooley to resign from the radio-TV union, and Lawrence Welk to nix AFTRA's attempt to sign him. Both have shows on KTLA. Cooley resigned, but AFTRA refused to accept it. Meanwhile, the AFM-AFTRA feud spread to Frisco, where AFTRA is also trying to sign singing musicians, or those who m.c., and AFM just as sternly was ordering its members to nix AFTRA.

AFM proxy Petrillo intervened in the local squabble by commanding that no tooters join AFTRA, and AFTRA consequently yanked nine of its members off the Ina Ray Hutton show on KTLA when Miss Hutton wouldn't sign.

AFTRA is now attempting to sign double-duty tunesters in the Bay Area, but thus far has not pulled any performers from shows there. AFM local 47, meanwhile, was keeping a close watch on the Frisco situation, in constant communication with its reps there.

Jurisdictional hassle has been brewing for the past two weeks over AFTRA's drive to sign tunesters who emcee and sing, while the AFM ordered its members not to join AFTRA.

Incensed At Petrillo
AFTRA's Claude McCue was incensed at Petrillo's intervention, averring indignantly, "We regard this in a very serious light. It's without precedent. We will resist any effort by Petrillo or any other union head to order anyone not to join AFTRA or to resign their AFTRA membership. We have many with us, even board members, who are also AFM members. Is Petrillo ordering all of his members to resign from all other unions? It's ridiculous for the AFM to contend musicians who sing or emcee are not performers. We can't let anyone dictate our policy to us."

Maury Paul, recording secretary of AFM Local 47, replied, "If AFTRA wants to maintain its position without consulting us then the chips are down and we won't stand for it. I've spent 10 days on this problem, trying in good faith to settle it on a local or national level. I asked the AFTRA exec board to wait until our convention July 1 when a meeting could be arranged with Mr. Petrillo and George Heller of AFTRA, but they refused; they want a meeting immediately."

"This has been going on for two or three years, but all of a sudden they can't wait 30 days. It's very silly for us to get into this fight when it could be settled through negotiations. But AFTRA with its action in removing nine members from the Ina Ray Hutton show on KTLA has forced us into a firmer stand."

Heifetz Winds Tour

Yascha Heifetz, who flew into N. Y. Monday (15) from Europe, leaves tonight (Wed.) by plane for his L. A. home to spend the summer. He'll make recordings, but otherwise rest.

Violinist just completed an 11-week concert tour of Europe and Israel.

N.Y. Philharmonic Men

Get \$10 Now, \$15 Later

Scale for sidemen in the New York Philharmonic-Symphony has been upped for the forthcoming season. Pact, negotiated by Local 802, raises minimum rates from \$130 to \$140 per week. A hike to \$145 has been guaranteed for the 1954-55 season.

Forthcoming season has been extended to 30 weeks. Symph will play a 28-week home season and will hit the road for an additional two weeks.

Name Howard Grafman V.P. Of McConkey on Coast

Chicago, June 16. Howard Grafman, former department head at McConkey Artists Corp., has left the Chi. office to take v.p. and general manager post of the Hollywood branch. He replaces Clyde Balshun, who has resigned to enter the promotional field.

In the personnel shift, Sonny Miller moves up as executive v.p. in charge of acts, while Sherman Hayes heads the band department in Hollywood.

Best British Sheet Sellers

(Week ending June 6)
London, June 9.
In Golden Coach Box & Cox
I'm Walking Behind Maurice
I Believe Cinephonic
Pretend Leeds
Windsor Waltz Reine
Moulin Rouge Connelly
Downhearted New World
Hold Me Thrill Me Mills
Black Eyed Susie Cinephonic
Limelight Bourne
Doggie in Window Connelly
Celebration Rag Wood

Second 12

Oh Happy Day Chappell
Wonderful Copenhagen Morris
Little Red Monkey Robbins
I Talk to Trees Chappell
Coronation Rag F.D. & H.
Till I Waltz Again F.D. & H.
Tell Me You're Mine Chappell
Wild Horses Morris
Broken Wings Fields
Red Feathers Dash
Have You Heard F.D. & H.
Waltz for Queen F.D. & H.

Rozsa BBC Guest

Hollywood, June 16. Miklos Rozsa will leave for Europe shortly to be guest conductor for a special concert over British Broadcasting Corp. July 4. He will play a number of his own compositions for the London broadcast.

Following the BBC guesting, Rozsa will go to Rome for a special performance of his "Quo Vadis Suite" in connection with the opening of the Metro film in the Italian capital.

H'wood Spots (Ciro's Too) Find Bands A Boff Bet for Commencement Trade

Bernstein to Bow 36th

N.Y. Lewisohn Season

Leonard Bernstein returns to the Lewisohn Stadium, N. Y., podium for the first time in five years next Monday (22), for the 36th successive season of Stadium Concerts. Violinist Zino Francescatti will be soloist.

Season will run for six weeks, through Aug. 14. Four other programs will be presented during opening week, on Tuesday, Wednesday, Thursday and Saturday.

Satchmo, Scobey Share Coast Concert Stage

Hollywood, June 16. Next in the Gene Norman "Just Jazz" series of concerts will headline Louis Armstrong & All-Stars and Bob Scobey's Frisco Jazz Band at Pasadena Civic Auditorium next Wednesday (24). It's the first time the two outfits have shared a stage.

It will be the first local concert this year for Armstrong and his crew, including Cozy Cole, Barney Bigard, Marty Napoleon, Trummy Young, Arvell Shaw and Velma Middleton. Outfit recently finished the Benny Goodman tour.

Hollywood, June 16. Bookings keyed to the calendar are paying off hefty for three local spots this commencement season, indicating that operators will in the future concentrate more on luring the prom-trotting trade during June. While the accent elsewhere in the country usually is on bookings that appeal to youth during this particular season, Hollywood has never concentrated on this type of business.

Currently at Ciro's is the Ray Anthony orch, which winds up a two-week stand Thursday (18), to be followed by Peggy Lee. Latter held down the early part of the month last year, but operator Herman D. Hoyer switched his bookings this time out on the theory that the youngsters would be more interested in a pop dance aggregation for the period. Immediately around the traditional commencement festivities. For his first 10 days, Anthony drew 3,000 covers, a goodly percentage of which were juves, and the take has exceeded Hoyer's expectations. On the basis of this stand, the Sunset Strip spot probably will make it a regular policy to book a name band for the first half of June henceforth.

The Palladium, virtually the last Coast stronghold for traveling bands, latched on to Les Brown for the commencement period, figuring he rates highly with the younger set. His tally for the initial two weeks of his four-week stay hit 31,762 customers, the first week's 16,990 hitting a peak that the Palladium hasn't reached in some time.

Grove's Cocoanuts
Cocoanut Grove, which rarely makes a pass at the younger set, has Frankie Laine and the Jack Fina orch. Laine was in last year at the same time, but was backed by Eddie Bergman's house band. Addition of Fina has given the spot an extra lure for the youngsters and the initial fortnight of three-week stay has accounted for 9,000 covers. With the Grove slowly shifting its policy back toward its former emphasis on bands rather than entertainers, it appears likely that the extra push Fina is giving the Laine stand will convince the management that a traveling name band is de rigueur for the June period.

Town's two other key hostilities, the Statler and the Biltmore, cater to a steady tourist trade and have evinced no great interest in making special concessions to the coke set. It's pointed out that their added spending is only infrequently enough to justify making the pitch. Ciro's and the Grove, however, feel that in addition to boosting business during the local June heat, the appeal to the youngsters is setting a precedent for business in the future.

Town's other Sunset Strip spot, the Mocambo, is on the side of the Statler and the Biltmore. It caters almost exclusively to a filmland trade, anyway, and doesn't figure it can reap much benefit from a booking with juve appeal.

NEW ORLEANS JAZZ LIVENS PARIS STREETS

Paris, June 16. A Jazz Festival, with early New Orleans style as the motif, unraveled here today (16) at Arenes De Lutèce. Sixty musicians, six orchestras and a good representation of American artists participated in this jump fest.

American jazz reps were Sidney Bechet, Lil Armstrong, Don Byas, Art Simmons, backed up by the leading Gallic jazz bands which have patterned their style and play after the New Orleans style. Fete got an early sendoff with participants marching through the Paris streets in New Orleans garb, and followed up by cars with musicians blaring out jazz tunes.

Bobby Forest presented the artists to over 7,000 spectators, and mitting was heavy for all. Show wound with a jam session. French bands on tap were those of Claude Luter, Tony Proteau, Andre Rewellot, Michel Attenoux and Claude Bolling.

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS	This Week	Last Week	ARTIST AND LABEL	TUNE
1	1		PERCY FAITH (Columbia)	Song from Moulin Rouge
2	3		EDDIE FISHER (Victor)	I'm Walking Behind You
3	2		LES BAXTER (Capitol)	April in Portugal
4	6		PERRY COMO (Victor)	Ruby
5	5		RICHARD HAYMAN (Mercury)	Say You're Mine Again
6	8		NAT (KING) COLE (Capitol)	My One & Only Heart
7	4		FRANKIE LAINE (Columbia)	April in Portugal
8	7		JONI JAMES (M-G-M)	Pretend
9	10		FRANK CHACKSFIELD (London)	Can't I
10	9		SYLVANA MANGANO (M-G-M)	I Believe

TUNES

(*ASCAP. †BMI)

POSITIONS	This Week	Last Week	TUNE	PUBLISHER
1	1		*SONG FROM MOULIN ROUGE	Broadcast
2	2		*APRIL IN PORTUGAL	Chappell
3	3		*I'M WALKING BEHIND YOU	Leeds
4	4		*RUBY	Miller
5	5		*I BELIEVE	Cromwell
6	9		*SAY YOU'RE MINE AGAIN	Meridian
7	6		*PRETEND	Brandom
8	7		*YOUR CHEATIN' HEART	Acuff-R
9	10		*SEVEN LONELY DAYS	Jefferson
10	8		*DOGGIE IN THE WINDOW	Santly-Joy

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP
† BMI

Pos. Pos. No. this last weeks		Artist		Label		Song		Billboard		Cash Box		Radio		Jukebox		Singles		Albums		Total		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank		Points		Rank	
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PERRY COMO

**His fourth hit record in a row !
from RODGERS AND HAMMERSTEIN'S
new smash musical
"ME AND JULIET"**

NO OTHER LOVE and

KEEP IT GAY



DECCA DATA

TO SPARK SUMMER SALES

New Pop Hits by ...

GUY LOMBARDO

and His Royal Canadians

Don't You Care

and

Half A Photograph

28742 (78 RPM)
and 9-28742 (45 RPM)



Top Tunes from
the Top Shows by ...

GORDON JENKINS

and His Orchestra

No Other Love

From Musical Production
"Me and Juliet"
and

Allez-Vous-En

(Go Away)

From Musical Production
"Can-Can"

28746 (78 RPM)
and 9-28746 (45 RPM)



Wonderful Theme Music
From Wonderful
Movies Played by ...

CAMARATA

Return To Paradise

Theme Song From Astor
Picture "Return to Paradise"
and

All I Desire

From Universal International
Picture "All I Desire"

28714 (78 RPM)
and 9-28714 (45 RPM)



DECCA
RECORDS

America's Fastest
Selling Records

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

National Rating This Last wk. wk.		Artist, Label, Title	New York—(Davega Stores)	Boston—(Boston Music Co.)	Philadelphia—(A. Williams Co.)	Chicago—(Hudson Ross)	St. Louis—(Ludwig Music House)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music Co.)	Indianapolis—(Pearson's)	Seattle—(Sherman & Clay)	San Antonio—(Alamo Piano)	Los Angeles—(Dennels)	TOTAL POINTS
1	1	PERCY FAITH (Columbia) "Song from Moulin Rouge"	1	1	1	2	1	6	1	3	1	1	1	102
2	2	EDDIE FISHER (Victor) "I'm Walking Behind You"	2	4	7	10	3	1	5	2	4	4	2	77
3	3	LES BAXTER (Capitol) "April in Portugal"	4	7			2		3		2	2	3	54
4	5	FRANKIE LAINE (Columbia) "I Believe"	8		9	6	6		4		5	3		36
5	4	RICHARD HAYMAN (Mercury) "Ruby"	3	5	3	4	7							33
6	7	PERRY COMO (Victor) "Say You're Mine Again"	6		4	7	8					7	5	29
7	6	FRANK CHACKSFIELD (London) "Limelight Theme"	5	2		1				10				26
8	9	LES BAXTER (Capitol) "Ruby"								2	5	3		23
9	8	SYLVANA MANGANO (M-G-M) "Anna"	7		8	5					8			16
10A	12	BILL HALEY (Essex) "Crazy, Man, Crazy"	9		10			2		8				15
10B	12	PETE HANLEY (Okeh) "Big Mamou"						5	3	10				15
12	12	JONI JAMES (M-G-M) "Almost Always"				5	4						10	14
13		RICHARD HAYMAN (Mercury) "April in Portugal"			2					7				13
14A	11	NAT (KING) COLE (Capitol) "Pretend"								6		9	8	10
14B	16	PERRY COMO (Victor) "My One and Only Heart"								1				10
16A	10	PATTI PAGE (Mercury) "Doggie in the Window"		10			9					6		8
16B	20	PAUL FORD (Capitol) "Vaya Con Dios"			6	9		10						8
18		RALPH MARGERIE (Mercury) "Caravan"								7			8	7
19		HILLTOPPERS (Dot) "P.S. I Love You"					10			6				6
20	16	GEORGIA GIBBS (Mercury) "Seven Lonely Days"							9			9		4

FIVE TOP ALBUMS

1
WONDERFUL TOWN
Broadway Cast.
Decca
DL 9010
DA 937
9-391

2
HANS CHRISTIAN
ANDERSEN
DANNY KAYE
Decca
DL 5433
A 919
9-364

3
MUSIC FOR LOVERS
ONLY
Jackie Gleason
Capitol
H-352

4
BY LIGHT OF
SILVER MOON
P. Day-P. Weston
Columbia
CL 6248
C 334

5
TV CALENDAR
SHOW
Arthur Godfrey
Columbia
CL 6241
B 331
C 331

'Coach' Still Leads Hit Parade in Brit., Though Coronation Tunes Slip

London, June 16.

Coronation aftermath in Tin Pan Alley already has had an effect on performances of topical material, although the position of the celebration songs in the hit parade has not yet been affected.

"In a Golden Coach" is still No. 1 among the sellers, but bands and artists who had it as a must in their programs for the weeks preceding the revels are now fighting shy of the song. The publishers, Box & Cox, have another opus by the same writers (Harry Leon and Mark Malloy) just starting, so they're not worrying if the wheel of the Golden Coach is broken. Title of the successor is "When You Hear Big Ben."

Symptomatic of the slide is the fact that Billy Cotton's record of "Coach," which was third in the list of bestselling pop disks last week, has gone down to seventh, and pianist Winifred Atwell's "Coronation Rag" (Francis, Day & Hunter) has dropped four places from fifth to ninth.

On the other hand, Michael Rein's "Windsor Waltz" (which deals with the Coronation only by implication in its title and a line dealing with "two other lovers"), has weathered the post-Coronation storm, and is still being sung and played on the air.

With great optimism, a new waltz was launched by the British Broadcasting Corp. Show Band in its broadcast last Thursday (11). Written by Michael Carr, it is called "The Queen of Everybody's Heart."

Band Review

CURT BELL ORCH (4)
Hotel President, Kansas City

Another in the string of polished small combos which the President has been favoring in its handsome Drum Room is this four-piece headed by Curt Bell here, although he has played many spots nearby and is w.k. in the midwest.

Instrumentation of piano, tenor sax, string bass and drums works into a very versatile group. Stylings are largely wrapped around the piano and the leader's finesse, but it is considerably embellished by the sidemen, particularly Frank Catanzaro who doubles from the tenor to fiddle and clarinet. John Lathrop on drums hits solid rhythms and Joe Roberts on string bass also warbles a first-rate tenor while he strums.

They turn out most anything the mood of the evening seems to call for, from the current hit parade toppers through the standards with a Latin or a waltz for a fillip.

Quin.

Emerald Expands Stable

Continuing to bolster its pop roster, the indie Emerald label, packed Paul Valentine to a long-term. Valentine currently is appearing in the Broadway legituner, "Wish You Were Here."

Other artists inked to the label in recent weeks are crooners Jim Lanning, Jerry DePaul, Eddie Woods and Phil Whelan. Instrumental and vocal combos recently added to the Emerald stable are The Savior Faïres, Gem Tones, and The Solidaires. Label's prexy, Cliff Ostermeyer, has signed with the National Record Sales Co. to handle Emerald's distribution.

Nick Stuart, who starred for RKO with his band in a series of shorts 15 years ago, returned to the studio to play a newspaper reporter in "The French Line."

It's Music by

JESSE GREER

Program Today Yesterday's

ON THE BEACH WITH YOU

WORDS & MUSIC, INC.
(1619 Broadway, New York)

A "HIGHLIGHT"
For Every Program

JUNE NIGHT

LEO FEIST, INC.

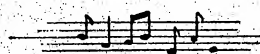
Vocal Instructor Wanted

Young male with "pop" and show business experience for school instruction. JUDSON 6-0025.

**UNITED
ARTISTS...
FIRST
in
MOTION
PICTURE
MUSIC
PROMOTION!**

1952
Academy Award Winner

HIGH NOON



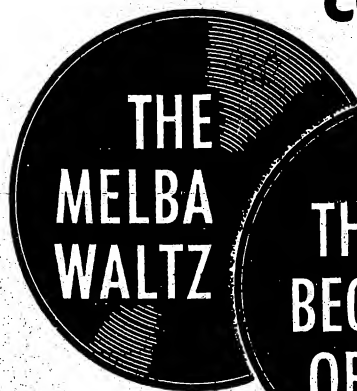
1953
The Nation's Top Tune
**THE SONG FROM
MOULIN ROUGE**



*and fast moving into the hit bracket
...the theme from*

LIMELIGHT

**NOW...WATCH THESE GREAT NEW SONG HITS
COMING UP FROM GREAT NEW FILM HITS!**



**THE
MELBA
WALTZ**



**IS
THIS THE
BEGINNING
OF LOVE?**

From the Musical Spectacle, "MELBA,"
in color by Technicolor



**RETURN
TO
PARADISE**

From "RETURN TO PARADISE,"
in color by Technicolor—
composed by the "High Noon" team



**THE MOON
IS BLUE**

The title song from
the movie version of
the Broadway stage hit

ALL BIG HITS... ALL FROM UA

Sammy Kaye's Disked Show Questing Tyro Cleffers; Set Royalty Plan

A 26-week listening audience participation contest, "So You Want to Write a Song," begins July 6 as an added feature of RCA's Thesaurus transcribed library series, "The Sammy Kaye Show."

Contest gives local radio listeners chance to write lyrics for songs by w.k. composers, with Sammy Kaye RCA Victor record albums to winners of local monthly contests. National monthly winners, chosen by Kaye and Broadcast Music, Inc., will have their songs arranged and published in commercial sheet music form by Republic Music Corp., a BMI affiliate. RMC royalty contract provides for payment of two cents

per regular sheet copy sold, 25% of all commercial copyright recording royalties, plus share of other royalties from AM performance rights and pic synchronization.

The two grand prize winners' songs (one for each 13-week period) will be recorded by Kaye, and played on the show. Contest aim is to pull mail for stations and sponsors.

CHI SYMPH SIGNS HALL

Fort Wayne, June 16.

Roger G. Hall, for three years business manager of the Fort Wayne (Ind.) Philharmonic Orchestra, has been named assistant manager of the Chicago Symphony Orchestra.

MERC'S 1-WEEK SALES 480,000 FOR FOUR DISKS

Mercury Records is holding off the seasonal sales slump with four high-riding platters. Merc's top sellers last week were Georgia Gibbs' "For Me For Me," Rusty Draper's "Gambler's Guitar," Richard Hayman's "Shane" and the Gaylords' "Tell Me That You Love Me." The foursome totaled 480,000 platter sales.

Richard Hayman, who's been handling his artists & repertoire chores for the label from his dressing room at the Paramount Theatre, N. Y., returns to his desk next week after winding a three-week stand at the Par. He's been cutting new sides for the past couple of weeks after his last show at the theatre. Sessions were called for midnight to 3 a.m.

VARIETY 10 Best Sellers on Coin-Machines

1. SONG FROM MOULIN ROUGE (6)
2. I'M WALKING BEHIND YOU (4)
3. RUBY (5)
4. APRIL IN PORTUGAL (6)
5. PRETEND (16)
6. SAY YOU'RE MINE AGAIN (6)
7. I BELIEVE (9)
8. YOUR CHEATIN' HEART (7)
9. SEVEN LONELY DAYS (7)
10. DOGGIE IN THE WINDOW (19)

Percy Faith Columbia
Eddie Fisher Victor
Richard Hayman Mercury
Les Baxter Capitol
Nat (King) Cole Capitol
Perry Como Victor
Frankie Laine Columbia
Joni James M-G-M
Georgia Gibbs Mercury
Patti Page Mercury

Second Group

ANNA
APRIL IN PORTUGAL
MY ONE AND ONLY HEART
THE BREEZE (BRINGIN' BACK)
SAY SI SI
I'D RATHER DIE YOUNG
OOH WHAT YOU DO TO ME
VAYA CON DIOS
YOUR CHEATIN' HEART
CAN'T I
OH
NO OTHER LOVE
TERRY'S THEME FROM LIMELIGHT
JOHNNY

Sylvana Mangano M-G-M
Freddie Martin Victor
Perry Como Victor
Helene Dixon Okeh
Mills Bros. Decca
Hilltoppers Dot
Patti Page Mercury
Paul Ford Capitol
Frankie Laine Columbia
Nat (King) Cole Capitol
Pee Wee Hunt Capitol
Perry Como Victor
Frank Chacksfield London
Paul Ford Capitol

Disk Companies' Best Sellers

CAPITOL

1. VAYA CON DIOS Les Paul-Mary Ford
2. APRIL IN PORTUGAL Les Baxter
3. HALF A PHOTOGRAPH Kay Starr
4. RUBY Les Baxter
5. GIGI Les Baxter

ARTIST

COLUMBIA

1. SONG FROM MOULIN ROUGE Percy Faith
2. I BELIEVE Frankie Laine
3. PLAYMATES Jimmy Boyd
4. GIGI Paul Weston
5. STRANGE THINGS ARE HAPPENING Red Buttons

CORAL

1. INTO EACH LIFE Teresa Brewer-Les Brown
2. SHE LOVES ME Don Cornell
3. TELL WHERE GOOD TIMES McGuire Sisters-A. Lund
4. FRENESI Eydie Gorme
5. ROSEBUD Karen Chandler

DECCA

1. LIMELIGHT THEME Victor Young
2. THE BAD AND THE BEAUTIFUL Four Aces
3. RUBY Victor Young
4. ALIBIS Hamish Menzies
5. TOO MANY TIMES Russ Morgan

LONDON

1. TERRY'S THEME FROM LIMELIGHT Frank Chacksfield
2. SONG FROM MOULIN ROUGE Mantovani
3. CORONATION RAG Winifred Atwell
4. LA MER Ted Heath
5. I'LL ALWAYS LOVE YOU Vera Lynn

MERCURY

1. RUBY Richard Hayman
2. APRIL IN PORTUGAL Richard Hayman
3. APRIL IN PORTUGAL Vic Damone
4. CRAZY, MAN, CRAZY Ralph Marterie
5. GAMBLER'S GUITAR Rusty Draper

M-G-M

1. ANNA Sylvana Mangano
2. I LAUGH TO KEEP FROM CRYING Billy Eckstine
3. YOUR CHEATIN' HEART Joni James
4. KAW-LIGA Hank Williams
5. ALMOST ALWAYS Joni James

RCA VICTOR

1. NO OTHER LOVE Perry Como
2. I'M WALKING BEHIND YOU Eddie Fisher
3. SAY YOU'RE MINE AGAIN Perry Como
4. ONCE UPON A TUNE Ames Bros.
5. USKA DARA Eartha Kitt

Battle of The Bells

London, June 9.

A "battle of the bells" is warming up in London's Tin Pan Alley. Box & Cox have started work on a new waltz clefted by Harry Leon & Mark Malloy, writers of the current hit, "In a Golden Coach." Titled "When You Hear Big Ben," the theme concerns the bells of the great clock ringing out a welcome home—which is much the same idea as "Bells of Home," a foxtrot on which David Toff Music has just started exploitation.

Looking for Something NEW?

Try These!

"MYSTIC GOWN OF BLUE"

"TWO LITTLE HEARTS WENT DREAMING"

"FOR ALL THAT I WANT"

Distributors Write:

Mardi Gras Music Co.

P. O. Box 155 Buffalo 5, N. Y.

This announcement is not an offer to sell nor a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus.

NEW ISSUE

June 10, 1953

318,625 Shares

DECCA RECORDS INC.

CAPITAL STOCK

Par Value 50¢ per Share

Rights, evidenced by Subscription Warrants, to subscribe for these Shares have been issued by the Company to holders of its Capital Stock of record June 9, 1953, which rights expire at 3:30 P.M., Eastern Daylight Saving Time, on June 25, 1953, as more fully set forth in the Prospectus.

The several Underwriters have agreed, subject to certain conditions, to purchase any unsubscribed shares and, both during and after the subscription period, may offer shares of Capital Stock as set forth in the Prospectus.

Subscription Price to Warrant Holders

\$9.20 per Share

Copies of the Prospectus may be obtained in any State only from such of the several Underwriters named in the Prospectus and others as may lawfully offer these securities in such State.

Reynolds & Co.

Laurence M. Marks & Co.

Bache & Co.

Bear, Stearns & Co.

Crowell, Weedon & Co.

Carl M. Loeb, Rhoades & Co.

Family Breadwinner

Continued from page 1

Fred Fisher's 1920 success, "Daddy, You've Been a Mother to Me," and the hillbilly opus, "That Silver-Haired Daddy of Mine." In 1906, one ditty, "When Daddy Sings the Little Ones to Sleep," had the Old Man qualifying as a lullaby specialist; and Billy Tracey & Nat Vincent seemed in earnest a decade later when they implored, "Give a Little Credit to Your Dad." The same attitude was taken by Stanley Murphy & Henry I. Marshall, who asked, "Who'd go to war tomorrow if his country called?" and furnished the reply, "No one but your dear old dad."

Different Scripts

Occasionally, Father has been given credit for being a good sport or a good picker, as in Irving Berlin & Ted Snyder's 1912 hit, "Take a Little Tip From Father," with the admonition, "if you find a girl like Mother get married like your dear old Dad," but even here all the enthusiasm is for the feminine half of the marriage. The Berlin-Snyder number probably was suggested by an even more popular tune—Will Dillon & Harry Von Tilzer's classic "I Want a Girl Just Like the Girl That Married Dear Old Dad." Berlin also wrote a 1913 number which got nowhere, "Wait Until Your Daddy Comes Home," relating the efforts of a Southern "mammy" to frighten her pickaninny into behaving by threatening him with the dire things that would happen when Papa showed up.

Sometimes the Pop of Pop Song is esteemed because he seems in a position to do his family a favor. In the early 1900 there was a ditty called "Papa, Please Buy Me an Airship," in which a precocious youngster was planning to fly to see "Mama," who had taken up diggings in a home on high. A similar idea was used a few years later in J. Fred Helf's "Wanted—A Harp Like the Angels Play," but in this one Father had the pleasure of telling little daughter that Mama would get well and wouldn't need a golden harp for the time being. Sometimes Father refused

to oblige the youngster, as in "Daddy Wouldn't Buy Me a Bow-Wow."

The songs that take Father over the hurdles and reveal him for the unprincipled bum he is are far more numerous than the more serious kind. Of course, "Father, Dear Father, Come Home With Me Now," written by Henry C. Work, a sort of secondary Stephen Foster who flourished during the Civil War period, was very, very serious—so serious it sounds funny today, although its theme is basically tragic. After all, there is nothing innately comic in the idea of the head of the house squandering his substance in a gin mill while "poor brother Benny" lies dying and yearning for one last look at his old man. Work laid his pathos on too thick, but he produced a ditty that did service through many years of "temperance" campaigns.

Best Known, a Rib

Very likely, the most famous song taking the hide off Father is "Everybody Works But Father," which swept the U. S. in 1905. "Everybody Works" was originally an English number, by Charles W. McClintock, but Jean Havez, advance man for the Lew Dockstader Minstrels, gave it a thorough reworking and turned it into one of the biggest hits Dockstader ever had. Dockstader sang it on a Columbia record, which was a big seller, but Billy Murray's Victor was bigger. The vogue of the ditty, depicting Father as wearing "blinders" on his eyes to avoid getting a glimpse of a man named Work (presumably not the composer of "Father, Dear Father"), was so great that the conductor of the Victor Orchestra, Walter B. Rogers, rescored it for a record in mock symphonic style, with Father's snores and fragments of "Please Go 'Way and Let Me Sleep" as prominent features.

One of the most persistent writers and singers of songs about Father's shortcomings was Billy Williams, the Aussie comedian who lorded it in the London music halls

from 1908 until his death in 1915. His repertoire included, "Blame It On Poor Old Father," "Wait Till I'm As Old as Father," "When Father Papered the Parlor," "Where Does Daddy Go When He Goes Out?" and "When Father Laid the Carpet On the Stairs."

Back in this country, Dockstader followed up the success of "Everybody Works" with two allied numbers, "Uncle's Quit Work, Too" and "Since Father's Gone to Work." Neither did anything. Fred Helf & Fred Hager were moved to indite "Father Is a Judge (He Hasn't Done A Day's Work Since)," which was genuinely amusing. Written in a period of Republican dominance, the song told how the Democrats nominated Father for judge. "Strange to say, he was elected, and he hasn't done a day's work since." Father was also a judge of feminine beauty, but came to grief when Mother caught him watching "Salome" with a pair of opera glasses.

Cheers, Not Jeers

In 1910, Harry Williams & Egbert Van Alstyne—one of the greatest songwriter teams in Tin Pan Alley history—came through with "What's the Matter with Father? (He's All Right!)" In general, this was a defense of paternalism, even though he was depicted as a boozier and the song asserted "there was never a vacant chair between dear dad and a maiden fair."

Father as a braggart, blowhard and evader of military duty was chronicled in one of Jean Schwartz's less successful numbers, his 1915 ditty, "Shooting the Bull Around the Bulletin Board." The chorus explained that when Father "gets full he shoots the bull around the bulletin board." In "Father Was Out," a former vaudeville headliner, the late Murry K. Hill, told of how the militia came to escort Father to war, "but Father was out." Hill and the tragic Negro comic, Charley Case, probably were the most persistent depictees of Father as an irresponsible, timid buffoon. Many old-timers still remember chuckling at Case's statement that Mother always insisted on living next door to the jail, "so she could be near Father."

Jean Schwartz's "Shooting the Bull" was clever, but a clinker from the payoff standpoint. But around 1910 he and Billy Jerome collaborated on "Mother Hasn't Spoken to Father Since," which not only had laughable words but an irresistible tune, and did well. A 1914 song which put Father into gainful employment, was "He's Working in the Movies Now."

One of the cleverest of "family songs" probably is Gus Kahn & Walter Donaldson's 1927 "Somebody Sweet Is Sweet On Me," in which "Mamie Riley," wishing to make a big impression on her new boy friend, admonishes: "Father, put your collar on; lend a coat to Uncle John." This appears to stem from "I Don't Like Your Family," introduced by Joe E. Howard in the 1906 production of "The Umpire." The lyric of the Howard number said: "I don't want to bother lending money to your father . . . I don't think your Uncle John ever had a collar on."

Rube Goldberg, the still-active cartoonist, made one record, for Pathe, back in 1918. Probably, after hearing it, both he and Pathe decided another was uncalled for. But, in a vein of dry humor, Goldberg, under the title of "Father Was Right," told of how Father had acquired, through painful experience, a rich stock of worldly wisdom.

Probably one of the oddest titles ever to adorn a "father song" was "The Noodle Soup Rag," written and recorded for Victor by Eddie Morton, "The Singing Policeman," back in 1913. The song described the noises made by Father in consuming his soup, to the ragtime of the whole family. ("I love to hear my Father when he's eating noodle soup.")

R.I. Nitery Hit With

Infringement Suit

Another \$250 copyright infringement was slapped against The Green Orchid, a North Providence, R.I., nitery, by Wiltmark, Mills and Harms music publishers. The plaintiffs allege that their tunes were performed at the spot without authorization.

Songs involved in the suit are "Don't Take Your Love From Me" (Wiltmark), "Stars Fell On Alabama" (Mills) and "I Cover the Waterfront" (Harms).

Foreign Cleffers Ride Bestsellers In Cycle of Instrumental Clicks

Current U. S. pop hit parade is getting a distinctly Continental flavor. Recent swing toward instrumentals has pushed the Tin Pan Alley tunesmiths slightly into the background and virtually locked out the hillbilly writers. For many years, overseas writers have complained about the dominance of U. S. writers in their countries.

Heading the foreign composer list are such names as George Auric, Raul Ferrao, R. Vatro and Charles Chaplin. Auric, who is one of France's top serious composers, is repped on the pop parade with "Song From Moulin Rouge." Tune, from the pic "Moulin Rouge," broke out in the U. S. via Percy Faith's Columbia etching with an estimated 500,000 platter copy sale. "Rouge" is published in the U. S. by BMI. "April in Portugal," by Ferrao, is currently one of Chappell's top sheet copy sellers while Les Baxter's Capitol Records slice is holding a steady berth on the hit lists.

Italian writer R. Vatro broke into the U. S. pop field with "Anna." Tune is a big piano copy item for its American publisher Howie Richmond and the M-G-M soundtrack platter from the pic of the same name with Sylvia Mangano is pacing the diskery's releases. Chaplin is repped in click

sweeps with the theme he penned for his pic "Limelight." Although he's been in U. S. more than 40 years, he remained a British subject. Chaplin's composition, published here by Bourne, broke through via Frank Chacksfield on the London label.

American lyricists, meantime, are hopping on the foreign output. Bill Engvick has added words to "Moulin Rouge" and "Anna" and Jimmy Kennedy, a British citizen residing in the U. S., did the lyric for "Portugal."

Cleve. 'Bandwagon' Into Chippewa Park Ballroom

Cleveland, June 16. Johnny Andrews and his "Morning Bandwagon" show from WTAM, including Henry (Hot Lips) Levine's staff orch, are playing their initial dance session tomorrow night (Wed.) at Chippewa Lake Park's ballroom.

Half-hour variety revue will be staged by Andrews, station's No. 1 radio-TV singer, with Levine leading 17-piece orch. Soloists in crew's first ballroom safari are Jackie Lynn, vocalist; Forest City Five, Levine's Dixie recording group, and Novelaires. Engagement was inked by Ace Brigade, park ballroom's manager and former bandmaster, who retired from rostrums years ago.



"RECORD TO WATCH"

◆ **GAMBLER'S GUITAR** (Devere) — Rusty Draper (Mer.) rates *Billboard's* "NEW RECORD TO WATCH" pick as he "comes up with a fetching performance." *Cash Box* says the tune "could click."

★ ★ ★ ★ ★

"DISK OF THE WEEK"

◆ **FOR ME, FOR ME** (Acuff-Rose)
◆ **LIGHTNING AND THUNDER** (Folkways) — Georgia Gibbs (Mer.) is back in the "Kiss of Fire" groove with this pair. *Cash Box* names it "DISK OF THE WEEK." *Billboard* makes it a "RECORD TO WATCH" selection. *Variety* terms this "high powered-platter, headed for big returns" a BEST BET.

★ ★ ★ ★ ★

"BULLSEYE"

◆ **TENNESSEE WIG WALK** (Village)
◆ **HAND ME DOWN HEART** (Fairway) — "BULLSEYE OF THE WEEK" honors from *Cash Box* go to Bonnie Lou (King) for a fast moving, rhythmic jump novelty. "Lower deck is softer, more dramatic and a nice change of pace."

★ ★ ★ ★ ★

"BEST BUY"

◆ **JOHNNY** (Ir16) (non-album BMI) — Lou Paul and Mary Ford (Cap.) have a "natural" in this DISK OF THE WEEK choice by *Cash Box* *Billboard* sees it as a "BEST BUY."

★ ★ ★ ★ ★

"CLOONEY CONTENDER"

◆ **IT JUST HAPPENED TO HAPPEN TO ME** (Ward & Sears) — Rosemary Clooney (Col.) turns out another "contender" in this "DISK OF THE WEEK" selection by *Cash Box* *Billboard* sees this as a NEW RECORD TO WATCH.

★ ★ ★ ★ ★

"SLEEPER OF THE WEEK"

◆ **YOU, YOU, YOU** (Mellin) — Ames Brothers (Vic.) are stirring up activity in many areas, reports *Billboard* and calls it a "BEST BUY." The smooth work of the quartet wins "SLEEPER OF THE WEEK" praise from *Cash Box*.

★ ★ ★ ★ ★

"TERRIFIC"

◆ **SATISFIED** (Acuff-Rose) — Johnny Ray (Col.) is creating excitement with this pop-spiritual item that wins a "DISK OF THE WEEK" rating in *Cash Box*. "Terrific styling and spirit . . . could click in a big way," is the report.

★ ★ ★ ★ ★

R & B CHOICE

◆ **I'LL CRY NO MORE** (Beacon)
◆ **FOR YOU I HAVE EYES** (Beacon) — A pair of R & B "winners" by The Crickets (MGM) earn "SLEEPER OF THE WEEK" picks by *Cash Box* *Disk* is showing action and is *Billboard's* choice as "NEW RECORD TO WATCH."



THE CRICKETS

Sing

YOU'RE MINE
and
MILK AND GIN
MGM 11428

FOR YOU
I HAVE EYES
and
I'LL CRY NO MORE
MGM 11507

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On the Upbeat

New York

Paul Quinichette Quintet into Birdland, N.Y., tomorrow (Thurs.) for extended engagement. . . **Sol Yaged's** jazz trio celebrating first anniversary at the Somerset Restaurant, N.Y., today (Wed.). . . **Tommy Prisco**, King Records pactee, currently at the Town & Country Club, Brooklyn. . . **Tex Beneke** orch opens at the Claridge Hotel, Memphis, June 26. . . **Mort Nussbaum**, deejay on WJAM, Rochester, due in New York June 29 for a three-day stay. . . **Debbie Ishlon** and **Irving Townsend**, Columbia Records staffers, penning tome on records for Ballantine. . . **Kappy Jordan** personal managing **Corky Robbins** and **Johnny Bosworth**, vocal duo. . . **Crooner Jack Harris** currently at the Latin Quarter, Boston. . . **George Shearing** into the Embers, N.Y., Aug. 3.

Chicago

Frankie Carle into Elitch's Gardens, Denver, July 1 for a week. . . **Denny Becker** doing one-weeker at Sheppard AFB, Tex., July 25. . . **Dave Bell Trio** booked for Orchid Lounge, Springfield, Ill., July 7 for indef stay. . . **Russ Carlyle** to do six frames at the Trianon beginning July 7. . . **Wayne Muir** completes first year at Congress Hotel Glass Hat and still going. . . **Paul Neighbors** into Aragon Ballroom July 21 to Aug. 16. . . **Monotones** into Argonaut, Houghton Lake, Mich., for entire summer starting June 26. . . **Riverboat Ramblers** booked for Oasis, Muncie, Ind., June 29 for two stanzas. . . **Dick Jurgens** begins two months at Elitch's, Denver, July 8. . . **Norm Deigen** takes over Town Lounge, Rockford, Ill., June 29 for two frames. . . **Russ Carlyle** into Cal-Neva, Lake Tahoe, Nev., July 24 to Aug. 5. . . **Billy Devro** booked for two weeks in Eugene, Ore., starting July 13. . . **Teddy Phillips** begins one week at Sheppard AFB, Tex., July 15.

Pittsburgh

Billy Catzone's new foursome at Colonial Manor includes **Mario DiNardo** on accordion, **Pat McCauley** on guitar, **Ray Catzone** on bass and maestro on fiddle. . . **Maurice Staltyn** band plays United Jewish Fund dinner-dance featuring **Henny Youngman** at Webster Hall Hotel June 25. . . **Marty Gregor** combo into Monte Carlo, which has resumed entertainment. . . **Bill LeRoy** orch played Pitt School of Pharmacy's 75th anni fete. . . **June Vahl** plays one of her first nifty engagements after leaving "Your Hit Parade" at Copa week of Aug. 3. . . **Ray Anthony** one-nights at West View Park June 26. . . **Stuarts** into Beachcomber in Erie, Pa., for a run. . . **Bill Bieker's** Trio, the Starliners, back into the Vogg Terrace for indef stay. . . **Bobby Cardillo** had to give up the **Joe Mann-Elaine** Beverly TV shows

Tuesdays at midnight because of job he's at the twin pianos with **Reid Jaynes** at Dore's new lounge in Kenilworth Apartments. **Johnny Costa** took over the spot.

Omaha

Metro-Tones (Rossi & MacDermott) playing Don Hammond's Seven Seas for seventh time. **Mort Phelps Duo** in at Dundee Deli. . . **Organist Warren Piper** to play at Omaha's Community Sing series this summer. . . Summer bookings at Peony Park include **Eddy Howard**, **Frankie Carle**, **Woody Herman**, **Jan Garber**, **Ralph Flanagan** and **Clyde McCoy**. **Panto Mimics** headlining show at Sam Salzman's Silver Tap. **Rachel & Organ-izers** held over at Joe's, North Platte, Neb. . . **Hal McIntyre** orch inked for Scotts-bluff's Terrytown June 19, and **Ralph Materie** is set for Aug. 5 there, with **Les Brown** due Sept. 2. . . **Dorsey Bros.** booked at York, Neb., June 22. . . **Dan Desdune's** band toured state with Omaha's Good-Will Trippers last week. . . **Omahan Frank Pane**, lyric tenor and boniface, cut "Ace in the Hole" and "When I Lost You" for Mercury in Chicago last month.

Scotland

National Jazz Federation of Britain choosing **Sandy Brown's Jazz Band**, seven-piece Edinburgh combo, to take part in Coronation concert in Royal Festival Hall, London, June 27. **Bert Ambrose** orch skedded for stint at Locarno, Glasgow. . . **Billy Daniels**, with pianist **Benny Payne**, headlining at Empire, Edinburgh.

New Tone

Continued from page 37

Decca has Carl Sandburg's "The People Yes," and such Indies as Caedmon and Dorian have waxed Tennessee Williams, Dylan Thomas, Eudora Welty and Gertrude Stein.

Among the other Indies that have come up in the words-without-music field are Heritage (formerly Audio Archives), Tempo, Folk, Audio Classics and Vox.

In the same speaking groove Decca has spearheaded the recording of excerpts from legit plays. In label's catalog are such dramas as "The Cocktail Party," "The Lady's Not For Burning," and "Death Of A Salesman." Capitol has Jose Ferrer in "Cyrano," while Col is repped by such recent Broadway offerings as "Don Juan In Hell" and "John Brown's Body." True, some of these are still not in the black, considering the investments, but are figured to prove perennials.

Jukebox Probe

Continued from page 2

find nothing "physically wrong" with the union leader. Instead, he handed over to Congressmen statements by two psychiatrists stating Bufalino was suffering from "psychoneurosis, resembling battle-fatigue."

Rep. Wint Smith (R., Kan.), chairman of the committee, asked, "Won't Bufalino's condition clear up the minute we leave town?"

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, Alphabetically listed.

Survey Week of June 5-11, 1953
(Listed Alphabetically)

All By Myself	Berlin
Allez-Vous En—"Can-Can"	Chappell
Anna—"Anna"	Hollis
April In Portugal	Chappell
Big Mamou	Peer
Breeze	Leeds
Call Of The Faraway Hills—"Shane"	Famous
Caravan	American
Dancin' With Someone	Valando
I Am In Love—"Can-Can"	Chappell
I Believe	Cromwell
I'm Walking Behind You	Leeds
Just Another Polka	Frank
My Flaming Heart	Robbins
My One And Only Heart	Roncom
Nearness Of You	Famous
No Other Love—"Me And Juliet"	Williamson
Now That I'm In Love	Burke & V H
Pretend	Brandom
Ramona	Lion
Return To Paradise—"Return To Paradise"	Remick
Ruby—"Ruby Gentry"	Miller
Say Si Si	Marks
Say You're Mine Again	Blue River
Send My Baby Back To Me	Morris
Seven Lonely Days	Jefferson
Side By Side	Shapiro-B
Song From Moulin Rouge—"Moulin Rouge"	Broadcast
Wedding Day	BVC
Your Cheatin' Heart	Acuff-R

Second Group

Almost Always	Brandom
Belle Of The Ball	Mills
Blue Gardenia—"Blue Gardenia"	Harms
C'est Magnifique—"Can-Can"	Chappell
Doggie In The Window	Santaly-J
Hot Toddy	Coachella
If I Love You A Mountain	Feist
I'm Sittin' On Top Of The World	Feist
Is It Any Wonder	Midway
It Just Happened To Happen To Me	Ward & S
Kaw-Liga	Millene
Little Red Monkey	Miller
My Lady Loves To Dance	United
Somebody Wonderful	Disney
Something Wonderful Happens	Johnstone-M
Tell Us Where The Good Times Are	Oxford
Terry's Theme From Limelight—"Limelight"	Bourne
Twice As Much	Porgie
When The Red Red Robin Comes Bob Bob Bobbin'	Bourne
You Shouldn't Have Kissed Me The First Time	Roxbury

Top 10 Songs On TV

(Listed Alphabetically)

April In Portugal	Chappell
High Noon	Feist
Ho Ho Song	Arbee
I Believe	Cromwell
I'm Sittin' On Top Of The World	Feist
Just Another Polka	Frank
Nearness Of You	Famous
Pretend	Brandom
Ruby	Miller
Song From Moulin Rouge	Broadcast

Five Top Standards

(More In Case of Ties)

"Deed I Do	Laurel
Dinah	Mills
Embraceable You	Harms
Ida Sweet As Apple Cider	Marks
June Is Bustin' Out All Over	Harms
On The Sunny Side Of The Street	Shapiro-B
Row Row Row	Von Tilzer
S'Wonderful	Harms

† Filmusical. * Legit musical.

The doctor said he didn't know. There are indications Bufalino may be cited for contempt of Congress.

Also, grand jury action seemed almost a certainty as newspaper

editorials castigated law enforcement officials for failing to take action to stop the hoodlumism and terrorism which allegedly have existed for several years in the jukebox industry here.

Abeles

Continued from page 37

John, Abramson & Schulman), as counsel for the Songwriters' Protective Assn., and Sidney W. Wattenberg (& Wattenberg) for the Music Publishers Protective Assn. Abeles (& Bernstein) had gone to Tokyo for Harry Fox, trustee for the MPPA, and also for a large group of independent publishers (which include Broadcast Music, Inc., as well as ASCAP firms) to survey and improve collection methods of Jap music income. The Japanese performing rights society, known as JASRAC, counterpart to ASCAP, is Government-controlled. Abeles discovered that dollar-income into six figures is due the American music interests, having accumulated since the cessation of hostilities in 1945.

As result of Abeles' representations, the State Dept. will enter last-minute discussions with Japan for a new Copyright Treaty. Abeles' disclosures of Japanese procedures came as a revelation to the Government, and they came just in time, too, since the State Dept. was readying a new treaty with Japan. In another month, it would have been too late. Music biz attorneys explained that the Japanese copyright procedures go back to 1905. Abeles told the Government reps that a stronger copyright act was an advantage to the legitimate Japanese music business as protection against the gyps, native or foreign.

Music Pubs

Continued from page 37

much publisher opposition to the program's basic format, he'd drop the whole idea.

Several professional writers surveyed balked at the idea, claiming they wouldn't want their tunes put in a contest display. Both writers and pubs contend that the losing songs could become "worthless" copyrights since no other diskery would accept them. The show, incidentally, will not interfere with Victor's regular song-selecting practice. Pubs will continue to submit their tunes through the same artists & repertoire channels.

The publishing committee appointed to canvass the industry is headed up by Benny Bloom. Committee members are Cork O'Keefe, George Paxton, Lou Levy, Gene Aberbach, Bobby Mellin, Mack Goldman, Sid Mills and Abe Olman.

Shadows Combo to Decca

Decca Records added to its rhythm & blues roster last week with the pacting of The Shadows, a vocal combo.

Brunswick Records, Decca sub-sid, also added saxist Freddy Mitchell to its stable.

MA Swings it
.... and so does PA
with the **FOUR ACES**
Decca Record of
ORGAN GRINDER'S SWING

American Academy of Music

The Beautiful Theme-Melody From The
20th Century-Fox Film "RUBY GENTRY"

Ruby

MILLER MUSIC CORPORATION



RALPH SHARON

Ralph Sharon has been voted Britain's No. 1 jazz pianist for the last four years. The chances are that he will win honors in the U. S. this year since he's becoming a citizen here. His first release on London is the long play record LB 733 SPRING FEVER, which includes the following tunes: Garden in the Rain, Spring Song, Spring Bouquet, March Winds and April Showers, One Morning in May, I Remember April, It Might as Well Be Spring, Spring Will Be a Little Late This Year.

LONDON
RECORDS

AGVA'S 'STATUS QUO' IN HUB GAB

Philly Cafe Unions Set Up Council To Function in All Labor Hassles

Philadelphia, June 16.

Cafe unions here have formed a general council to act as unit in all labor disputes. Approval (12) by proxy Frank Liuzzi and the executive board of Local 77, American Federation of Musicians, gave the cafe council a solid labor front. Other unions in the council are Local 301 (waiters and waitresses); Local 115 (bartenders); Local 111 (chefs and cooks); Local 270 (Negro musicians), and the Philadelphia branch of American Guild of Variety Artists.

Consolidation stems from recent unified labor action in the recent dispute between AGVA and the Cafemen's Assn. of Greater Philadelphia, when the nitery operators attempted a lockout on the actors and the unions retaliated by pulling out all help in four midtown spots.

Ray Turchi, business manager and president of Local 301, is general chairman of the new council, and Charles Garvey, branch manager of AGVA, is the council's secretary.

Fri.-Sat. Names Set By Loew's Poli, Waterbury

Loew's Poli, Waterbury, Conn., is slated to resume stagelights on a weekend basis. Initial bill goes in June 26 for two days with Sarah Vaughan heading the layout. Ella Fitzgerald has been set for July 3, and Mel Torme has been tapped for the July 17 bill.

Leo Cohen, booking out of New York, will set another four-week lineup if initial setup proves successful.

Bob Monroe to MCA

Bob Monroe has joined the band and act department of Music Corp. of America and will agent in the cafe sector.

He was formerly with General Artists Corp.



THE CHORDS

Instrumentalists without Instruments

Week of June 17—Club Dates

New London, Conn.

Dir.: GENERAL ARTISTS CORP.

Club Date Bookings by

HARRY GREBEN 203 N. Wabash Ave. Chicago, Ill.

NAT DUNN 1650 B'way New York

Philly Cafe Op, Dancer Held in Bail for Jury

Philadelphia, June 16. The district attorney's office ordered the re-arrest of Bertram (Buddy) Ottenberg, proprietor of the Knotty Bar, and Edith Banjock, dancer known professionally as Sandra, who were brought into Quarter Sessions Court (12) and held in \$300 bail for the Grand Jury.

Ottenberg was charged with selling intoxicants to minors and permitting improper entertainment, and Miss Banjock with participating in an obscene exhibition.

See Nat'l Voting On Union Reps Revamping Slate

The proposed amendment to the constitution of American Guild of Variety Artists changing the method of voting may revamp the entire slate of delegates to future conventions. It's secretly felt among the delegates that there will be terrific turnovers for conventions elected under the new ruling.

Under the present method of voting, performers all over the country vote for delegates from every city. Thus a N. Y. performer would vote for delegates to represent Los Angeles, Chicago and every other town where AGVA maintains a branch. Under the new setup, only New Yorkers, for example, would vote for the N. Y. delegation. In all cases, the majority of votes coming from out-of-town voters was sufficient to swing the voting away from performers who were sometimes local faves.

It's the consensus of opinion of many delegates that with the rapid turnover because of new method of voting, convention business will be slowed because of need of the new appointees to familiarize themselves with convention techniques and AGVA business.

At the same time, some feel that a lot of deadwood in the business will be eliminated. Thus a locally unpopular figure will have little chance. Also there will be a lot of local campaigning, whereas it was useless under national voting.

UPHOLD WELFARE, OK PACT WITH ARA

By JOE COHEN

Boston, June 16.

Delegates to the sixth annual convention of the American Guild of Variety Artists spent the major part of the five-day confab at the Bradford Hotel here attempting to consolidate the organization's gains and working toward maintenance of the status quo. The major developments were reaffirmation of the welfare program in its present state, granting of the union's national board the go-ahead to conclude an agreement with Artists Representatives Assn., and the first major step toward amending the constitution which would give the branches the right to vote for their own delegates, instead of having the entire country vote on them as is now done.

Convention, which started officially last Tuesday (9) was to have been concluded Friday, but the delegates gabbed so long that business had to be carried over for an additional day. Immediately following the convention, the national board started deliberations on Sunday to wind up unfinished business and to carry out mandates given them by the delegates.

The unusual amount of gab indicated a high degree of uncertainty of the union's course by the conventioners. Major focal points were the Chicago difficulties and the welfare plan. The confab set the tone of the Chi solution by its resolution reaffirming the need of its welfare program. Thus any solution of the Windy City difficulties will have to have as its centerpiece the compliance by the Cafe Owners Assn. of Greater Chicago to contributions to the do-good fund.

No Chi Solution

The confab failed to come up with any solution to the Chi situation. On the second day of the show, signs had been developing that the plight of that town could not be resolved by open discussion (Continued on page 55)

Straight Turns Fortify Snyder's 'Water Follies'; 6G Fee for 3-Day Stand

Omaha, June 16.

Sam Snyder, whose "Water Follies" is currently in this area, has bolstered his 1953 show with several vaude turns, including Ray Romaine & Claire, acros; Stanfords, dancers; Massive Twins, hand balancers; Bonnie Parcell and Harry Carly, singers, and Danny Dillon, emcee and impersonator.

Troupe, performing in portable pools and stage, will get \$6,000 for three-day stand at North Platte, Neb., Aug. 22-24, under Lions Club auspices.

Featured on the aqua presentation are the Mermaids (15), Dwight Sisters, and divers Eddie Rose, Bob Maxwell, Emile Hotte, Charley Aitken, Norma Dean, Roger Nadeau and Stanley Dudak. "Evolution of Bathing Suit" number is included.

Show gets a buck for general admission, \$1.50 and \$2 for reserves.

Singer Wini Shaw Demands Unseating Of 'Unfair' Chi Delegates, Loses Out

Boston, June 16.

Joe Mooney's Cafe Bow In N.Y. as a Single

Joe Mooney will make his N. Y. debut as a single at Cafe Society Downtown, N. Y., June 22. Mooney, blind accordionist, has been heading an instrumental quartet for many years.

Others on the CSD bill during that time will be Jolly White and singer Jo Ann Tolley.

Mpls. Niteries Hit New Bottom; Owners In Red

Minneapolis, June 16.

With only a single supper club in operation and that one, the local Hotel Radisson Flame Room, playing comparatively inexpensive acts for the most part, nitery operations in the Twin Cities, boasting a combined population of nearly 1,000,000 with their suburbs, have hit a new all-time low.

Hotel Nicolet, which until this year offered the most pretentious floor entertainment of any Twin Cities' bistro in its Minnesota Terrace, is apparently done with shows permanently and concentrating on a new Hawaiian room that offers only food and has been tremendously successful. It cancelled out a scheduled Hildegard engagement and, for the first time in 14 years, did not book in a Dorothy Lewis ice show for a summer run.

Theatre bars alone are using acts and even these have curtailed their budgets and limit themselves mainly to instrumental combos, non-name singers and exotic dancers. Even though their entertainment expenditures are at a record minimum, however, most spots are crying bloody murder. The local public has pulled the pursestrings tighter than at any time in recent memory and customer spending is receding alarmingly, owners say. It's even hard to pry bucks loose from convention visitors, according to these proprietors.

With beer buying very much on the uptrend in the theatre bars, one of the leading loop spots, Vic's, this week is raising the price of that least expensive of all the alcoholic beverages both by the glass and the bottle in an effort to boost its total take.

The convention of the American Guild of Variety Artists at the Hotel Bradford here was stirred out of its lethargy late Thursday night (12) by the sudden demand by a N. Y. delegate, singer Wini Shaw, for the unseating of the Chicago delegation because of alleged participation in "unfair practices." Miss Shaw charged that various delegation members had been working for Chicago agents on the unfair list and as such were not eligible for seats at the union's confab.

The Chi members denied Miss Shaw's allegations, some stating that scrupulous adherence to the union's verboten list had cost them a lot of engagements.

Miss Shaw attempted to spring these charges earlier that day but got no further than stating that it wasn't ethical for members of the Chi contingent to have worked for preceptors on the verboten list. She was immediately ruled out of order.


Shortly before midnight Miss Shaw reopened the subject and this time the convention voted her out. (Continued on page 53)

Palladium Sets U.S. Names Into Sept.; Starr's Debut

London, June 16.

U. S. headlines for the Palladium have now been set until the end of September. Next Monday (22) Dean Martin & Jerry Lewis, after a week in Glasgow, follow the current star, Al Martino. They will play for a fortnight and Billy Daniels takes over July 6.

A fortnight later Guy Mitchell opens a return season, with Bud Abbott & Lou Costello skedded for two weeks from Aug. 3. On Aug. 17 Kay Starr makes her British debut and Frankie Lane will open on the 31st. Bob Hope comes back Sept. 14 for a fortnight.



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Chicago Reps.: EDDIE SLIGH and GEORGE BOND

Margie Coate Gets Gate as Welfare Boss by Action of Union's Nat'l Board

Boston, June 16. Margie Coate, director of the sick and relief fund of the American Guild of Variety Artists, has been stripped of all administrative powers by the national board which convened at the Bradford Hotel here following the convention proper. Miss Coate, by vote of the board, was forbidden to handle and/or process accident claims; will have no say in matters of handing out relief which will henceforth be passed upon by

the N. Y. executive committee. It was further stipulated that she will have no say in passing upon benefits.

It's figured that the cancellation of her powers is so complete she will have no say on any phase of the union's do-good funds.

Miss Coate's authority was removed following a stormy session which was attended by Gabriel Galef, attorney for Lloyd's of London. At one session of the convention where Galef spoke on the accident insurance program for the delegates, it was hinted that the loss ratio of the AGVA insurance program was so high as to make it a losing proposition for the insurance carrier. Galef returned to Boston yesterday (Tues.). There had been indications that Lloyd's was very much dissatisfied with the present setup. Galef, following the board's action, okayed the new modus operandi.

During the parley on strengthening the fund, Miss Coate had been accused of "collusion" in enabling ineligible members to "cash in" on accidents. However, the board passed a motion at that point that the word "collusion" was merely descriptive and not an accusation or a word denoting criminal intent.

There had been veiled charges of maladministration throughout this session of the meeting, but none were pressed. It's doubtful that any will be made hereafter inasmuch as opponents of Miss Coate's tenure are temporarily placated by her loss of administrative powers.

Dallas Sky Club Switches To 4-Day Ballroom Kick

Dallas, June 16. Sky Club, operated by Joe Bonds, has announced a new policy. After five years of presenting floorshows the niter goes strictly ballroom four nights a week. On Saturday nights it will present a show with dancing only from Tuesday through Friday. Dale Belmont will continue femcee. Johnny Cola band will play for dancing.

By removing two rows of ring-side tables, Bonds will enlarge the dance floor space to accommodate close to 2,000.

AGVA Convention Sidelights

The annual convention of the American Guild of Variety Artists in Boston last week will probably go down as the most applause-happy powwow in the history of this applause-happy union. During the huddle, virtually every speaker at the early stages was given healthy rounds of applause. Later, it could be detected, the various delegates put on their best applause-winning voices and some even made paramount finishes.

Boston city officials went all out in greeting the AGVA delegation. Confabbers were given a breakfast by the city which was presided over by Boston's Acting Mayor Ahearn. Following that, a parade centering around the delegates was held. Procession, with AGVA delegates seated in roadsters, started from Scollay Sq. and wound up at the Bradford Hotel. A band and color guard was in the procession. Since many of Boston's fire and police departments as well as the Massachusetts National Guard were on duty in tornado-ravaged Worcester, a color guard had to be ad libbed from an assortment of uniforms remaining in the city.

One of the most poignant moments of the convention was reached with the request by Johnny Gibson, representing the outdoor division, who asked whether he would be permitted to take 14 weeks work from Chicago's Sam Levy, head of Barnes & Caruthers booking office, which is on the AGVA unfair list. Gibson, who employs 14 performers in an aerial circus, asked repeatedly whether he could work during the fair season under Levy's auspices. He was told only that Levy's office is on the unfair list and it's forbidden to work for an "unfair" agent. Necessity of telling an outdoor performer that he has to forego 14 weeks of work during the summer would be enough to make any official adjourn to the nearest bar.

A registered letter requesting the dismissal of AGVA welfare director Margie Coate purportedly signed by the union's N. Y. branch was disavowed at the convention. A phone call by Wini Shaw to branch executive board members revealed that no such action was taken and that the missive was unauthorized. Several telegrams disavowing the letter were received at the confab.

Representative Don George of Seattle revealed that there's considerably tough sledding for the union in his area. Jurisdiction is comprised of several widely scattered towns plus Alaska and it's difficult to get enough members together for a quorum. He also said it's difficult to enforce AGVA rulings in relation to Alaska. Alaskan niter owners now owe one agent in excess of \$1,100 for transportation of actors. The branch works in the dark regarding that area and conditions would be better if a man could be sent there for a survey.

John Bubbles (Buck &) employed a euphemism in announcing to the convention that his partner was back in circulation. Bubbles told the confabbers that his partner of many years is now "back in his apartment in New York." Some months ago Buck was sentenced in Canada on a narcotics rap.

An unexpected observer at the convention was A. Frank Real, executive secretary of the American Federation of Television and Radio artists, who dropped in after attending a class reunion of Harvard '28. He leaves AFTRA July 1 and after a short vacation joins the law firm of Silverstone & Rosenthal. They're the AGVA attorneys.

A femme observer from the Boston branch got so interested in the proceedings that she frequently forgot she had no active role in the confab and was forbidden to vote. Everytime a voice vote was taken, she chimed in. Fortunately, she was always on the side of the majority and thus her voting had little effect on the deliberations.

Union dropped all the regular business Wednesday morning to vote for a benefit for the Worcester tornado victims. Unfortunately, with so little time to publicize the event, sell tickets and line up contributions, the benefit held Sunday (14) at the Boston Arena was very much under expectations.

Gene Autry's First Brit. Tour Since 1946; Injuns And Troupe Open in July

Hollywood, June 16. Gene Autry will play British dates for 11 weeks starting July 27 at the Empress Hall, London, for seven weeks and thence in other parts of Britain. He'll be supported by the Cass County Boys, Pat Buttram, Carl Colner, Tony White Cloud & his Hoop Dancers, MacQuaid Twins and Gail Davis. Mrs. Autry and Autry's rep, Mitchell Hamillburg, will also make the trip. Outfit will plane out July 20 but the horses, Champ and Little Champ, will be shipped.

It's Autry's first trip abroad except for a jaunt under USO-Camp Shows auspices in 1946. Junket will also mark the first time since 1923 for a troupe of American Indians to appear in England. Last occasion was under auspices of Col. Tim McCoy in connection with the preem of "The Covered Wagon."

Bea Kalmus Joins MAC

Former disk jockey Bea Kalmus has joined Mercury Artists Corp. to work in the talent development division.

Before deejaying Miss Kalmus was a cafe singer.

Maurice Lapue, of the Mercury cafe department, resigned last week. He's sailing to Europe in July to ease talent for importation to the U. S.



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Saranac Lake

By Happy Benway

Saranac Lake, N. Y., June 16. Jack Adams yesteryear vaude artist now a Montreal booking agent, talking about old times with Benny Ressler at local Elks club. Isabelle Rook, musician and ex-Will Rogersite and for the past four years at the Raybrook, N. Y., sanatorium, stopped off here for a chat with the gang for her first outing in three years.

C. Shirley Houff, former technician for Pitt-Roth circuit, Fredrickburg, Va., who was graduated here with an all-clear, is now head electrician at Loon Lake House, Loon Lake, N. Y.

Adonis (Don) Torres, assistant manager of Loew's 175th St. N. Y., all agog over early progress and bedside greetings from Collins & Peterson and Al Friend.

Dr. Homer McCreary, Variety Clubs Hospital house medic, back from Gotham where he attended a convention.

"We the Patients" send thanks to the Charles Antell Co. of Baltimore, for the nifty gift of toilet articles handed to every patient here. Ditto to Al Munroe, of the Detroit Times, and Karl Cartwright of Norfolk, Va., for timely books sent in for our library. Write to those who are ill.

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"Although Conrad Thibault has been a fave for two decades via radio, theatres and the concert stage, current stint at the Normandie Room of the Mount Royal Hotel, is the first cafe try and he shapes up nicely in new groove.

"A handsome and impressive figure on the floor, Thibault is an immediate click* with his authoritative baritone and varied song selection." *Newt.*

THE HERALD, Montreal

"Although Conrad Thibault has been an outstanding favorite in radio and television circles, he was comparatively unknown in the night club field until his appearance here in this swanky room in the Sheraton-Mount Royal, where he immediately became an overnight sensation. "The suave baritone, who sings equally well in French, Spanish and English, has a professional polish that sets off his remarkable voice."

GAZETTE, Montreal

HAROLD WHITEHEAD
"Baritone Conrad Thibault has the starring spot in the new show at the Normandie of the Sheraton-Mount Royal Hotel this week and he is proving extremely popular with the audiences. Although Mr. Thibault has had a long and distinguished career as a singer on radio, TV and in concerts, this is his first venture into cabaret shows. If he had not told us this himself during a conversation after the

show, we would never have believed it. Mr. Thibault has enough polish and personality to do for several performers and his show is a far cry from what we usually expect from someone breaking into a new medium.

During his stint on stage he shows off his impressive voice on a wide selection of songs from musical shows, new and old."

GAZETTE

"The famous baritone Conrad Thibault has the leading spot

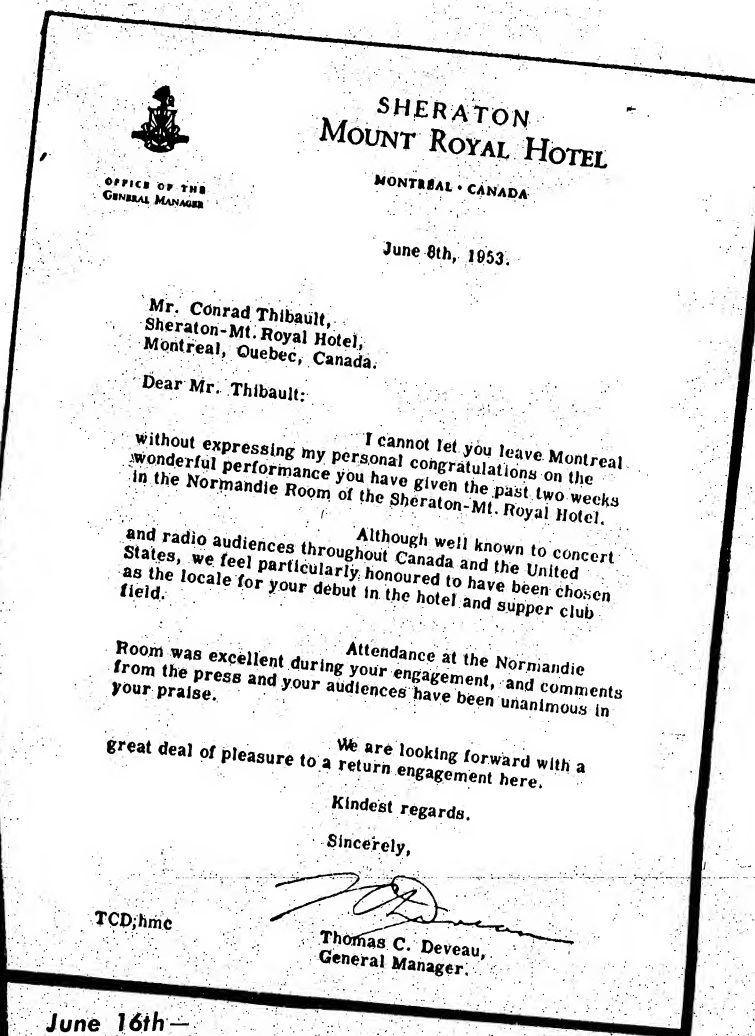
on the new show at the Normandie of the Sheraton-Mount Royal Hotel. This is Mr. Thibault's first engagement in a Montreal cabaret, but judging from the reception he is getting for his performances, it will definitely not be his last. He demonstrates his remarkable singing voice on a wide repertory of airs from musical productions of the past and present. He has a genial, relaxed stage personality and a friendly approach to his audiences."

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Chi Court Asks AGVA to File Brief On Cafes' Interstate Commerce Issue

Chicago, June 16.

In the \$2,700,000 suit of the Chicago Cafe Owners Assn. against the American Guild of Variety Artists, Judge William J. Campbell of Federal District Court today (Tues.) asked the union to file a brief setting forth its reasons for the claim that nightclubs do not come under interstate commerce. The court gave AGVA 20 days in which to turn in the memorandum on this controversial point, with the plaintiff allowed 30 days in reply to the union document.

Defense counsel Alfred Kamin had moved for dismissal on claim that nightclubs are local and do not involve interstate commerce. AGVA claims its welfare fund is not governed by the Taft-Hartley Act and that, even if it were, it would meet all requirements of Federal law as a trust fund run jointly by union and operator trustees.

Forty Chi niteries which are plaintiffs in the case had been sub-

poenaed earlier to show books and other records which might settle the interstate commerce issue. Entertainment Managers Assn. has asked antitrust jurisdiction on grounds that cafes import liquor, foodstuffs and entertainers from other states.

AGVA denied ever dealing with Cafe Owners Assn. as collective bargaining representative for the ops who had filed suit, and stated it had always dealt with the operators individually. COA was called an "obtrusive" and "illegal" organization seeking to achieve status.

AGVA attorneys charged that EMA has aimed to willfully excite and stir up suits and quarrels between ops and AGVA members, contrary to Illinois statutes.

It was denied that five cafes involved in the case were operated by the plaintiffs and that two corporations filing suit were non-existent. AGVA further pointed out that three other nightclubs were out of business.

Entertainers who are seeking damages, it was argued, have not legally severed relations with AGVA, and should have first exhausted grievance remedies available to them under the AGVA constitution.

Emil Friedlander Quits As AGVA Fund Trustee; See Dave Ferguson 'In'

Boston, June 16.

Emil Friedlander, chairman of the board of Dazian's, a theatrical fabric house, has resigned as one of the trustees representing the American Guild of Variety Artists in the administration of its welfare fund. Friedlander stated that he quit because of poor health. He said that his medico urged that he cut down on all his activities.

Dave Ferguson, executive secretary of the Jewish Theatrical Guild, has been mentioned as a successor. Other trustees are Ed Sullivan, N. Y. Daily News syndicated columnist, and Rabbi Bernard Birstein, of the Actors Temple, N. Y. Union has delegated its powers of welfare fund administration to these trustees. Operator delegates are Nick Pronin, Versailles, N. Y., co-owner; Dave Katz, managing director of the Roxy Theatre, N. Y., and Nat Abramson, head of the WOR Artists Bureau, N. Y. AGVA alternates are Gus Van, Jackie Bright and Larry Rio. Curiously enough, the attempted meetings of the welfare fund have been stymied through the failure of the union to be represented.

Soph's Sat. Duo at LQ

Sophie Tucker will play her annual engagement at the Latin Quarter, N. Y., Oct. 12.

This season's contract will stipulate that she's to do no more than two shows on Saturdays. In previous years, she did three performances that night.

DARVAS & JULIA'S 6G FOR VEGAS REPEAT

Darvas & Julia, who played the Desert Inn, Las Vegas, in May, have been rebooked for that spot starting Oct. 12 for six weeks at \$6,000, one of the highest salaries ever given a dance act.

Former booking was the result of an earlier commitment which had the dancers heading a package which retailed at \$4,500. However, engagement was delayed because of their longrun in the Danny Kaye two-a-day at the Palace Theatre, N. Y. In the D&J package at the Desert Inn was the Marquis Family, salary of which was paid for by the dance team. The new contract is for the terps only. They are currently at the Riverside Hotel, Reno.

Price Vs. Bright In Free-For-All For AGVA Posts

Boston, June 16.

A lot of delegates want to get into the act. An unusually large number were nominated for officers of the American Guild of Variety Artists at its convention at the Bradford Hotel here last week. Developing a hot rivalry are Georgie Price, former AGVA proxy, and Jackie Bright, union's first veepee. They are in parallel positions on the ballot.

Price had told delegates he would like to be given time to choose what job he should hold down, and Bright followed suit by having himself nominated on every position for which Price was ticketed. As a result, Price and Bright are nominated for president and first and second veepees.

However, their names can appear on the ballot only for one position. Consequently, they must withdraw from two spots before the ballots are sent to the membership.

Bob Hope, union's proxy, sent word through Coast regional director Eddie Rio that he would not run again. Danny Thomas said through Rio that he would run and serve if elected president. Rajah Raboid, of Miami Beach, is the other candidate seeking the presidency.

Aside from Bright and Price, first v.p. nominations are Peter Chan and John Bubbles; for second v.p., Price, Bright, Jack Gwynne, Larry Rio, Joe Campo, Tom Martin, Gypsy Rose Lee and Bud Harris; for third v.p., Sid Marion, Joe Campo, Charlie Brett, Larry Rio, Jack Gwynne and Gypsy Rose Lee.

Nominated without opposition were incumbents Rex Weber, for treasurer, and Peter Chan, for recording secretary.

Bomb Cleve. Cafe On Negro Act Bias

Cleveland, June 16.

Bomb tossed on roof of Herman Winick's new Playbar niterie, which recently turned black-and-tan in entertainment policy, resulted in about \$1,000 worth of damage in addition to shattering 66 windows in the neighborhood.

Explosion went off only 10 minutes after a deputy police inspector had visited spot on a tour of inspection. Wife of the owner said she had been warned by unknown terrorizer via phone that the place would be "stink-bombed" if it didn't drop Negro acts.

It's the third cafe in the Doan's Corners sector of town to be mysteriously dynamited during the last year. By a coincidence, the now defunct Alhambra Tavern and the Towne Casino were also bombed after they started booking name colored attractions. Towne Casino had its front windows and entrance smashed by several sticks of dynamite while Louis Armstrong's crew was playing there the past winter.

Campaign of terror so far has not intimidated the Playbar or the Casino's owners, who stated they will continue their current operational policies despite all threats. Business for both spots has been upbeat.

Ft. Wayne, Portland Feuds May Melt Dates for 'Ice Capades,' 'Ice Follies'

Ft. Wayne, Ind., June 16.

Feud between Zollner Productions, Inc., and Fort Wayne Enterprises, Inc., over which group is to use the new Allen County War Memorial Coliseum for what, will not be settled by the board of trustees of the Coliseum, which decided on a non-intervention policy.

Fort Wayne Enterprises, promoters of the Komets Hockey Club, in the International League, precipitated the dispute by applying to the Coliseum trustees for dates for the Barbara Ann Scott ice show (Arthur Wirtz). Zollner Productions, which has promoted the only froster at the Coliseum ("Holiday On Ice"), and already has the Dick Button "Ice Capades" (John Harris) booked there for next season, immediately retaliated by asking the American Hockey League for a team franchise in Fort Wayne.

Fred Zollner, president of ZPI, asked the trustees for exclusive use of the Coliseum for iceers. Zollner claimed that in January and February, 1952, the trustees had granted him exclusive rights on an ice show for 1952-53.

Member of the board of trustees of the Coliseum pointed out that two hockey teams in Fort Wayne hardly would be practical. Harold Van Orman, Jr., head of Fort Wayne Enterprises, said his group did not intend to withdraw its bid for an ice date.

S&J Vs. Fire Dept.

Portland, Ore., June 16.

The Portland Ice Arena, owned by Shipstad & Johnson, and the Portland fire department are in a terrific hassle over the shuttering of the aged ice skating plant. Local layout seats over 4,000 and is the home for the Portland hockey

team and regular skating sessions in addition to being the showplace for all the S&J iceers. Arena is also used by non-ice deals for shows. It's the only frappe house in town.

The Portland Home Show was located in the Arena a couple of months ago and the Portland fire department closed the show for one day while electricians went in and feverishly rewired a great deal of the dangerous spots. Several weeks ago "Ice Follies" completed a fortnight engagement and this time Harry Shipstad, local manager, was told to put in a sprinkling system or shut down. Owners claim they cannot afford an \$80,000 deal such as the fire solons are requesting. They also claim that "Ice Follies" dropped nearly \$75,000 due to the bad publicity during the Home Show. No definite decision has been announced by the Arena owners thus far.

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DENISE DARCEL

New York Post
EARL WILSON

"Denise Darcel sang her best ever at her Pierre Cotillion Room opening. Asked how long she'll be there, she replied, 'Sex more weeks'."

New York Herald Tribune
HY GARDNER

"... she captures and holds her audience through the sheer power of her overbubbling personality... Denise Darcel fills the room as well as she fills her gowns."

Daily Mirror
WALTER WINCHELL

"Denise Darcel attracted a class audience to the Pierre Tuesday evening. Her showmanship makes dignified people get into the act."

World-Telegram and Sun
ROBERT W. DANA

"Denise Darcel returned to the Cotillion Room of the Pierre. She wrecked the joint with an uninhibited personality that wasn't to be denied."

Daily Mirror
FRANCES MERRON

"French movie star, Denise Darcel, racking up more records with her songs for the Pierre Cotillion Room."

Daily Mirror
LEE MORTIMER

Denise Darcel... Great. "She is completely at ease, warms the audience with her friendly informality and is charmingly uninhibited. And I might add that her beautiful gowns achieve the purpose for which they were designed."

New York Post
MARTIN BURDEN

"Her voice is slightly husky and coaxing and sexy, and the listeners respond happily. Denise was called back for encores, and it would seem that the full-figured Frenchie will be a regular feature here in the future."

The Billboard
BILL SMITH

"Her biggest stock in trade was sex appeal that killed the ringsiders."

Daily News
DANTON WALKER

"For the Preferred List: Denise Darcel's clowning at the Cotillion Room... beauty, charm and sex."

VARIETY
ABEL

"This is a tipton blowoff show for the Pierre's Cotillion Room. It is light, frothy, socko with sex appeal... Miss Darcel's yesteryear 'Battleground' background projected her in more than one way into the slick bistro belt."

Hotel Pierre

DIRECTOR OF MUSIC AND ENTERTAINMENT

FIFTH AVENUE AT 61ST STREET, NEW YORK 21, N.Y.

Miss Denise Darcel
c/o Mr. Marcel Ventura
1 West 58th Street
New York City

June 9, 1953

Dear Denise:

On behalf of the Management I would like to take this opportunity to sincerely thank you for your consistently splendid performance in the Cotillion Room at the Hotel Pierre and for the outstanding entertainment you performed for our guests during your current engagement.

It might interest you to know that we have broken every record for this season of the year and that I hope you will find time to join us again in the very near future.

I am

With kindest personal regards,

Cordially yours

Stanley Melba
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Pictures:

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"DANGEROUS WHEN WET" (M-G-M)

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Special Material:
BOBBY KROLL

Musical Director:
FRED STAMER

Direction:



Copacabana, N. Y.

Nelson Eddy (with Gale Sherwood), Al Bernie, Teddy & Phyllis Rodriguez, Mae Barrett & Lee Kane, Danil & Genii Prior, Copa Girls (8), Mike Durso and Frank Marti Bands; staged by Douglas Couduy; songs, Harold Karr & Matt Dubey; costumes, Joan Personette (Mme. Bernie); orchestrations, Elliot G. Eberhard; \$5 minimum.

Nelson Eddy is trying to be one of the boys, despite that "Mr." billing they stuck on to prefix his name, and he almost succeeds in more ways than one. Just about the time that Al Bernie's special song, "They're Not Makin' 'Em Like They Used To" (referring to the solid stars of yesteryear, like Joelson and Cantor) starts to suggest a favorable analogy to the current show's headliner, he undoes it with a little miscasting that almost borders on the ludicrous. After Eddy has barytoned his way for over a half-hour to a strong, builder-upper, and registered in a romantic duet with (Miss) Gale Sherwood in the "Moulin Rouge" ballad, he is on his way to a solid sendoff with a surfer medley of Eddy-MacDonald (Jennette) romantic duets. But when Miss Sherwood comes back on-floor, making like Pocahontas in shorts and honest Injun getup for "Rose-Marie," only their superior vocal style staves off the miscast. Miss Sherwood happens to be a thrush with one of those 3-D "busts," so a Campfire Girl she ain't. A robust although attractive diva, young and personable as vis-a-vis to the vet Eddy, when she strips into the wigwam atmosphere she just doesn't fit the illusion.

This is one of two or three instances where Eddy, whose transition from the concert, film and other rarified media into the saloons, needs an editor. He has patiently strived for and, in large degree, achieved the common denominator as befits the new medium.

He is one of this year's cycle of off-beat personalities who have successfully weathered the step from more dignified auspices into the bistros. There have been several of this calibre, from legit and concert, and all seem to have done the trick pretty well in Las Vegas which has been the focal point in this quest for new café personalities. Among the other have been Lauritz Melchior, Tallulah Bankhead (no thrush, she), Marguerite Piazza, Edio Pinza, Robert Merrill.

Eddy, however, is the first to make the transition from the land of the wide-open boxcars and snake-eyes into the Gotham belt, and the reverse-Greely comes out pretty successful for the chirper. He handles himself well, and appears in short order because the unstiffness isn't too palpable, nor is the endeavor to "humanize" himself too patent. True, there has been a studied script fashioned for him by Ben Oakland and Eddie Maxwell, and his "breaking-apart" of the "Shortnin' Bread" lyrics (a la the old Frank Fay technique) is a little on the precious side, but by and large he achieves a healthy score. He is in his element with the romantic ballads, and the utilization of the attractive Miss Sherwood (save for her Minnehaha bit) is a savvy retention of the Jeanette MacDonald dueting technique.

There is room for routine improvement in that the "Paint Your Wagon" excerpt is not socka enough, and that goes for the Roy Rogers "Rhythm on the Range" which somehow doesn't quite fit the well-groomed, blond coiffed Eddy. Incidentally, he belies his years, considering his veteran career in Metro Musicals and the concert platforms before and after. By and large he's a savvy performer of general warm appeal—and he doesn't need that "Mr." to impress his stature. He achieves that under his vocal power and personality impact.

Al Bernie is the subfigure and a worthy comedian he is too. He has been a long time coming along and is on the threshold of having "arrived." He still needs editing, is inclined to dialectic asides that are extraneous. He has a versatile style, and his witty riffs in the pseudo-South American opener, the affected British soliloquy, and the "bleep-plop" toppers, ring the bell until his Jolsonesque "Rock-a-bye Your Baby" for the sign-off. Bernie will probably hold over as he has done in previous summer semesters.

Otherwise Jules Podell has his usual top-drawer show. The Doug Couduy production is elastic to accommodate shifts of turns, such as with the return of Teddy & Phyllis Rodriguez who run the ballroomology gamut from waltz through samba, fox-trot, rumba, tango and the "bullfighter" number. They could cut at least one.

Danil and Genii Prior are the

terp specialists in "Never Love a Stranger," which is distinguished by a rather severe headgear for the beautiful babes. Mae Barrett and Lee Kane are the effective vocal number-leaders, and, per usual, Michael Durso bats the show expertly as well as dispensing the No. 1 dansapation. Frank Marti's Latinos alternate. Biz good. Abel.

Edgewater Beach, Chi

Chicago, June 13.
Patti Page, Margaret Sisters & Bruno (3), Dorothy Hild Dancers (10), Charlie Spivak Orch (15); \$3.50 minimum, \$1 cover.

Opening of the Beachwalk traditionally draws strongly for this hotel, and the selection of Patti Page as headliner helps to pack in as many of the younger set as the older. Neatly put together and appropriately designed for the airy surroundings, this show is shorter than most, running about 45 minutes, and it is probably just as well that the diversissement is sparse before Miss Page's entry.

Production number by the Dorothy Hild Dancers, which opens the bill, has an impressive ballet sequence on a starlight theme and follows at once into the acroterp of the Margaret Sisters & Bruno. Trio works to slow, dreamy music and gets okay mittings when Bruno whistles the two gossamer-garbed girls simultaneously.

Patti Page comes out in good form, both visually and vocally, and sings 10 songs, most of which are her Mercury clicks. First three numbers have diverse rhythms, and she gets hearty kudos for the Latin beat of "My Jealous Eyes." She has relaxed stage presence and is personable in her patter.

She sings lyrics as they were written—to be understood—and her articulation is always clear. New recording, "Now That I'm in Love," gets enthusiastic welcome, but it's "Doggie in the Window" that the crowd begs for from the first. This she wisely saves for her encore, bringing out a baby spaniel to assist, and both singer and stooge get a flush of huzzas at the close. Stanley Kay, Ray Barr and Joe Sinnacor are customarily competent as her rhythm accompanists.

The five saxophones, three trombones, three trumpets and rhythm section that comprise Charlie Spivak's band take no solo numbers during the show but form an excellent backdrop and handle the dance chores later.

Flamingo, Las Vegas

Las Vegas, June 11.
Willie Shore, Rose Marie, Continentals (4), Ganjou Bros. (3) & Juanita, Frank Howard, Flamingo Starlets (8), Torris Brand Orch (10); no cover or minimum.

Originally slated as tabshow of "Follow the Girls," current production finally emerged as showcase for various acts, sans story and only a couple of tunes from the original musical. As intended, draw would be greater than in present form, having an offset quality to pique curiosity of visitors.

Cuts and revisions were made on the book by Eddie Davis; Guy Bolton and Fred Thompson, special lyrics were contrived by Danny Shapiro and Milton Pascal to music by Phil Charig, and Harry Delmar was assigned to direct the Sammy Lewis production, but bonifaces evidently were afraid to chance another tabshow treading "Annie Get Your Gun" only brought fair biz, so it's now one-two-three-four in vande format.

Willie Shore scoots about in his feet—pedalling softshoe—terps, "Frisco," "McNamara" and Scotch fling, tossing in quickies, spontaneous chatter and his w.k. "Pinball Machine" semi-panto for yocks.

Rose Marie is introduced in the "I Wanna Get Married" sequence of "Follow the Girls," to continue on her own. Her hoydenish quality and expert comedy delivery pick up multiple laughs, and a new trade tune, "Third Dimension Is a Pain in the Eyes to Me," receives good plaudits.

Three Ganjou Bros. fling Juanita about in expert adagio heightened not only by fine acro work on the part of the femme but by freres steady control. Flamingo Starlets help to perk up "Follow the Girls" opener with entire cast chanting lyrics and Continentals holding main melodic part. Four solid songsters make deuce spot a sock display of wares, including soliloquies of Ben Cruz and Jay Moffet in western medley and Ben Garson's whistling exactness of "Flight of the Bumblebee," plus comedies in "Casey at the Bat."

Torris Brand orch maintains a groovy batch of measures at the way. Will.

Biltmore Hotel, L. A.

Los Angeles, June 10.
Dorothy Claire, George DeWitt, The Goetschis (3), Hal Derwin Orch (13), Gene Bari Trio, Dorothy Dorben's Adorables (12), Jack & Bonnie Brooks; \$1-\$1.50 cover.

For the tourist trade, which is beginning to stream into town, Joe Faber has floored a lively hour's entertainment with a heavy overlay of comedy. Faber must've tongue-in-cheeked the revue title of "Away We Go" (a Jackie Gleason fan, no doubt), but it's names that pull the covers, even with out-of-towners, to the Biltmore Bowl.

In Dorothy Claire, the blonde-shell who followed Ella Logan into the lead of "Finian's Rainbow," and George DeWitt, a flip wit who has played Ciro's-on-the-Strip twice, the extravaganza has enough draft, to keep the room well populated for the next five weeks. It's a matter of choice who belongs on top of the billing, but Miss Claire seems to have won her way to most of the tables. DeWitt's comedy is too fast for the hinterlanders although lacking the sharpness of some of his contemporaries, who have played the same route.

Lusty and vivacious, Miss Claire runs the musical gamut from a shout to a purr of "Gloccamorra" and interlards her turn with impressions and standup humor. She's probably the only gal who really puffs a cheroot while playing a takeoff. She's at her best at mimicking although her songs are well received.

DeWitt has a good timing sense for his quips, and follows: Miss Claire with imitative drollery, which places him at a disadvantage. His miming of the film greats catches the crowd's fancy. Most of his gags soar over the heads of sitters, the type who rush out on the dance floor when the downbeat falls on "Moonlight and Roses."

Hal Derwin is in his third year on the stand and both his dance sets and production backup are first-rate. Dorothy Dorben's Adorables prance through two numbers fronted by Jack and Bonnie Brooks, a pair of agile adagioists. Helm.

Shamrock, Houston

Houston, June 10.
"Ice Ahoy," with Wilma & Ed Leary, Jean Arlen, Johnny Melendez, Kramser, Cawley & Tobin, Line (5), Steve Kiskey Orch; \$1.50 cover.

A packed opening Shamrock Room gave Houstonites their first local view of a supper club ice revue and they liked what they saw. Repeated encore requests greeted the Wilma & Ed Leary "Ice Ahoy" show and the young performers responded with the kind of frozen water gymnastics, dancing and tumbling that had the cash customers screamingly happy.

Actually headlined by shapely and pretty Jean Arlen, the miniature ice extravaganza proves a pleasant diversion and looks like a summer fixture at the Shamrock Hotel. Supported by superb costumes and lighting, the talented gal intersperses the usual spins, glides and adagio flips with a winsome smile that firmly establishes her as a local favorite.

Johnny Melendez clicks with his comic antics and frightens some of the mob with his screaming pratfalls and quick turns that bring squeals of glee before he makes his sudden stops at the portable rink edge.

Another comedy act, George Kramser, Bob Cawley & Bob Tobin, who joined the show only the morning of opening night, gets its share of applause with nimble blade routines and slapstick. Pony line of five adds better than a modicum of beauty to the show and skates deftly.

Steve Kiskey orch deserves special kudos for cutting a fine show with only one rehearsal. Band plays for dancing after the skating rink is removed and featured singer Dee Drummond is a curvaceous looker who's also well endowed vocally. Jedo.

Latin Quarter, Boston

Boston, June 9.
Jose Greco & Co. (10), with Luis Olivares, Julio Torres, Angel Soler, Lola de Ronda, Malena Vargas, Elba Ocampo, Roger Machado, Jeronimo Villarrino, Chinita de Triana, Kenny & Mac, Pat O'Day, Mickey Long, Charley Wolke Orch. (9), Zarde Bros. (4); \$2 minimum.

While the booking of Jose Greco and his stable of Spanish dancers into this spot appears on the surface, as slightly offbeat, the response and reaction of opening nighters indicated that the talents are strong enough to score handsily

in practically any surroundings. From a biz angle, it's unfortunate that the original booking for early May was postponed because the aud, predominantly Ivy League and Social Register, would undoubtedly have been larger during the pre-commencement season. However, biz during the week built substantially due to solid word-of-mouth.

Troupe, consisting of three femme and three male dancers, pianist Roger Machado, guitarist Jeronimo Villarrino and flamenco singer Chinita de Triana is a well-disciplined array whose talents blend neatly with the inspired terping of Greco. Stanza is bright and hyped by the brilliant and authentic costumes, with each individual turn building to the climactic "Bolero" danced by Greco, Luis Olivares, Lola de Ronda, Malena Vargas, Julio Torres and Angel Soler. It's a socka sesh showcasing authentic dance forms. Windup and show-stopper is the famed "Corijo," hoofed by Greco and three male cohorts depicting horsemen romping across the Andalusian plains. Finale draws salvo as show caught, with ring-siders tossing roses onstage and giving out with vociferous "bravos" in a demonstration unique in Hub's most sophisticated niter. Spotted between dancers, Machado serves up a bit of classical pianoing and vocalist Chinita de Triana completes the motif with traditional flamenco chirping.

Balance of lineup spotlights Kenny & Mac (Chinese), mixed duo, who do okay with assortment of acro tricks, and Pat O'Day, youthful local thrush making her niter debut. Gal shows promise but songalog is poorly tailored to her talents. Showcasing of a lover's lament seems incongruous when sung by a 19-year-old thrush, with lighter ballads more in keeping with her youth.

Charley Wolke and his crew handle the difficult musical score neatly and alternate with the Zarde Bros. group for customer dandapation. Elie.

La Rose Rouge, Paris

Paris, June 1.
Les Guaranis (4), Henri Gruel's "Martin Et Gaston," Yves Joly Group (4), Yves Robert Troupe (6) in "Le Tour de Monde en 80 Jours," staged by Robert, scripted by Guillaume Hanoulet from Jules Verne; novel, decor and costumes, P. Thevenet; piano, Paul Noser; \$3 minimum.

Talk that Existentialist tourist pull of St. Germain-Des-Prez district is falling off is belied by tourists filling the sidewalk cafes there, the reprise and success of two early Jean-Paul Sartre legiters, "The Respectful Prostitute" and "No Exit," and the packed houses of the new La Rose Rouge show. This cellar cave still gives the most savvy offbeat show in town, and even if they pumped in more smoke and sweated the closely packed and a little more they would keep filling in every night for this pocketsize revue.

Canny owner Nico has given Yves Robert free scope on a vespocket adaption of Jules Verne's "Around the World in 80 Days" for an inventive tour-de-force of yocks and solid theatrics. Show starts with 20-minute animated pic by Henri Gruel, "Martin Et Gaston," using crayon drawings by a group of moppets. Story of a couple of castaways and their eventual rescue and triumphant return to Paris is full of infant charm, invention and coloring, with the mawkish happily avoided to make this a click opener. Then packed throng is treated to a fine South American folk quartet, Les Guaranis, whose exotic renditions, harmonies and colorful costumes and dance accomps make for a begoff number.

The Yves Joly Group (4) perform their hand and puppet numbers for their usual heavy mitting. Two new numbers and a good cutout puppet stanza of a couple of Pierrots escaped from a deck of cards, whose amorous activities are cut short by a batch of paste comic cops, is a good addition to the w.k. hand numbers.

Then the Yves Robert Troupe go into their fabulously paced trip around the world. Use of animated maps, quick changes and brisk staging of Robert makes this story a delightful boite offering and is sure to keep this spot filled in spite of the heatwave. Sweaty palms attest to the work of Robert, Joan Amato, Jacques Hirling, Rosy Varte, Guy Pierauld and Edmund Tamiz in their globe-girdling tactics.

Drinks are in \$3 category but worthy of show, and a card is still demanded at the door. Membership for a year comes to \$2 but this is usually waived for the determined tourist. Most.

Sands, Las Vegas

Las Vegas, June 10.
Robert Merrill, Louis Armstrong & Orch, with Velma Middleton, Barney Bigard, Cozy Cole, Trummy Young, Marty Napoleon, Arvel Shaw, Cerneys (2), Jack Ackerman, Pam Garner, Charles Nelson, Escorts (4), Copa Girls (8), Ray Sinatra (14); no cover or minimum.

At first thought, the combination of Robert Merrill and Louis Armstrong with his free-wheeling jazz soloists, would seem like running the Copa Room gamble pretty high. Not only does the current stanza pay off in praise, but will beckon full loads of nocturnal ramblers to scream, whistle, stomp, ye bravos.

Merrill steps out of his Met-opera and otherwise longhair choros to become a solid click in his first niterly appearance. (See New Acts) Following the Armstrong-panic would be rough for your café vet; but Merrill picks up the tempo at its peak to keep fires hot until he begs off.

Satchmo's session rocks the Copa Room completely. The Armstrong jazz with great soloing and ensemble work is the first big local triumph for the Pied Piper of Storeyville, dives, Carnegie Hall concerts, plus gig after gig stretching over 35 years. Perhaps the ultra setting shows Louis off to the bet advantage, for in this room he really goes. Captivating with his big grin, masterful musicianship on trumpet, and sly gravelly vocals, Armstrong belts "Sleepy Time Down South," "I Can't Give You Anything But Love" and "Bucket's Got a Hole in It." Soloists Barney Bigard (clarinet) and Arvel Shaw (bass) have a jubilee with "C Jam Blues," Marty Napoleon whips up a furious "Jealousy" on the 88, backed by Cozy Cole's skinbeating and Shaw's big bass beat.

When Velma Middleton rolls on with all 340 pounds, tablers whoop for more after a bluesy "Mama's Back in Town," with terps and floor-split tag. The Armstrong-Middleton "That's My Desire" vis-a-vis is a yockworthy songfest, sequed by a hell-for-leather Cole bombast on "Mop Mop." The Cerneys whirl about the parquet in variations of standard ballroom technique. They generate good palms for "Clair de lune" and "Beguine." Bob Gilbert's choreography for the Copa Girls has undergone some distinctive changes with the addition of four male terps known as Escorts. Although opening sessions were rough, mainly because of the eight former parading femmes now having to step lively, improvement will come with each show. Lushly styled, both routines win approval from tablestitters. Jack Ackerman taps a "cool" solo in opener, with Pam Garner and Charles Nelson dueting neat vocalistics.

Special commendations go to Ray Sinatra for backgrounding the difficult Merrill scores. He has added three strings for tonal effects with all-over sound big and exact. Will.

Eddie Aschner's, Pitt

Pittsburgh, June 13.
Bethie Douglas, Howdy Baum Trio; no cover or minimum.

Latest entry into the Pittsburgh café scene is Eddie Aschner's, a small bar-club about six or seven miles from the Golden Triangle. It's a cozy, goodlooking room that seats only around 100 with a dining room off at the back end, and Aschner has just started entertainment, using just one act, always a singer and preferably one with some platter background so he can get some plugging on the deejay shows.

Current headliner is Bethie Douglas and she's come a long way since her last Pitt stop, at the Monte Carlo about a year ago. Miss Douglas is a handsome redhead with a figure that stacks up like a million bucks in a slinky, gold lame gown, and her voice has matured and developed. Gal pours a lot of steaming s.a. into her ballads, like "Song from Moulin Rouge" and "Would You," and puts a shake and a twinkle into some special cuties, a lively hillbilly thing called "Quick On the Trigger" and a Calypso ditty.

Gal has class and style, and should fit like a glove into the smart supper spots. She mixes them up nicely, but registers best in the torches where she can steam them up. Miss Douglas announces at the beginning that she's going to sing "songs about love," and she does, leaving a romantic haze about the premises.

For music, spot has the Howdy Baum Trio, and they're a crack combo. Baum's had dance pans around here for years and more recently has been maestro of the Casino (burlesque) house orch. Colien.

Cafe Society, N. Y.

Sarah Vaughan, Jackie (Moms) Mabley, Cy Coleman Trio, Chris Powell & Blue Flames (6); \$3.50 minimum.

Sarah Vaughan knows how to sell a song in a vaude house, on a concert stage and in niteries, but she's at her best when playing an intimate spot. This Greenwich Village cello operation gives seat-holders and bar standees a chance to get a closeup of the chirp in action. Since rest of the bill doesn't particularly fall into the lure category, apparently healthy business being done by Cafe Society can be attributed to Miss Vaughan's popularity and drawing prowess.

Songstress, neatly garbed in an off-the-shoulder gown, clicks with her goodlooks despite an unnecessarily heavy layer of lipstick. Gal comes on in the closing spot to deliver seven tunes, all for strong results. Most of the numbers are rendered as straight vocals without the integration of trick vocal breaks. Songalog includes "Spring Will Be a Little Late This Year," "It's Time to Go," "Linger Awhile," "Body and Soul," "Serenade in Blue" and "Perdido."

Comedy slot is held down by Jackie (Moms) Mabley, whose material, incidentally, registers a lighter blue than patter delivered by her when she plays the Apollo, Harlem vaudeville. Vet-comedienne draws okay audience reaction. Besides off-color gab, she does a few vocal impersonations of such personalities as Ethel Waters and Louis Armstrong. Bit is a nice pace changer.

Cy Coleman Trio, comprised of piano, bass and drums, scores solidly with imaginative brand of instrumentalizing. Chris Powell & Blue Flames, six-man combo, open show rhythmically with a solo number in the Latino vein. Group also fills the bill when playing for dancing between shows.

El Rancho, Las Vegas

Las Vegas, June 11. Gordon MacRae with Sheila Stephens; Steve Gibson's Redcaps (5) with Damita Jo; El Rancho Girls (8); Bob Ellis Orch (10); Van Alexander; no cover or minimum.

The next fortnight at El Rancho Vegas will be a busy one for maitre d' Albert as the crush multiplies for Gordon MacRae's return after 14 months of pie chores and working up a new act.

He's a potent come-on for this spa, and always manages to deliver above and beyond the call of the marquee. Now teamed with Mrs. MacRae (Sheila Stephens), he presents a charming portion to his singing. Following a zippy special opener, "You," the fine MacRae pipes loss off "How Do You Speak To An Angel?" and "Begin the Beguine," before he embarks on a round of impressions. These gather in extra-size plaudits plus chorlines as the parade includes Crosby, Bogart, Godfrey and a "Yankee Doodle Dandy" Cagney.

Miss Stephens' entrance cues big miffs, for followup pairing in light vein and harmonious blending with "Trolley Song," "Baby Bumblebee," "By the Light of the Silvery Moon," brief parody, "Hound Dog in the Window," and terping finale of "I Still Get Jealous." MacRae makes a resounding "Soliloquy" score well for his bowout. Van Alexander gives superb accomps at the 88 and downbeating the Bob Ellis orch.

Steve Gibson leads his ebullient Redcaps on for a dynamic period to feature Howard Biggs and Emmett Mathews in some rib-tickling tunes. Quintet blends "Pre- tend," "Dry Bones," but heat is on Mathews' "Smoke That Cigarette," "Two To Tango," and "Damita Jo is best in her impromptu ditties. 'I'd Do It Again,' and a pasture romp, 'I Don't Care If the Wind Don't Blow.'"

El Rancho Girls look enticingly sexy in two routines obviously designed for just that provocation rather than expert stepping. Ellis orch puts down a good musical backdrop.

Bandbox, N. Y.

Woody Herman Orch (15) with Lee Henley; Ruth Brown, Jackie Davis Trio; \$3 minimum.

There are few orch leaders around today who can hold their own away from a dance date. Woody Herman, however, is one who's at home whether batoning for terpssters or listeners. This Bandbox stand is strictly for the ear and Herman keeps 'em alert and entertained through a 40-minute set.

Maestro has a swinging crew which follows through a driving repertoire in tiptop fashion. Ren- derings of jive and ballad items

come across with impact via sock arrangements and slick instrumentalizing. Heading up the sidemen are Arnold Marsh, tenor sax, and trombonists Carl Fontana and Urbie Green. They pace the rest through ear-arresting licks. Herman, too, gets in some slick solo work on the clarinet.

Band's attack is modulated to fit room's dimension and even when it starts belting, sound is never shattering. In set caught on opening night Herman worked his way through such varied numbers as "Jazzbo," "Early Autumn," "Beale St. Blues," maestro took over the vocal assignment on "Blues" for big results, "Maten Swing," "Bijou" and "Woofie." It all adds up to a tasty musical dish. Lee Henley, a pleasant baritone, does okay with "Over the Rainbow" and "Blue Moon." On latter he is a little too close to Mel Torme's styling.

Warbler Ruth Brown breaks it up with her raucous rhythms. She's developed into a topflight rhythm & blues exponent and keeps the tablers rocking throughout her stint. She slows up a bit when essaying pop ballads, but when she gets back to the r. & b. groove—look out! Best in her songalog are "Mama, He Treats Your Daughter Mean," "Daddy" and "Lulu's Back in Town."

The Jackie Davis Trio (drums, guitar, electric organ) gets some interesting sounds during its filler spotting. Combo also supplies neat terp rhythms.

Top's, San Diego

San Diego, June 13. Diosa Costello, Slate Bros. (3), Fay Carol, Don Howard, Freddie Aunie Orch, Sally Ann Davis; no cover or minimum.

A powerful package—embracing songs, sex, comedy and dancing—is bringing the freight-payers into Yale Kahn's class niter and looms as a strong bet for other spots. Miss Costello's brand of Latin fire seems to blend smoothly with the Slate Bros. rib-tickling in a smartly produced act, here for break-in.

Several months ago, two of the Slates—Sid & Jack—were at Top's, with an okay comic turn. With Henry back in the fold, it's like replacing a missing leg on a chair and realization of the handicap faced by the two Slates in previous booking. This time around they're relaxed, content to build easily with short zany bits and quick sight gags. Fay Carol, shapely redhead, sings "Over the Rainbow" accompanied by clowning-heckling by the freres for solid laughs.

Miss Costello is then brought on, with accusing glares at Slates. Buildup is for "St. James Infirmary," vigorous shout-song with bumps and grinds, a winner for all males at ringside. Largely panto, the Slates' baseball sketch earns strong, palming although Henry should wear baseball cap to accentuate Leo Durocher role.

Dynamic Diosa returns, barged in sexy white gown, to punch over Latin medley, including "Babalú." Follows with song about Jose leading the life of Riley, too purple for this room and should be pencilled out as bad taste. It's unnecessary, too, since she breaks it up next with "Granada," getting capable assist from Freddie Aunie's musicians. Costello, a anatomy bounces all over stage on this one, so that even patrons dedicated to their libations find their eyes switched to and riveted on this Latin scorch.

Crowd, delighted by dancing as always in this terp-tipsy room, gives hefty miff to returning Slates for unison soft-shoe hoofing. Sentimental mood is maintained for revamped "Bali Hai" scene from "South Pacific" with Miss Costello taking "Bloody Mary" role and Henry Slate the Luther Gillis part. Act hits peak here as femme stops show, first with tough-tender "Bali Hai," then astomkingly, on "Happy Talk." Nothing can top two show-stoppers in a row, so act begs off to truly thunderous miff—a rarity here.

Lucy Monroe in Korea

Tokyo, June 9.

Lucy Monroe arrived in Korea last week for a series of shows for United Nations troops. Accompanying her is Bud Gregg. Pair return to Japan for appearances before military forces here which will run through Aug. 4.

Also in Korea at present is the USO Camp Show unit, "Rhythm Revue," headed by Jackie Kristoff. Others in unit are The Spaulding Twins, Jack Powell, Ruth and Tom Rafferty, Ray Smith and the Wisner musical combo. Due to arrive soon is the 23-voice male chorus from Princeton.

Steuben's, Boston

Boston, June 11. Jackie Bright, Ted & Rita Duano, Quinlans, Don Dennis, Tony Bruno and Harry Fink Orchs; \$1.50, \$2.50 minimum.

Steuben's fills a need for moderate-priced niteries in this town. It's a room that draws huge basket parties and entices the hen trade. In fact, there are moments when a male is a rarity on the dance floor. However, it's all solid citizenry that spends not much above the minimum, but what they lack in size of individual expenditures is made up by the tremendous turnover.

The shows comprise thoroughly commercial fare. This room is smartly booked inasmuch as the talent is selected on the basis of mass appeal; there's little room for subtlety. Don Dennis, who emcees, has been here for five years and seems to have built a sizable following. His songs are readily understood and they are well delivered.

Jackie Bright's auctioneer act is geared for laughs and giveaways. He has a good line of patter that gets him on the right side of the audience and he gives away enough merchandise to make him welcome for as long as he cares to remain around. Sometimes Bright swings into a line of doublets which doesn't seem to hit. Most of the customers seem to be under the impression that they're not hearing right. The humor is much too "inside" for this house. He completes his act with volunteers doing the hat-passing bit. He goes over extremely well.

Dance team of Ted & Rita Duano similarly impresses with a good line of spins and lifts as well as smooth dance passages. Duo has some polished routines that hit well with the mob.

The two Quinlans complete the lineup. Skating turn has well-conceived swivels and a line of tricks that entices applause. Musical backing is by the Tony Bruno and Harry Fink bands.

New Acts

ROBERT MERRILL

Songs, 27 Mins. Sands, Las Vegas

Although Robert Merrill began his song flight in a niter 15 years ago at the Tio, Montreal, his travels led him via the Grand Circle to radio, pix, TV, Metopera, and back to a bistro.

Scene of his current coming-out party is, however, quite a difference from 1938. Merrill's first big-league niter appearance holds audiences in the Copa Room spell-bound, and his full, resonant bary pipes are called upon time and again for encores until begoff is necessary.

Not only does his voice grab peak enclums, but his personality is volatile. He is no blushing violet on a niter floor, and neither is he too forward. Striking the happy medium of presentation, Merrill adds his name to the rather imposing list of longhairs clicking in Vegas. He wastes no time in selling his better songwars, hitting immediately with the aria, "La Mattinata." From this he eases into "Falling in Love With Someone," and makes a new listening experience with the contemporary hit, "I Believe."

Calling upon his reserve of operatic melodies, Merrill picks what is perhaps his best, "Figaro," with its comedy overtones. More visual accompaniment to a stand-up delivery is imparted as he rolls out "Enchanted Evening," then switches to an impression of Pinza warbling the same tune. From his excellent "Figaro," the bravos begin pouring in, building into "Torna A Sorriento," "Old Man River," and "Whispering Song," latter having entire house joining in on final chorus for terrific windup.

LENNIE MAXWELL

Comedy, Instrumental 18 Mins. Casino, Toronto

Making his first theatre appearance here after a stint in the nite spots, Lennie Maxwell turns out to be a very funny fellow. His drunk act is socko; ditto his appearance before the draft board. On act interpolations, youngster has an easy conversational style but quickly segues into uncanny impressions of Martin & Lewis, a devastating travesty on Johnnie Ray, and then into his mean trumpet for "My Blue Heaven" and "Tenderly," followed by an imitation of Louis Armstrong, plus monolog in evangelistic style.

Maxwell works hard, gets over without difficulty, and possesses considerable versatility. McStay.

See Miami's Hot Weather Bargains Taking Play From Northern Resorts

By LARY SOLLOWAY

Miami Beach, June 16.

With reservations pouring in at an unprecedented high, greater Miami hotel, motel, cafe, restaurant and retail business is gearing for what is expected to be the biggest summer season ever. Most of this is due to new American plan offerings—from \$35 weekly per person and big space campaign by hotels and top airlines feeding this sector, stressing "piggy bank" vacations and bargain fares.

All-out drive for the type of vacationer who marks his budget closely was planned with no fear of the wintertime bugaboo—Las Vegas—which drew the big dough type away, as did the casino-minded Caribbean resorts. The save-dollars hail is aimed at the northern sections with resorts there expected to be affected—as they were last year—including the Catskills (borscht belt), New England, Pennsylvania and northern New York.

Operators here are in good shape—budgetwise, finding they'll go for the \$750-\$1,500 type of acts. Patronage they'll pitch for don't look for the big names and resultant high tariffs. All hotel spots such as Sans Souci, Saxony and Nautilus adhere to a \$2 and \$2.50 beverage minimum, with one-show, nightly policy. Casablanca Hotel, a contender last summer, this time out will attempt summer stock in the Club Morocco with a \$1 to \$3 scale, plus dancing and intermission beverage servings at tables.

Nightclubs such as Martha Raye's Five O'Clock, (reopening end of month), the Vagabonds and the Glover also reduce minimum and dinner charges to draw them in. In the case of Miss Raye and Vagabonds, their name value is added insurance. Glover's Jack Goldman is in a spot on bookings, but has learned what type of act he can afford during summer months. Current is Lillian Roth, who is being held over through June. It is from the hotel cafes that their competition comes with shows on top at the three ocean frontiers being typical.

Saxony Hotel

Pagoda Room of this swankery is operating on a dinner-dance idea for early hours with switch to supper club after 10. Installed is Rolly Rolly, who hasn't played this town in years. The droll French import is a master at the keyboard and with it keeps them intrigued with his accented-English patter and intones. He's a smooth, ingratiating performer with the touch of class that befits his booking here. Weaves his pianolog to include varied assortment of compositions and comedy ideas tied to keyboard accomps. Builds interest steadily with hand worked in for a sock sequence on and's favorite tunes, winding into a Dixieland session. Tops matters with his miniature concertina from which he extracts full tonal values for a solid finish. Encores with group of requests to leave them happy.

Val Olman and his crew are expert in the backings. For the dance-ation they keep the floor filled with their Latin and American rhythms.

Sans Souci

This is one of the most consistent rooms in the area both on biz and act side. Maintains a varied booking policy to keep the spot up in the top group. Mickey Dennis is featured and comes through in good style with his fast tempoed comedies. He's an assured lad with a load of fresh sounding material that earns steady howls. Hits best with his theme on a husband's Sunday at home with lines on cluttered medicine chest the big howler: "Keeps laugh build with hit on fractured, Frenchman on the town."

Jackie Sails & Barbara tee off matters with a zinky set of heel and toe ideas; add ballet leaps and spins for the color and flash. Lad impresses as a strong upcomer, his little hoofery getting enthusiasm quickly. Ideas are imaginative with closer—a twist how Mom and Pop might have done it—the lopper. Saxons orch is an institution here and rightly so with its solid show accomps and big local rep as a top-dance crew.

Nautilus Hotel

This big downtownery is keeping up with the mid-beach class-series, where in former seasons it was a struggle for biz, via a weak

booking policy. Same has been strengthened through past months to point where the spot offers as much and sometimes more for talent available, to keep the big Driftwood Room in contention.

In Dick Shaw, who scored earlier in the year at the Sans Souci, cafe has come up with a comedian who is keeping the room filled and at same time, marking himself as a young laughmaker destined for the bigger things. Tall and vital lad has himself an assortment of routines that in the main keep him on the steady rock climb.

In spots there is a tendency to borscht belt type of humor that has been kicked around in these parts. Overall he keeps them howling with this chatter and hits sock proportions when he uses his big voice. Guy can belt out a straight tune such as "Without A Song," with ease, but breaks up straight delivery to insert running bit on boldout Confederate family waiting for the ammunition to be delivered. It's a funny piece of biz that stands him in good stead when the lag moments come. Winds into wrap-up version of "Romania."

Antonia & Ina hold over with their Latino-slanted terps. Syd Stanley musickers handle show matters in an efficient fashion.

Wini Shaw

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permission to orate. It was at this time that she demanded the unsealing of the Chi delegation.

As a result, the credentials committee, headed by comic Sid Marion, was convened and met in another room. Committee, along about 2 a.m., brought in a report stating that Miss Shaw's charges were unproved and therefore no action would be taken against the Chicagoans.

Miss Shaw's charges were an outcome of the discussion of the general Chi situation revolving around the Chicago Cafe Owners Assn., which is battling it out with the union. The Windy City ops have filed a \$2,700,000 suit against the union, several cafes are on strike, and adding to the generally bad situation is the fact that the Chi Entertainment Managers Assn. is on the union's unfair list.

Threat that discussion of the midwest plight would bog down the convention's business in an endless debate prompted the appointment of a committee to study the situation. Indication that terrific heat would be generated around the gabbing on the Windy City was underlined by the fact that Bob Hope, union's piggy, had been mentioned as being one of the performers to work for an "unfair" agent. Eddie Tio, Coast's regional director, then explained that he had personally okayed Hopes' filing that particular engagement because of the circumstances under which it was set.

Had the Chi delegation been seated at that time, which was one day before confab was held to close, prior motions and resolutions passed by the convention would have been valid, attorneys explained, because of the fact that the credentials committee at the outset had okayed their right to represent Chicago.

Miss Shaw was visibly affected when she made her original demand and wound up her talk in tears. During her speech she indicated that the charges had been aired somewhat at the Chicago committee meeting which met the previous night until 4 a.m. She declared that this part of the discussion was not off the record, but coded another subject was. She didn't elaborate further.

Joe Bonds Takes Over

Club Vegas Near Dallas

Dallas, June 16. Joe Bonds, Sky Club owner-op, has taken over operation of Club Vegas, suburban intimacy. Bonds will use acts in a grand policy, sans dancing. Ray Flagens, organist, and Jean Oliver, singer, both of WFAA-TV staff, are set as openers.

Dale Belmont, Sky Club singing femcee, will double at Bonds' two spots.

Palladium, London

London, June 9.

Al Martino (with Joe Sinatra), Betty & Jane Kean (with Rocky Cole), Jackie Miles, 3 Jay Walkers, Nanci Crompton; Wilson, Keppel & Betty, Professor Backwards, Derrick Rosaire & "Tony," John & Suma Lamonte, Tiller Girls (16), Woolf Phillips Skyrockets Orch.

Even by Palladium standards, where American acts are the accepted rule, the current bill is heavily weighted with performers from across the Atlantic. Apart from Al Martino, who headlines, there are six others from the U.S.

Al Martino's emergence at the top of the bill is indicative of the current trend of headlining recording stars. The experiment was tried out here more than a year ago and the response indicates it is no longer a gamble. Vocalists who make their reputation by a series of disc hits are as well known to the cash customers as those who have been built up via the screen and other entertainment media.

With their usual savvy, the Palladium audience reacted vociferously when Martino offered the songs which he has pushed to the top of the hit list. The best-known ballads, "Here in My Heart," which he keeps for the end, "Rachel" and "Now" are the socko offerings in an act which is frankly pitched for highest gallery response. Deservedly he gets this in full measure and also from other parts of the house. The stint is evenly paced although he concentrates on one type of melody.

In contrast to the subdued style of the star is the uninhibited approach of Betty & Jane Kean, a sister act which made a resounding impact on its British debut. These gals are a versatile pair who qualify for hefty salaries via their racy and refreshing routine. In between a few impressions (Hedda Hopper, Marilyn Monroe, Edith Piaf) they clown their way through a non-stop laugh-raising session.

Another U. S. comic, Jackie Miles, starts off in restrained style and takes several minutes to get the feel of the theatre. Once he is in his stride the laughs come freely enough, but the overlong buildup made the act run heavily overtime and put the entire program behind schedule at show caught. Warned after the first house to trim his act to a maximum of 15 minutes, Miles added a further 12 in his second performance and in consequence was dropped from the bill after the opening night.

The Three Jay Walkers combine some effective mime with below-average comedy and the overall effect is disappointing. Nanci Crompton, held over from the last bill, again delights with her terping and Wilson, Keppel & Betty, longtime faves here, score with a slightly varied version of their romantic Easter routine.

Professor Backwards (Jimmy Edmonson) is inclined to overdo his opening patter, but once into the main spiel, with his upside-down and backward writing, gets solid reaction. Derrick Rosaire has a neat performing horse act and John & Suma Lamonte have strong visual appeal with their combination of juggling and balancing.

The Tiller Girls, the Palladium's resident dancing troupe, open the performance with a brisk display. Myro.

Capitol, Wash.

Washington, June 14.

Eddie Bracken, Mary Small, Martin & Florenz, Priest & Fosse, "Girls of Pleasure Island" (Par).

This is not one of the stronger weeks onstage at the Capitol, and the chief trouble seems to lie with headliner Eddie Bracken, who fails to get across much of the time. The screen comic proves himself an adept pantomimist with two brief skits—one on how John D. Rockefeller, Sr., played golf in his final year (an item of questionable taste) and the other pitching for the Brooklyn Dodgers against the Yankees' "Murderers Row." Latter is the best thing in the act.

Bracken, who displays such a nice sense of timing in his pantomime, offers virtually none at all when he tells jokes. He seems at a loss when he tries to reach across the footlights to his audience and take them into his confidence with a story. In addition, some of his material is of the "who cares?" type, particularly a long sequence on Mickey Rooney's several marriages-to-tall-women.

What gives this stage bill such omph as it has is a strong performance by pop songbird Mary Small. She is accompanied part of

the time by husband-song-writer Vic Mizzy, at the piano. Best number is a special by Mizzy about how "A woman ain't free, but must be a lady all the time." This is socked home for boff returns. Miss Small is a gal who sings with the voice, the hands, the arms, the torso, and here is just the kind of a song for her.

The style is fine for most of her numbers, including an encore medley of hubby's compositions, but it does go sour for one offering, "I Believe." The chantoosey wrestles this ballad like a rhumba, with all the hip motions, to create the only weak spot in an otherwise fine performance. She signs off with by far the best mitt of the bill.

Martin & Florenz have a novel puppet offering whose highlight is a Jimmy Durante doll oogling a puppet Dagmar whose chest is made to heave and pant in an extremely funny bit. There are also two soldier puppets and an opening pair of south-of-the-border dolls who wriggle and bounce to Latino music. Act does well in the applause department.

Show opener is a comedy dancing team, Priest & Fosse, featuring a tramp sequence for the man and girl. The male's solo could be eliminated with no loss to the act. Lowe.

Apollo, N. Y.

The Great Morton, Tito Puente Orch (14), with Vincento Valdez, La Vern Baker, Leon Collins; "Mutiny" (UA).

Current Apollo bill deviates from normal house booking... Exceptionally long show, which ran two hours when caught opening day (12), headlines the Great Morton, Australian hypnotist. Word-of-mouth will undoubtedly be necessary to draw profitable patronage. Morton's approximately 75-minute stint got off to a slow start and it wasn't until around the midway mark that he began to stir any real interest.

Necessity of having three other acts on the bill is questionable since Morton's act alone runs long enough to fill the time period required of an average stage layout. Hypnotist, incidentally, played the Casino, Toronto, for a week in January as the sole vaude attraction. Filling out the Apollo bill are Tito Puente's band, vocalist La Vern Baker and tapster Leon Collins.

Morton, decked out in tails, makes a suave appearance. A pre-performance spiel guarantees audience participants against any embarrassing situations. As a warmer-upper, he has five male and a similar number of distaff volunteers come onstage and deposit a personal object in individual envelopes. These are then mixed up, with Morton having to determine the owners of the various trinkets. In working the stunt, he notes that no supernatural powers are used but boils it down to simply a guessing game based on various percentages and the process of elimination.

Most notable feat is his quickie method of sleep-inducing a group of volunteer subjects by just speaking to them. There's no hand gesturing involved. It's when he has these participants under his influence that he draws audience awe and also offers some fairly amusing bits. Yocks are garnered by having his subjects respond to suggestions that they're playing violins, riding in a bus over a bumpy road, lifting various drinks to quench their thirst, etc.

Morton impairs his act however, when he refers to various stunts pulled by him as being silly and other remarks of a similar nature.

The Puente orch, comprised of four reeds, four horns and six rhythm, starts off show with a fast Latino beat in the instrumental vein. Band vocalist, Vincento Valdez, follows with an okay job on "Baba Ra Batiri." Aggregation returns later to deliver two more tunes. Tapster Lee Collins executes a nice turn without going into any frenzied footwork.

Miss Baker puts emphasis on her song delivery by shaking both her upper and lower regions. Tunes rendered by gal, who's essentially a shouter, include "Good Daddy," "The Nearness of You" and "Trouble In Mind." Band winds up the layout with "El Rey del Timbal." Jess.

Dorothy Collins' Cafes

Dorothy Collins, a featured singer on the Lucky Strike tele programs, will do a series of nitery dates. She's been signed by Joe Glaser's Associated Booking Corp. to play the Vogue-Terrace, Pittsburgh, July 6, and follow with the Frolics, Salisbury Beach, July 23. Deal is now under way for a Las Vegas stand.

Palace, N. Y.

Vince & Gloria Haydock, The Workmans (2), Jack & Mildred Pitchon, Ross Wyse, Jr. & June Mann, Carla & Fernanda Dancers with Anita Veloz (6), Harry Savoy, Marie Louise & Charles, Joe Morris & Barbara Barry, Jo Lombardi House Orch; "Down Among the Sheltering Palms" (20th), reviewed in VARIETY April 1, '53.

Nostalgia is the word for the current Palace bill. For with such veterans as Harry Savoy, Joe Morris, and Ross Wyse, Jr., among others, on hand, the general layout has a yesteryear flavor that sets well with the preponderant middle-aged audience at show caught (12).

Despite his dated gags, Savoy scores handsily with a variety of patter that hits its peak in a take-off on soap operas. Wyse, Jr., who's partnered with comely June Mann, builds their eight-minute stint primarily around a caricature on adagio terping. It's good for chuckles and both contrib individual acro routines for a fine salvo.

Hoofing turn of Vince & Gloria Haydock, who open the one-hour session, clicks nicely in a repertoire which ranges from fast footwork to a softshoe interlude. They pave the way for Dave & Doty Workman. This duo produces tunes via manipulating such bizarre instruments as glasses and Swiss piccolo cowbells. It's a novelty that earns okay returns.

Joe Morris, who's teamed with Barbara Barry, works his long-standard stage bit from a box for fair results. Repartee which he exchanges with onstage femme is rather weak as is a monolog the femme contrils later. They net a fair reception.

Jack & Mildred Pitchon, also making a return appearance here, are an attractive vocal team who register well with a couple of medleys that include one from "The King and I." Their harmonies are veined too much in the light opera groove and need a change of pace for the vaudeville trade.

Carla & Fernanda Dancers with Anita Veloz are a flashy Spanish group of three males and as many femmes. Colorfully costumed, they swirl about in flamenco and the like to the strains of Bizet and the click of castanets. Solid closing turn is the import of Marie Louise & Charles. Gal's a buxom blonde aerialist who walks humanly fashion via hoops suspended from a high bar. It's a sock novelty.

Jo Lombardi's house band, perusal, competently backs the show. Gibb.

Casino, Toronto

Toronto, June 12.

Norman Brooks, Lennie Maxwell, Barr & Estes, The Shyrettes (3), Kaye Gorman Dancers (10), Archie Stone House Orch; "All Ashore" (Col).

On immediate indications, looks like Norman Brooks will break the Casino record now held by Johnnie Ray. It's five-a-day for the Jolson imitator, with house sold out opening night at 9:15 and over 500 turned away. On the Jolson style and legend, Brooks is delivering the vocal stuff the vaude crowd went for years ago; and he has obviously built up a new clientele among the jeans set who never even heard the original Jolie.

Adults who have heard Brooks' recordings are turning out on nostalgic appeal for a singer who sounds like Jolson; but a new generation of squealers is providing Brooks with a terrific fan following. Lad is being mobbed whenever he leaves the theatre, with assaults on his clothing and scores of ears following him to his hotel when he emerges from the stage-door under police escort.

But from the bounce-on of the Montreal-born Syrian cypriot, whose father was a stagehand in theatres in that city, Brooks instantly whams over with his "If I Could Be With You." His "You Shouldn't Have Kissed Me" draws squeals; ditto his "I Can't Give You Anything But Love"; plus a Jolson set of "California," "Sittin' on Top of the World" and "Swanee." To the discriminating oldsters, it's a pale carbon of Jolie, but a new generation of teenagers is putting Brooks up there for moaning ovations to his "You Made Me Love You" and the exuberant finale of "Darktown Strutters Ball" and his big click, "Hello, Sunshine."

Whole Casino card is topnotch, with Lennie Maxwell (New Acts) making his stage debut as emcee. The Shyrettes, a German act originally brought over to the U.S. by Ringling Bros., open the bill full-stage in a daring bicycle act, complete with triple mounts, and are over to terrific reception. Barr & Estes (former is uncle of Jerry Lewis), are favorites here, with team over nearly on nonchalant lubberlegs routines, their eccen-

tries challenges, and a neat travesty on Arthur Murray tyro dancers. The Kaye Gorman line opens with a cancan routine and are back later for an "Indian Love Call" strut in feathers to finale stroblite effects. Both numbers rate to nice returns. McStay.

Olympia, Miami

Miami, June 13.

Alan Dean, Jimmy Husson, Jackie Sauls & Barbara Shaw & Leroy, Ladd Lyon, Les Rhode House Orch; "Off Limits" (Par).

Layout on tap this week is a cut above recent offerings in this house, with well-balanced quintet of acts holding them most of the way.

In topliner spot, Alan Dean, English import whose name is familiar in these parts via his M-G-M platters, holds up solidly in person and should earn himself bookings around the better cafes hereabouts if he's inclined toward a forny into that field. Stage deportment is on the smooth, authoritative side with handling of his songalog highly effective in the blending of the better pops with, of course, his dislikes the big palm-rousters.

Jimmy Husson holds down the comedy slot in expert manner, though at times underplaying of materials, the purveyer negates heavy response in this big house. Withal, keeps them interested via timing and continued build toward his forte, a series of impishes which are incisive and, vocally, top-carbons.

Ladd Lyon marks up healthiest act returns with his laugh-lined balancing. With assist from an attractive femme, he keeps them howling and gasping with mixture of chair and bottle that are utilized for props leading to acrobatics which spark steady series of guffaws.

Terp ideas of young Jackie Sauls & Barbara set well. Fresh-looking duo win them with heel-and-toe ideas accented by ballet type spins and twirls. Limber lad impresses as an upcomer, with his like approach adding to overall impact.

Puppet work of Shaw & Leroy is deftly brought off but patter takes edge off; it's weak wordage that doesn't match the manipulations. Strengthening of the gag accords would bring them into crowd-pleasing niche. As is, they come off to fair returns. Les Rhode house orch handles the showbacks in top manner. Lary.

Pavilion, Glasgow

Glasgow, June 10.

Tommy Morgan, The Kentones (4), George Cormack & Irene Sharp, Steve Merrick, Maibert Bros. (2), Chic Murray & Madie, Larry Davis, Yvonne Watts, Arthur Roydon Orch.

Pavilion layout features genial Scot droll Tommy Morgan, firm favorite with native audiences, despite this being his 16th strawhat season at this uptown vaudeville. Ample girthed, tall, moonfaced and garbed in outsize garments, comic uses sandpaper voice in Glasgow idiom and accent, and scores strongly, particularly with family stobblers.

His best sketch is a simple but colorful item in which he himself enters garbed as a cabbage, alongside foil Margaret Milne dressed as a rose. This results in amusing byplay about the chances and favors that come to a rose as compared with the more homely cabbage, number giving Morgan scope for his droll pathos that wins customer sympathy.

Other impersonations by the comic include his w.k. Big Beanie, frank-talking gal of ample proportions who can haul in the men, especially the Yanks. Beanie is a character built up over the years and a fave with Glasgow audiences particularly.

In support team, the harmony Kentones, three boys and a gal, are an especially lively and youthful group, though gal is inclined to focus too much attention on herself by swinging body too much and overacting with eyes. More pleasing from Larry Davis, a new crooner who has overconfident style, and from Steve Merrick, young mustachioed warbler. Vocal duets are provided by George Cormack & Irene Sharp, the male being somewhat wooden in his gait and dress but both possessing good sets of pipes. There's terping in man-about-town style from the two topnotched Maibert Bros., while show's ballerina is brunet Yvonne Watts. Gord.

Marcel Marceau Unit in Paris

Paris, June 9.

Marcel Barceau pantomime group is back here holding down a summer spot at the Comedie. Two new full scale pantomimes with a reprise of his character, Bip, make up this novelty show.

AGVA Status Quo

Continued from page 47

on the floor. Consequently, a motion was adopted naming a committee to discuss Chicago and report back to the confab. The committee similarly failed to reach a solution, but gave a suggested outline of strategy that could lead to a settlement. Strategy won't be revealed except by developments, for fear of tipping off the opposition. However, it's believed that AGVA will work through existing contracts. Probable strengthening of its relations with ARA would cut off a supply of talent to the recalcitrant cafe owners. Again, a major attempt will probably be made to get the Chi Central Labor Council, a combination of all AFL unions there, to aid AGVA. So far the council has refused to budge.

Another factor that indicated the union's uncertain course was contained in the fact that the discussion on the welfare program was mainly in a question and answer period on technical aspects of the insurance setup. Gabriel Galef, N. Y. attorney for Lloyds of London, conducted the discussion. There was no positive conclusion reached. However, there was an uneasy feeling at the end of the discussion that there were aspects of administration that had to be cleared up. It was indicated that Lloyds rate of retention was very small and the loss ratio was comparatively high. In relation to the gross receipts by the firm, Galef came back today (Tues.) for further discussion on the insurance.

Aside from retention of the welfare program in its present state, little else was done and it will be up to the executive board to probe deeper into the setup.

Voting By Branches

The constitutional change from national to branch voting was accomplished with comparatively little argument but lots of gab. Virtually every delegate was heard on this subject even to the point of repetition of the same argument. There was little opposition to it and the need of protracted discussion wasn't evident, but the verbalists continued and by the time the vote was taken, the subject had been completely exhausted.

Jackie Bright, chairman of the meeting at that time, permitted all the talk because of the fact it was a constitutional change. The resolution stipulating that the various branches could elect their own delegates now goes to the AGVA national board for further processing, which will probably be completed in time for the next convention.

According to AGVA's constitutional procedure, national board now is required to pass a resolution recommending the change and will be presented to the national administrative secretary. Referendum by the membership will complete the process.

Passage of the resolution authorizing union to finalize negotiations with ARA had lots of difficult sledding. Request for the resolution was first introduced at the behest of the union's national administrative secretary, Jack Irving. It was subsequently made by Los Angeles delegate Larry Rio. As opposition developed, N.Y. delegate George Price, former union proxy, suggested that the motion be tabled and the move was voted down. After further discussion, the tabling motion was reintroduced and then accepted. However, AGVA attorneys cited the need for this legislation and Mortimer S. Rosen, that made the pitch for the legislation on the following day. Original motion was amended so that the national board would have to pass on a completed agreement. It was then carried in that form.

Board Gets Resolutions

Numerous resolutions from various branches were passed onto the national board for action. Included was a request from the Miami Branch that recording companies using AGVA personnel make contributions to the welfare fund. Another resolution called upon AGVA to thank the Philly Central Labor Council for the help in the Philly cafe strike situation.

Legislation committee urged the national board to consider a recommendation that all performers be made-to-carry-cards-while-working. Committee also asked for control of line producers and personal managers and urged a setup to expedite complaints.

Wash. Sees Big Strawhat Season; Hilltop Starts Fast; Other Barns

Washington, June 16. Record crop of summer shows, on and off the citronella trail, promises to give this town its liveliest theatrical season in years. Despite rising production costs and a b.o. slump caused by Government firings, the Capital and its outlying areas will be bustling at the seams with show biz activity.

Strawhat season teed off last night (Mon.) with preem of "Show Boat" at the 4,000-seat Carter Barron Amphitheatre, a government-owned theatre-in-the-park. By far the largest and most ambitious of the summer projects, this series of musical revivals bundled under the general name of Washington Festivals is headed by Constance Bennett and a staff of professionals. Other includes director Arthur Sirron, scenic designer Albert John on, music director Jau Chornis and temp director Fred Kelly. Perpetual uncertainty of this costly outdoor venture will be, of course, the weather.

Tomorrow night (Wed.) sees unshattering of Olney (Md.) Theatre under its new managers, Professional Players, Inc., grads of Catholic U.'s School of Speech and Drama. The 750-seat barn, located midway between Baltimore and Washington, hopes to lick strawhat's headaches of high production costs and the star system via a season of classical repertory produced and played by a resident company, with some outside talent but no "name" policy. Season preem with Shaw's "Man and Superman" for the two-week run, which will be house policy. Biggest hurdle for the newcomers will be juring the city folk 22 miles beyond town limits to see competent players sans big names of past seasons.

Pine Tree's 2d Season

Pine Tree Players, another Maryland strawhatter, located at Laurel, about equidistant from Baltimore and Washington, preem its second season of professional stock June 23 with revival of "Hay Fever." J. Allen Bowers and Rudolph Pugliese head the all-equity staff and some name players will be featured during the season.

Braddock Heights, northward from the capital near Frederick, Md., hopes to attract capitalites as well as suburbanites via its resident Equity company's versions of former Broadway hits, teeing off with "Mister Roberts" tomorrow night. James Decker has been producer-manager here since 1939.

Farther afield, but a season trail blazer, is Don Swann's Hilltop Theatre at Lutherville, Md., which is already in its 4th week of summer stock with the current "Glad Tidings."

Serious contender for the summer entertainment dollar is Arena Stage, town's year round theatre-in-the-round. Heartened by a record-breaking all-summer run of "Hasty Heart" last year, this 240-seat mid-town house has skedded "Boy Meets Girl" for its hot weather drawing card.

40% Ahead

Baltimore, June 16. Don Swann's Hilltop Theatre at Emerson's Farms, now in its fourth week of operation, reports grosses 40% ahead of last season. Opening week, with Magda Gabor in "The Play's the Thing," took house record with \$2,900. Oldest of Gabor sisters made her legit debut locally this winter with Swann's arena operation.

Hungarian actress and Molnar comedy proved to be a winning combination despite rainy weather throughout the opening week. Partly on strength of her Hilltop performance, Paul Small office is booking Miss Gabor and members of the Hilltop company for tour of strawhat circuit. "Glad Tidings" is current, staged by resident director, Ray Boyle.

'Road to Rome' in Philly

Philadelphia, June 16. Playhouse in the Park, Philly's first official tent show venture, inaugurated its second season this week with Robert E. Sherwood's "Road to Rome," starring Arlene Francis.

Advance sale was announced by John B. Kelly, chairman of the sponsoring drama committee of the Fairmount Park Commission, as in excess of \$15,000 for the first

two weeks. That's better than last summer's early returns. In 1952 the Playhouse in the Park started gradually, but built to capacity about mid-season. The second week's offering is F. Hugh Herbert's "The Moon Is Blue," Grace Kelly as star.

Playhouse tent now has a seating capacity of 1,060, adding 50 seats since last year. Top is again \$2.40. Theron Bamberger is managing director, Sam Handelman is manager, Thomas J. LaBrum handles publicity and Gerald Savory is again the director.

'Roberts' \$6,785, New Hope

New Hope, Pa., June 16. "Mister Roberts," opening the season last week at Theron Bamberger's Bucks County Playhouse here, came within \$59 of the all-time gross record for the house. Ray Parker package drew \$6,785 for the final eight performances June 8-13 of its 11-performance run, after getting \$2,263 for the initial three showings starting June 5.

Record for the 432-seat converted mill was set last season by Kilty Carlisle in "Lady in the Dark." She grossed \$6,844 for the final eight performances of the extra-long opening bill, also at a \$3.50 top, including tax.

Ethel Waters' Plans

Ethel Waters will repeat her original role in "The Member of the Wedding" at the Savoy Theatre, Asbury Park, N.J., July 6-11. Star is also scheduled to tour the strawhat circuit in a one-woman show tagged "At Home With Ethel Waters," slated to preem June 29 at the Sea Cliff (L.I.) Playhouse. Also on the Savoy schedule are Gene Raymond and Peggy Ann Garner in "The Moon Is Blue" (June 29-July 4), Joanne Dru and John Ireland in "Laura" (July 20-25), "An Evening With Hildegarde" (Aug. 10-15), an unannounced try-

(Continued on page 60)

Legits' Plea to Shriners For 'Muffled Brass' In July Times Sq. Parade

League of N. Y. Theatres has arranged for the Shriners' parade, during the organization's forthcoming convention in New York in July, to avoid 44th and 45th Sts., where a number of legit houses are located. During the outfit's last convocation here in 1951, the noise of brass bands was distraction enough to playgoers to spoil several evening performances.

In a recent letter to Shrine officials, James F. Reilly, executive director of the League, recalled that during the 1951 convention, some groups wound up the day with a parade back to their hotels, some of which were located in the 44th and 45th Sts. theatre area. He asked that when approaching this district during the coming gathering, bands should "sort of muffle their drums and mute their brass."

Walter A. DeLamater, Shrine director general, reported that arrangements are for the bands to avoid 44th and 45th Sts., but to continue down Broadway-Seventh Ave. to 40th St. He added, "We will also instruct all bands regarding the playing as they approach the theatres, and we will do everything to cooperate."

LA JOLLA GETS SPECIAL BREAK WITH 'ANGELS'

Although it is continuing on Broadway indefinitely, "My 3 Angels" will be produced this summer at the Actors Theatre, La Jolla, Cal. Permission for the showing the week of July 21 was granted at the special request of John Swope, who is operating the stock spot this summer in partnership with his actress-wife Dorothy McGuire.

Sam Spewack, who collaborated with his wife, Bella, on the adaptation of the play from Albert Husson's French original, will stage the La Jolla production. Also Jose Ferrer, who directed the Broadway original, is expected to be on hand to oversee the final rehearsals at La Jolla.

LOVE THAT 'CON AMORE'; N.Y. BALLET HAS NEW HIT

In the final week of its spring stay at N. Y.'s City Center, the N. Y. City Ballet offered a premiere last Tuesday (9) in Lew Christensen's "Con Amore." Set to the music of three Rossini overtures, with Christensen's choreography and James Graham-Lubban's libretto, "Con Amore" proved to be a light-hearted spoof on love and a work of hit calibre.

Not an important work in story or dance, it is still delightful fooling, with Amazons chasing bandits in one sequence; an unfaithful wife's husband chasing her lovers in the second bit, and (most amusingly) the two groups getting mixed up and comingling in the third sequence for some charming results.

Sally Bailey and Nancy Johnson, imported from Christensen's San Francisco Ballet Co. as guest artists, dance the two femme leads entrancingly. Jacques d'Amboise, as the bandit, continues to astonish with his amazing leaps and turns. In two years the kid will be sending the dames ga-ga and making them forget all about Andre Egleyevsky—if he doesn't kill himself with his contortions first.

Bron.

Aldrich, Jr., Preps Bow As Producer

David Aldrich, son of legit producer Richard Aldrich and a member of the TV department of BBD&O, hopes to make his bow as a Broadway producer with presentation of "Sodom, Tennessee," southern hillbilly drama by Howard Richardson and William Berney. He is understood to be talking to various established managements, including the Theatre Guild, about a co-production setup.

According to an estimated budget submitted to potential investors, the venture would be capitalized at \$85,000, of which \$64,170 would cover production cost, rehearsals and bonds, plus \$12,830 as a reserve and \$8,000 for possible tryout loss. It's figured the show would break even at \$13,000.

Aldrich, who is 22, graduated last year from Harvard, where he was associated with the Hasty Pudding Club. Several summers ago he was an assistant to the manager and in the press department of the Falmouth Playhouse, Coonamessett, Mass., which his father operates. "Sodom" has been under option to several different Broadway managements and was tentatively scheduled for production two seasons ago by Jack Segature, who dropped it when he went into the Army. Play was tried out during the summer of 1950 at the Hayloft Theatre, Guthrieville, Pa.

Future B'way Openings

South Pacific (reopening), Broadway, June 29.

Guys and Dolls (reopening), 46th Street, Aug. 10.

Anna Russell's Little Show, Vanderbilt, Sept. 8.

Carnival in Flanders, Century, late September.

Tea and Sympathy, unspecified theatre, week of Sept. 30.

Three Stories High, unspecified theatre, Oct. 1.

Little Lord, Coronet, Oct. 5.

Ladies of the Corridor, unspecified theatre, Oct. 14.

Teahouse of the August Moon, Martin Beck, Oct. 15.

Oh Men, Oh Women, unspecified theatre, week of Oct. 19.

Gently Does It, Playhouse, week of Oct. 26.

Girl Can Tell, Barrymore, Oct. 29.

Solid Gold Cadillac, unspecified theatre, Nov. 2.

Sherlock Holmes, unspecified theatre, week of Nov. 2.

Kind Sir, Alvin, Nov. 4.

All Summer Long, unspecified theatre, week of Nov. 9.

Canton Show Shop

Canton, Conn., June 16. Canton Show Shop will operate this summer under aegis of Group 20 Players, former non-equity troupe which goes Equity this season. Players will also hold forth at Wellesley (Mass.) Summer Theatre.

This is the outfit that operated last seasons at Unionville, Conn.,

Inside Stuff—Legit

When Meta Klinge, wardrobe mistress of "My 3 Angels," sailed last week to visit her old home in Bremen, she carried a corsage of tropical flowers air-mailed from Honolulu by Jose Ferrer, the show's stager, who's on location there making the film, "Caine Mutiny." During the absence of 75-year-old Miss Klinge, her older sister, Johanne, is subbing as "Angels" wardrobe mistress.

Sara Seegar, actress-wife of actor-director Ezra Stone, has prepared a mimeographed schedule of her summer thesping commitments, which include an appearance next week at the Theatre de Lys, N. Y., and seven weeks at the Bucks County Playhouse, New Hope, Pa., a few miles from the Stone farm at Newtown, Pa. Parenthetical footnote warns, "This schedule subject to change, due to collapse, County Fair and canning season."

Nostalgic 2d Ave. Show Reprises Old Glories of N.Y. Yiddish Theatre

Theatre-in-Round Debut In Myrtle Beach, S. C., Inn

Greensboro, N. C., June 16.

Carolina Circle Theatre, Inc., of Greensboro, is leasing the ballroom of the Ocean Forest Hotel at Myrtle Beach, S. C., for a professional theatre.

Group will open its theatre-in-the-round season June 20 with Robert Preston and Catherine Craig in "Bell, Book and Candle." Ballroom is being changed to provide sloping seating for about 450 persons, and will be air-conditioned and redecored.

Season's performances, scheduled through Sept. 9, will be directed by James Winslow, stage and tele actor, who was in charge of productions of the Theatre-Goround at Virginia Beach, Va., last summer.

Musicals Set Season For Atlanta Al Fresco With Broadway Talent

Atlanta, June 16.

Al Fresco Municipal Theatre is scheduled to give Atlanta five musicals in consecutive weeks during July and August at Chastain Memorial Park Amphitheatre.

Open-air project is under auspices of Atlanta Opera Co., non-profit organization of which Maurice B. Seltzer is president. Richard Valente, opera company's musical director, will produce the summer shows.

Five musicals are "Desert Song" (July 7-12); "Hit the Deck" (14-19); "Carousel" (21-26); "Blossom Time" (July 28-Aug. 1); and "Kiss Me Kate" (4-8).

Broadway talent will be imported for leading roles in the musicals, backed by Atlanta and Georgia singing and dancing groups.

Already signed are Jack Sheehan, who will direct and play leads in both "Desert Song" and "Hit the Deck"; Barbara Moser, Edmund Dorsay and Marquitta Moll.

Harlem Showcase Sets Summer Season

A summer theatre will be operated in Harlem this season as a showcase for Negro performers.

Tagged the Burlap Summer Theatre, venture will be located at the air-conditioned Club Baron. Maxwell Glanville and Ruth Jett are producing the project.

Theatre opens July 9 with three one-acters, Langston Hughes' "Soul Gone Home," John Jones' "Harlem Airshaft" and Julian Mayfield's "The Other Foot."

Morison-Kate to Bow L'ville Amphi Season

Louisville, June 16.

Lroquois Amphitheatre season opens July 13 with Patricia Morison in "Kiss Me Kate," title role of which she created on Broadway. "Sweethearts" follows July 20, featuring Gil Lamb. Other productions to round out the six-week season are "Firefly," "Louisiana Purchase," "Call Me Madam" and "Gentlemen Prefer Blondes."

Ed Hunt is again musical director and William Holbrook choreographer.

The Yiddish Theatre in N. Y.,

which hit its peak around 1927-28 and has since drastically dwindled, celebrated its 75th anni last Wednesday (10), with a special benefit presentation at the Second Ave. Theatre. Proceeds went to the Hebrew Actors Union and the Greater N. Y. Committee for State of Israel Bonds.

Program ran over three hours and was made up essentially of highlights from past Yiddish productions, dating back 50-75 years. Of six play excerpts offered, three each were by Jacob Gordin and Avrum Goldfaden.

George Jessel, who's been making numerous personal appearances lately on behalf of the Israeli bonds campaign, was a highlight. Jessel registered solidly with his gab, but scored especially with his takeoff on Al Jolson singing "California Here I Come" and Eddie Cantor doing "Susie." He also cited Cantor's all-out effort in promoting aid for Israel. His own brief spiel on being a Jew was sincere and convincing.

Show's opener had Abe Nadel's Choir, directed by Joseph Rumshinsky, delivering two traditionally Hebraic numbers that were both melodic and stirring. (Rumshinsky, incidentally, conducted the pit orchestra.) This was followed by Gordin's "Shloimke Sharlantan," originally done at the Thalia, N. Y., about 60 years ago. Excellent cast comprised David Popper, Rose Greenfield, Sonia Zomina, Vitti Dubrow, Nathan Goldberg, Jacob Suzanoff and Hannah Hollander.

Goldfaden's "Bobo Yachne" had Aaron Lebedeff in the title role, with Diana Goldberg singing "Bobkialach" from that production. Lebedeff joined with her in a few additional choruses, due to strong audience reception.

Adler Offspring

Celia Adler, daughter of Jacob P. Adler, gave an impressive performance in a monolog from Gordin's 60-year-old "Mirele Eftos." Goldfaden's 75-year-old "Bar Kochba" was given a dramatic interpretation by Irving Grossman (Hebrew Actors Union prexy), Fania Rubina, Moishe Feder, Max Bozyck and Nadel's Choir. (Latter is made up of 18 males and 10 females, ranging in age from 10 to 40).

Molly Picon and Jacob Kalich added a light comedy touch in Goldfaden's 70-year-old "Shmendrick." Closer was Gordin's "God, Man and Devil," well done by Menachem Rubin, Anna Appel, Max Wilner, Sarah Gindgold, Freidele Lipschitz, Isaac Arco and Gustave Berger.

Though the various offerings were dated, nostalgia attached to the event compensated for defects in histrionics or play content.

Around 1927-28, houses offering Yiddish productions in N. Y. hit a high of about 20, with some 15 more scattered throughout the U. S., plus a few in Canada. Last year there was a total of six houses operating in Manhattan, Brooklyn and the Bronx combined. There were no steady Yiddish theatres on the road, although Miami Beach, Montreal and Toronto showcased Yiddish productions. Coming season is expected to par '52-'53.

Jess.

New Chi Area Barn

Chicago, June 16. Newest summer theatre in this area, the East-Eden, ushers in a 10-week season June 30 with a production of "Country Girl." Plays will run six nights each in the Lincolnwood tent, with Jan Keith and Michael Myers as resident players.

Don Bolen and John Bettenbender are the co-producers.

Booze, Snacks and Legit

Liquor bars in Broadway legit houses, the British idea of tea & snacks, and the proposed new municipal regulations to permit legit theatres housed in office buildings are part of a hoped-for panacea for the renaissance of legit.

London audiences in the West End take their wine and spirits before-curtain and during intermissions in stride, just as they do the idea of paying for their theatre programs. Proponents of the idea of bars and bistros in New York houses to hypso the fabulous invalid may have a point on the premise of fundamental economics. Just as the new building laws, what with the more modern fireproof construction and more accessible fire exits, have a point in combating the yesteryear tabu of theatres having office floors above them.

The main objective, of course, is to amortize costs so that the Broadway boxoffice admission standards may compare more favorably with London's West End, where top Broadway musicals are usually scaled at half the top prices of the Times Square originals. But it isn't all as elementary as that. Costs must come down at the base—not achieved by added by-product income as a means to amortize investments. Legit should not get into the popcorn stage that the picture business was forced into.

If the base-cost is reduced down the line, the Broadway legit may also approximate the prosperity attendant to West End legit where good albeit not socko plays are able to enjoy economic survival. As the American theatre has evolved, on Broadway and the road, it's feast or famine—the smashes can't accommodate all the people and the in-between shows, regardless of relative merit, suffer the same fate as out-and-out flops.

Many a show "went over a Leblang" in the 1920s when Joe Leblang's cutrate outlets helped fill the balconies and the side and rear seats. It helped expose many young people to many good shows at prices which compare to today's picture house scales. As result there were over 70 playhouses as against the 30-odd today.

Maybe, with all this spotlighting to perpetuate the living theatre, be it bistros or revised building regulations, there will be a reawakened interest in the legitimate theatre. Abel.

Corey-'Return' Package Tour Of Barns Killed By SMA Opposition

Proposed summer theatre tour by Wendell Corey in "Point of No Return" was recently killed by organized opposition from the Stock Managers Assn. Leaders of the latter group objected to the asking terms, reportedly \$2,500 (later revised to \$2,000) plus a percentage for the four-man package, and persuaded members who had tentatively booked the show to drop it.

Corey package was offered by Music Corp. of America and although some SMA members nixed it, others agreed to play it at the price asked. However, when word got around that the SMA ranks were wavering, a board meeting of the organization was hurriedly called and the managers who had agreed to take the show were talked into cancelling. With only a couple of dates remaining with non-SMA managers, a tour was no longer feasible, so the package was withdrawn.

Argument used by SMA board members in urging the wavering managers not to book Corey in "Point" is understood to have been that the organization might collapse if the membership failed to stick together on such issues. It was claimed that for most strawhat operators the only effective defense against high prices for stars and packages and exclusive release of plays is united action by the SMA.

1st Pitt Barn Casualty Before Season's Start

Pittsburgh, June 16. First strawhat casualty took place here even before the season began, when Pines Playhouse bowed out of the picture 10 days before the scheduled opening. Tent theatre on the Perry Highway was to have been operated by Carnegie Tech drama school group, headed by Leonard Staud and Jim McTeague and employing an all-Tech company, but differences arose on eve of preem with Philip Reicher, who owns the Pines, a roadhouse, and blowoff came when Staud and McTeague walked out, insisting they couldn't work under conditions set down by Reicher.

Later didn't say whether he'd contact anybody else as an imbecile, but it's doubtful, since season's already too far gone for proper preparations. This would have been the third season for Pines Playhouse, first two, under different managements, wound up in the red, which probably accounted for Reicher's caution.

High Finance

Hollywood, June 16.

Although no admission was charged, Equity Theatre Project made a \$200 profit on the first of its four "pilot" productions, "Ned McCobb's Daughter."

Thesps: scrounged scenery wherever they could, so there was virtually no expense in that department. An ad on the reverse side of the tickets paid for the printing; profit of \$27 from refreshments paid theatre cleaning costs, and advertisements in the program netted a \$200 profit.

'Angels' to Stay Thru Summer

"My 3 Angels," comedy currently in its 15th week at the Morosco, N.Y., is now figured a virtual cinch to get through the summer, and is a prospect to earn back its cost by around Aug. 1. Sam and Bella Spewack adaptation of Albert Husson's Parisian comedy, "Le Cuisine des Anges" has been maintaining a strong boxoffice pace in recent weeks in the face of a general seasonal decline.

Saint Subber-Rita Allen-Archie Thompson production grossed \$108,298 for the five weeks ended May 30, for an operating profit of \$16,250. That brought the total earnings to \$37,792 so far, less \$2,253 for display advertising, or a net operating profit of \$34,539. Since the show involved a production cost of \$55,988 (revised) and tryout loss of \$850 (revised), that left \$22,209 still to be recouped.

Original investment was \$75,000, of which \$7,500 has been returned to the backers so far. Assets as of May 30 included \$15,520 bonds and deposits, \$3,000 advance royalty, \$15,000 cash reserve and \$11,681 available for distribution. Show recently trimmed its Friday-Saturday night scale to a regular \$4.80 top, so the weekly capacity is now \$24,252.

'East Lynne' Goes On Despite Real Tornado; Play by Candlelight

Westboro, Mass., June 16. Night of the tornado disaster in Worcester County last week the old theatre adage, "the show must go on," was brought to life at the Red Barn Theatre here. "East Lynne," opened a week engagement Tuesday night (9) by candlelight. All power in the vicinity had been put out of order by the twister. Company members made up in the back yard, using old tractors and plows as impromptu makeup tables.

Actors checked each others' makeup under an eerie light, given off by a cloud formation, which resembled a huge atom bomb mushroom moving the sky, followed by a thin black cloud. Shirley Matson, co-producer, played the entire production, not knowing the fate of her parents whose dwelling in Worcester was right in the path of the tornado. After the final curtain, Miss Matson and her co-producer-husband Sid Sawyer, sped in their car to the Matson home to find the family safe, but the house partly wrecked.

Martyn Green Guests In Pitt CLO 'Mikado'

Pittsburgh, June 16. Civic Light Opera Assn. finally came up with Martyn Green last week to star in "The Mikado" at the Pitt Stadium July 7. Deal had been on the fire for more than a month, but money was the early stumbling block.

Green is currently featured in "Misalliance" on Broadway, but it is folding June 27, giving him time for a week of rehearsals here before the guest stint. "Mikado" is the star's best-known vehicle. It'll be the first time in eight seasons that local under-the-stars project has ever tried Gilbert & Sullivan.

Signing of Green leaves William Wymetal, managing director of CLO, with only one star missing. He still hasn't set anybody for the Gertrude Lawrence role in "Lady in the Dark," which will be the next-to-closing production Aug. 11.

Terrell Sues Aldrich on Music Circus For 150G; Claims Breach of Contract

Sonny Tufts on Barn Tour in 'Milky Way'

Sonny Tufts, starring in "The Milky Way," will open a strawhat tour July 2 with a two-week stand at the Drury Lane, Evergreen Park, Ill. Gregg Juarez package, with Herbert Kenwith as director and advance man then goes to the Bar Harbor (Me.) Playhouse, Lakes Region Playhouse, Laconia-Gilford, N. H., and Triple Cities Playhouse, Binghamton, N. Y., each for a fortnight.

Another Juarez package, starring Wayne Morris, opens June 29 at the Ivoryton (Conn.) Playhouse in "Mister Roberts." Star has five other dates in the Thomas Heggen-Joshua Logan play and four in "Separate Rooms." Tours booked by Juarez for packages to have been headed by Vera-Ellen and Brian Donlevy had to be cancelled when the stars asked to be released after signing contracts.

\$60,563 Loss On 'Borrowed Time'

Revival of "On Borrowed Time," which recently closed a low-grossing Broadway run of 78 performances, involved a loss of \$60,563. Richard Krakeur-Randolph Hale-William G. Costin, Jr., production was capitalized at \$30,000.

According to a final accounting sent to the backers last week, the Paul Osborn dramatization of Lawrence Sanders' novel lost \$5,772 on its last five weeks' operation, when the gross totalled only \$46,314. There were also closing expenses of \$1,214.

Show, which was revived on the Coast at Hale's Alcazar Theatre, San Francisco, cost \$19,619 to bring east. It lost \$15,631 during a three-week preliminary engagement in Boston and \$24,099 on its 10-week Broadway run. In addition to the original \$30,000 invested by the backers, Costin put up \$4,500, Edward T. Haas supplied \$2,000, Hale contributed \$4,138 and Krakeur advanced \$4,101, plus \$1,845 in waived office expense.

Producers are liable for the \$13,979 deficit on the venture.

WILMINGTON PLAYHOUSE PACTS THREE TRYOUTS

Wilmington, June 16.

Playhouse, which had one of the best seasons in its history during 1952-53, anticipates another good year for the coming semester. Thus far, the du Pont-owned house has booked tryouts of "Take a Giant Step," "Tea and Sympathy" and "Solid Gold Cadillac," and has a touring date for "Children's Hour."

Subscription list has already almost equalled last season's 2,103 and is expected to better it. Besides the unique advertising, exploitation and promotion available here for Broadway shows, with the local management underwriting an unusually large share of the cost, a new local radio program has just started, devoted entirely to show business, with special emphasis on legit.

William Doerflinger will again be manager of the Playhouse, but Merritt Hulburd has succeeded Charles Crowley as du Pont advertising representative assigned to the legit operation. Newcomer is the son of the late Merritt Hulburd, who was an editor of the Saturday Evening Post and one-time executive producer for Samuel Goldwyn.

During the 1952-53 season, the Playhouse had 22 shows. Average gross, mostly for split-week engagements, was \$9,000, an increase of 50% over the previous year. Attendance averaged about 71% with nearly a third of the offerings drawing more than 90% attendance. Four shows—"South Pacific," "Gentlemen Prefer Blondes," "Carmen" and "John Brown's Body"—bettered capacity.

St. John Terrell, producer of the Lambertville (N. J.) Music Circus, is suing the Cape Cod Music Circus, Hyannis, Mass., its operator, Richard Aldrich, and attorney Howard Reinheimer for alleged breach of contract. Action filed yesterday (Tues.) in N. Y. Federal Court asks \$150,000 damages, an accounting and payment of additional sums due.

Dispute stems from the opening of the musical tent at Hyannis in the summer of 1950, with Terrell claiming to have permitted use of the Music Circus title, besides supplying information and advice, and actually setting up the operation. He received \$1,000 for two weeks' services, but alleges that he was subsequently prevented from performing services under the contract.

Inclusion of Reinheimer among the defendants in the suit is on the basis that he is holding in escrow \$5,808 claimed to be due Terrell. Coin was paid him by the Cape Cod Music Circus with instructions that it was "in trust," so he has refused to turn it over to the plaintiff. Reinheimer was attorney for Terrell at the time the payment was made. However, the plaintiff is now represented by Justin M. Goldenbock.

According to Terrell's suit, an agreement was reached in May, 1950, for him to help set up the Hyannis tent operation on the basis of his experience with the Lambertville spot, which he had started the previous year. He was also to produce or supply the shows, and was to have received \$500 a week for the 10-week season, plus 10% of the gross over. (Continued on page 60)

Selden-Gottlieb Map London Try of Millar Drama Before N.Y. Bow

"Crossroads," dramatization by playwright scenarist Harold Millar of a novel by Nigel Balchin, will be produced in London this summer by Albert Selden and Morton Gottlieb, with a Broadway presentation to follow. Harold (Jurmian) will direct the play following his current stint staging "Caesar and Cleopatra" for the Habimah Theatre in Tel Aviv.

Producers Selden and Gottlieb sail for London today (Wed.) on the Queen Elizabeth to work out details of the West End presentation with an undisclosed British management. However, the project has been financed in the U. S. for \$20,000, without provision for overall. Play's central character is a woman and there are two other leads in the cast of 10. It has a British locale and calls for two sets.

Millar, co-author of the screenplay of "Never Let Me Go" and several other Metro pictures, previously wrote "Frieda," a British drama subsequently produced as a picture. He has never been represented on the U. S. stage.

While in England, Selden and Gottlieb also hope to persuade Robert Morley to appear in London next fall under their management. In a new play, the identity of which they aren't ready to reveal, Gottlieb and the actor were associated several years ago when the former was company manager on Broadway and for the Australian tour of "Edward, My Son," of which Morley was co-author and star.

COTTEN BACK TO LEGIT IN PLAYWRIGHTS' 'FAIR'

Joseph Cotten, who went to Hollywood after clicking on Broadway in "Philadelphia Story," will return to the stage this fall to co-star with Barbara Bel Geddes in "Sabrina Fair," new Samuel Taylor comedy to be produced by the Playwrights Co. John Cromwell will have a featured role in the play, which H. C. Potter will direct. Rehearsals are to start the last week in August.

Film editions of the piece will be produced this summer by Paramount, with Audrey Hepburn as star and Billy Wilder directing, but release will be withheld until after the legit run.

Biz Slows as Summer Mires B'way; 'Juliet,' 'Can-Can' Among 5 Sellouts, 'Hazel' Gets \$33,100, 'Crucible' 13½G

Seasonal slowdown has finally begun to hatter Broadway. Downbeat boxoffice pace affected all but a few of the solid sellouts last week, with drops of as much as \$4,000 in some cases. Pace was offish all week, but the rain and cold weather Saturday (13) apparently provided a mild pickup.

Recession is expected to continue at about the same pace for the next couple of weeks, then go into the traditional dive during July and early August. The annual upturn is due in mid-August. Meanwhile, prospects now are that a minimum of 10 shows may span the summer, with three other entries rating as possibilities.

Sales last week were "Can-Can," "Me and Juliet," "Picnic," "Seven Year Itch" and "Wonderful Town."

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetical designations refer, respectively, to top prices; number of seats; capacity gross; and stars. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

Can-Can, Shubert (6th wk) (MC-\$720; 1,361; \$50,160). Exactly \$50,900 (previous week, \$51,000).

Crucible, Beck (21st wk) (D-\$480; 1,214; \$28,000). Just \$13,500 on two-fifths (previous week, \$15,700).

Dial M for Murder, Plymouth (33d wk) (D-\$480; 1,062; \$29,815) (Maurice Evans). Nearly \$26,100 (previous week, \$27,600).

Fifth Season, Cort (21st wk) (C-\$480; 1,056; \$25,277) (Menasha Skulnick, Richard Whorf). Over \$24,500 (previous week, \$24,900).

Guys and Dolls, 46th St. (134th wk) (MC-\$650; 1,319; \$43,904). Exactly \$32,500 (previous week, \$35,600); exiting June 27 for a six-week engagement in Washington, but resumes here Aug. 10.

Hazel Flagg, Hellinger (18th wk) (MC-\$720; 1,527; \$53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Over \$33,100 (previous week, \$37,100).

King and I, St. James (116th wk) (MC-\$720; 1,571; \$51,717) (Alfred Drake). Almost \$42,900 (previous week, \$46,600); Yul Brynner returns as star next Monday night (22).

Me and Juliet, Majestic (3d wk) (MC-\$720; 1,510; \$58,000). Repeated previous week's record figure, \$58,363.

Misalliance, Barrymore (17th wk) (C-\$3; 1,060; \$24,996). Drew \$10,200 on two-fifths (previous week, \$12,600); may fold June 27.

My 3 Angels, Morosco (14th wk) (C-\$480; 935; \$24,252). Nearly \$20,200 (previous week, \$21,500).

Picnic, Music Box (16th wk) (CD-\$6480; 997; \$27,534). Over \$27,800 (previous week, \$28,000).

Porgy and Bess, Ziegfeld (14th wk) (O-\$6; 1,628; \$48,244). Over \$30,300 excluding tax, which the non-profit show retains (previous week, \$31,400).

Seven Year Itch, Fulton (30th wk) (C-\$6480; 1,063; \$24,400) (Tom Ewell). Over \$24,700 (previous week, \$24,800).

Time Out for Ginger, Lyceum (28th wk) (C-\$480; 995; \$22,845) (Metyan Douglas). Over \$11,000 (previous week, \$14,000); closing June 27 to tour in the fall.

Wish You Were Here, Imperial (51st wk) (MC-\$720; 1,400; \$52,080). Almost \$43,600 (previous week, \$45,000).

Wonderful Town, Winter Garden (16th wk) (MC-\$720; 1,510; \$54,173) (Rosalind Russell). Over \$35,200 (previous week, \$55,300).

'CENTRAL PARK' \$62,000 REOPENS ST. LOU MUNY

St. Louis, June 16. "Up in Central Park," opener of the 35th season of the Municipal Theatre Assn., wound up an 11-night frame in the Alfreo playhouse in Forest Park Sunday (14) with a good \$62,000. Despite hot and humid weather throughout the run, the piece attracted 70,000 puyees.

"Bloomer Girl," presented in the open air theatre in 1949, began a seven-night stand last night (Mon.). John Tyres, Priscilla Gillette, Mabel Taltavere, Olive Reeves-Smith, Joe Marks, Avon Long and Lidija Franklin are the principals. Mob of 7,500, with a gross of approximately \$5,800, was on deck with fine weather prevailing.

London Ballet Festival Modest \$20,000, Toronto

Toronto, June 16. London Festival Ballet, starring Anton Dolin and Nathalie Krassovska, with Belinda Wright and Sonia Arova, grossed a disappointing just under \$20,000 last week, with the Royal Alexandra, 1,525-seater, sealed at a heavy \$5 top with tax. Prior to participating in the post-Coronation activities, Festival Ballet made a quick trip to Canada for its first North American appearance for reasons obscure, but maybe a holiday for the kids.

Troupe did a fine \$32,000 for three nights at The Forum, Montreal; a light week's engagement in Toronto; played Hamilton (15); Ottawa (16-17); Quebec City (18-19); and then rests aboard ship to open their London season at Covent Garden, July 9.

'Joey' \$29,200, Chi; Faces \$23,500

Chicago, June 16. The three current shows all continued the same mild pace last week despite hot weather, with "Maid in the Ozarks" getting a profit on two-fifths and a promotional surge. Prospects may improve as conventioners begin trickling in, and the outlook is fair for future weeks with grocers and furniture men coming to town.

Estimates for Last Week
Maid in the Ozarks, Selwyn (6th wk) (\$420; 1,000). Rolling along two-fifths and promotion to profitable \$12,000.

New Faces, Great Northern (5th wk) (\$500; 1,600). Just about getting by at \$23,500.

Pal Joey, Shubert (\$5; 2,100) (4th wk) (Harold Lang). Holding on at \$29,200.

'GREAT WALTZ' \$49,800, 'BANANA' \$35,800 IN L.A.

Los Angeles, June 16. Town's three offerings all operated on the profit side of the ledger last week, despite a heat wave. Topper was "Top Banana," which now has been extended to wind up with a four-week run instead of the previously scheduled fortnight.

Estimates for Last Week
Hard to Be a Jew, Civic Playhouse (10th wk) (\$360; 376). Anywhere profitable \$2,800 and holds through June 21.

The Great Waltz, Philharmonic Aud (1st wk) (\$480; 2,670). Very nice \$49,800 for the first of four frames on subscription.

Top Banana, Baltimore (2d wk) (\$480; 1,636). Nice \$35,800, just about capacity; holds for an extra fortnight through June 27.

'Brigadoon' Mild \$30,100, Opening Week, Dallas

Dallas, June 16. State Fair Musicals' opening week of the 12th summer show season grossed a modest \$30,100 from seven performances of "Brigadoon" through Sunday (14) matinee. Attendance was 16,800. Scottish fantasy, which bowed June 8 with a record attendance for Musicals' openings, plays through Sunday (21). Have reviews greeted "Brigadoon," which stars Lois Hunt, Stephen Douglass, Hiram Sherman and Jet MacDonald, and features Harry Snow, Donald Sandler, Virginia Bosler and Whitford Kane.

"Best Foot Forward," second of the six 1953 musicals, opens next Monday (22), starring Debbie Reynolds and Joan Bennett, with Lew Parker, Alice Pearce, Bob Shaver and Laurel Shelby. Lisa Kirk will co-star with Jose Ferrer in "Kiss Me, Kate," July 6-19. Ray Middleton, recent pactee, joins "Paint Your Wagon," due Aug. 17, as season's closer.

Gaither Tryout

Broadway producer Cant Gaither has finished his first play, "The Long Street."

It will be tried out this summer at the Sea Cliff Summer Theatre, Sea Cliff, L. I., week of Aug. 31.

Starlight, K.C., Has 200G Sale for 10-Week Season

Kansas City, June 16.

Starlight Theatre opens its all fresco season in Swope Park next Monday night (22). Through ticket sales promoted all winter and intensive selling last month Starlight will have upwards of \$200,000 in the till, almost a third of what the season of 10 shows may bring at the boxoffice, according to William Symon, business manager.

Season opens with "Student Prince," with Lillian Murphy, local gal, in the role of Cathy and Glen Burris, a favorite from past season, in the male lead.

'S.P.' \$56,700, Hub; \$40,900, Detroit

Boston, June 16.

"South Pacific," with Martha Wright and George Britton co-starred, continued to mop up last week in its fourth week at the 2,900-seat Boston Opera House. Rodgers-Hammerstein musical pulled a succulent \$56,700 at \$4.80 top.

Run has been extended an extra week, through June 27.

\$40,900 in Detroit

Detroit, June 16. "South Pacific" grossed \$40,900 at a \$4.80 top at the Cass here last week, its fourth.

Engagement now has been extended to 12 weeks. Originally it was booked for six, then when demand continued at unprecedented rate, it was upped three weeks and it now has been given another three week lease.

'CARNIVAL' DRAB 18½G IN PHILADELPHIA WEEK

Philadelphia, June 16.

Poor notices and hot weather combined to hurt "Carnival in Flanders," which opened three-and-a-half week run here last week. Opener was one of splashiest of season with a number of celebs from New York and the Coast on hand to gander the new opus.

Forrest musical doesn't play to-night (16) since stars Dolores Gray and John Raitt are fulfilling previous TV commitment. "Carnival" originally was to make the missing evening performance with extra matinee next Thursday (18), but the afternoon show has been called off.

Estimate for Last Week

Carnival in Flanders, Forrest (1st wk) (\$1,760; \$5,201) (John Raitt, Dolores Gray, Walter Abel). Musical got two pans and a mildly favorable review; glum word-of-mouth did the rest; costly \$18,500.

'Carousel' OK \$37,000, 'Guys' Fair \$31,500, S.F.

San Francisco, June 16.

Both Curran and Geary showed a fair upswing last week, with tourist influx plus conventioners helping to boost grosses.

Estimates for Last Week

Carousel, Curran (2d wk) (M-\$480; 1,775) (Jan Clayton, William Johnson). Up to a strong \$37,000 (previous week, \$35,000).

Guys and Dolls, Geary (2d wk) (M-\$480; 1,550). Stepped up to a \$31,500 (previous week, \$28,200).

Strawhat Tryouts

(June 15-27)

And Two Make Four, by Courtney Abbott, with Elsie Ferguson—Berkshire Playhouse, Stockbridge, Mass. (22-27).

Beyond the Law, by Francis De Witt—Foothill Playhouse, Bound Brook, N.J. (17-20).

School for Scandal (new version), with June Havoc—Westport (Conn.) Country Playhouse (15-20).

Second Fiddle, by Mary Drayton, with Betty Field—Westport (Conn.) Country Playhouse (22-27).

Guest Troupes at Boothbay New England little theatre groups will be recruited to offer the 10-week schedule of summer presentations at the Boothbay (Me.) Playhouse this season. Different company will be utilized each week by producer Sherwood Keith. During its prior 16 years of operation the site had used a regular stock company.

Season opens June 30 with the Little Theatre company of Fall River, Mass., offering "Light Up the Sky."

Legit Bits

Ken Parker, a member of the New Dramatists Committee, is doing a "visiting playwright" stint at the Pioneer Playhouse, Danville, Ky.... **Trudi Michel** announces plans for a fall production of "Altar in the Sky," by her brother, **Scott Michel**. **Anne Sloper** is pressagent for the N.Y. City Ballet tour, opening July 2 in Denver and extending through Aug. 15 in San Francisco. **Herman Shulman** will stage "Wooden Dish," drama by **Edmund Morris**, the leadoff item of the Aldrich & Myers production list for the season.

Bill Butler, who recently returned to the U.S. after staging a touring production of "The Consul" in France, will appear in "Rose Tattoo" with the University Players at Princeton this summer, then direct five other shows for the same outfit. **Edward Ludlum** and **L. Bayne Stanton** plan a Texas tryout of **Edwin Justus Mayer's** "Sunrise in My Pocket," prior to opening it on Broadway during the winter. **Samuel French** has acquired the stock and amateur rights to "Fifth Season."

Mary Astor is set to play the **Shirley Booth** part in "Time of the Cuckoo" on tour next fall. **Sylvia Regan**, author of "Fifth Season," planned to Europe yesterday (Tues.) for a vacation with her songwriter husband, **Abe Ellstein**.

Sherman S. Krellberg, associate producer of the same play, sails today (Wed.) on the Queen Elizabeth. In a letter to prospective backers, **Alexander H. Cohen** estimates that his and **Ralph Alswang's** production of "All Summer Long" will be financed at \$50,000, with provision for 20% overall, will break even at \$10,000 gross. Pressagent **Arthur Cantor** will be general manager for the **Morton Gottlieb-Albert Selden** strawhat package of "Arms and the Man," to star **Marlon Brando**.

Proposed new law to permit sale of liquor in New York theatres was passed unanimously last week by the N.Y. City Board of Estimate and is now ready for signature by Mayor **Impellitteri**. However, legal validity of such sale hinges on approval by the N.Y. State Alcoholic Beverage Control. Other bills liberalizing local building laws to permit construction of theatres in office and apartment buildings were signed by the Mayor last Friday (12).

Brooks Atkinson's drama column in N.Y. Times last Sunday (14) was his finale until next fall, except for a possible special piece or two during the summer.

Bea Lillie, who recently closed "An Evening with Beatrice Lillie," returned to London, Saturday (13) on the Caronia. Metopera contralto **Martha Lipton** enroute to the Holland Festival on the Nieuw Amsterdam. Fete's to be held at Amsterdam, The Hague and Scheveningen. Also sailing on the Nieuw Amsterdam was concert artist **Nell Tangeman**, who'll appear in the upcoming opera festival at Aix-en-Provence. She returns in the fall as soloist with the N.Y. Philharmonic. Author-playwright **Lord Dunsany** returned to Europe last week on the Queen Mary. Toronto's Rainbow String Orchestra, an all-girl ensemble, back from a five-week European tour. **Pinky Tracy** to take male lead in the touring "Maid in the Ozarks."

Jenny Lou Law succeeded **Alice Ghostley** in "New Faces" in Chi. **Eddie Bracken** is set to costar with **Mickey Rooney** in **Fred Finklehoffe's** proposed musical production, "Ankles Aweigh."

George Oppenheimer has withdrawn as author of the book of the musical "Carnival in Flanders," currently trying out in Philly, but will get his royalties as per contract. **Herbert Fields** is currently doing the revisions and **Dorothy Fields** (sister) may team with him on the assignment. **Sally Forrest** will star in "Three Stories High."

Winifred Wolfe's romantic drama to be produced by **George Brandt** and the playwright's husband, **Jack Gordon**.

Edna Ferber's "Saratoga Trunk" may be done as a musical if the authoress accepts one of offers from producers. **Rand Elliott** announces that **Mac Murray** will appear in his scheduled Broadway production of "Queenie," by **Dr. Alfred Aiken**.

Council of the Living Theatre is tossing a luncheon next Tuesday (23) for "everyone concerned" with the picture, "Main Street to Broadway," profits from which will be used to promote legit.

London

London, June 9. **Linnit & Dunfee's** "The Young Elizabeth," at the Criterion Theatre, folds June 20 after a healthy run of over a year... The Nigel

Patrick's expecting a baby early in October. She's **Beatrice Campbell**. **Ronald Duncan's** new play, "Don Juan," is to open the Bideford (Devon) Festival season July 13, and Canterbury Festival season the week following. Film actor **John Van Eyssen** will be one of the stars. If show goes over, it will come to the West End, with **H. M. Tennent** presenting.

Vaudeville star **Maudie Edwards** trying to acquire West End and touring rights of **Charlotte Frances's** new play, "Celestial Circus." **Gilbert Lennox** is adapting **Jean Gilenese's** French hit, "L'ange Du Quai De Tokio," under title of "The Angel of Montparnasse," for English staging.

Barn Notes

"What About Maisie?" my **Mary and Francis Bellamy** based on Henry James' short novel, "What Maisie Knew," preems at the Westport (Conn.) Country Playhouse the week of July 13. **Dan Rodden** replaced **Lynn Wilson Thorp** as flack at the Olney (Md.) Summer Theatre. Latter had been engaged for a four-week period, which had been extended an additional week. **Norman Hall**, director of Theatre-Ground, Virginia Beach, Va., this summer, has been awarded a State Dept. Fulbright grant for a year's study of repertory theatre in England, beginning in September.

With the opening July 4 of the Blytheewood Hexagon Theatre, Chestertown, N.Y., the Arena Guild circuit will number 15 theatres. **Jatoma Players**, Alpena, Mich., summer circle theatre company, begin their second season July 8 at the Bingham auditorium there. **Marie D. Miller** is managing director of the company of 23 and **James E. Brodhead** is flacking for the operation. Season will run eight weeks. **Diana Herbert**, **Donald Woods**, **Murray Hamilton** and **Lester Maek** will appear in the subway circuit production of "The Moon Is Blue," opening June 23 at the Jamaica (N.Y.) Theatre and moving to the Brighton Theatre, Brighton Beach, N.Y., the following week.

Judith Rice, nine-year-old daughter of **Elmer Rice** and **Betty Field**, will make her legit bow in "Second Fiddle," starring her mother and set for presentation beginning Monday (22) at the Westport (Conn.) Country Playhouse, with **Rice** as director. **Mariand Messner** has been inked as male lead at the Chase Barn Theatre, Whitefield, N.H. **Tamar Cooper** will have the femme lead in "Affairs of State" at Windsor Lewis' Robin Hood Theatre, Arden, Del., for the week beginning Monday (22). The following week she'll appear at the theatre in "Constant Wife."

Opening presentation at the Clinton (Conn.) Playhouse, "The Moon Is Blue" has been moved up from June 29 to June 27. Resident players at the strawhat include **Claire Waring**, **C. Alvin Bell**, **Marvin Poons** and **Jerry Solars**. **Charlotte Harmon** will be resident director and Paul Winston has been signed as designer. **Charles Aldman** will play leads this summer at the Great Lakes Drama Festival, Saginaw, Mich.

Mary Ward, ahead of **Julie Harris's** last two tours, is back as press rep at the Berkshire Playhouse, Stockbridge, Mass. **William Roberts** returns for his second season as scenic designer there.

Liam Sullivan featured in the cast of "Road to Rome" this week at The Playhouse in The Park, Philadelphia... **Sonny Tufts** has been packed by **Drury Lane** Summer Theatre, Chi., for "Milky Way," opening July 6. **Strawhat** also has **Margaret O'Brien** signed for two weeks with "Peg O' My Heart," opening Aug. 17. **Jimmy Dexter** hired as resident director for **Drury Lane**. **Henry Biedinger** takes place of **Will Haas** as director and producer of Chevy Chase, Chi., latter with-drawing for the season due to his father's illness.

Neil Cotter, general manager of the Lambertville (N.J.) Music Circus for the past three years, is press rep for **Maude Franchot's** Niagara Falls (N.Y.) Summer Theatre for the current season. **Herman Krawitz** is general manager of the **Clyde Waddell** and **Joanne Palmer** will be in the resident company of **John Huntington's** Spa Summer Theatre, Saratoga Springs, N.Y. **Strawhat** will open June 29 with "Annie Get Your Gun."

Stritch in Langner Play **Elaine Stritch** will appear at the Westport (Conn.) Country Playhouse this summer in the preem of **Lawrence Langner's** new play, "One Married, Twice Shy."

She's currently playing in the Pittsburgh Civic Light Opera presentation of "Call Me Madam."

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WILLIAM HAWKINS, *World Telegram & Sun*

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ROBERT COLEMAN, *Mirror*

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JOHN CHAPMAN, *Daily News*

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WHITNEY BOLTON, *Morning Telegraph*

"Fresh And Frivolous. Audience Screamed, Whistled, Rocked With Laughter And Nearly Blew The Roof Off. A Smashing Success."

JOHN McCLAIN, *Journal-American*

"Bright, Brisk, Original Show. Captivating Evening. Musical Click."

HOBE, *Variety*

"Wreathed In Smiles; Loaded With Talent, Sure Click."

BOB FRANCIS, *Billboard*

"The Most Cheerful Thing To Turn Up This Spring. Witty, Concise, Admirable. You'll Have A Fine Time."

WOLCOTT GIBBS, *The New Yorker*

"Effervescent, Humorous Revue. A Good Broadway Show."

Associated Press

"New Faces Has Freshness And Speed. A Real Broadway Hit."

International News Service

"Superlatively Brisk, Amusing, Stylishly Decorative, Beautifully Done Show."

Cue

Breezy, Unpretentious Revue. New Faces Gave Broadway A Much Needed Lift."

Life Magazine

"A Crisp, Cheerfully Intimate Revue. Trim, Fast, Sophisticated."

Time Magazine

"Brimming Over With Exuberance And Talent . . . Intelligent, Witty, Delightfully Varied Entertainment . . . Brand New As An Easter Bannet."

Newsweek Magazine

"As Spirited And Refreshing A Review As Broadway Has Enjoyed In A Decade."

LOUIS SOBOL, *Journal-American*

"A Witty And Sparkling Frolic."

DANTON WALKER, *Daily News*

"Don't Miss Leonard Sillman's New Faces, The Town's Newest Hit."

LEONARD LYONS, *Post*

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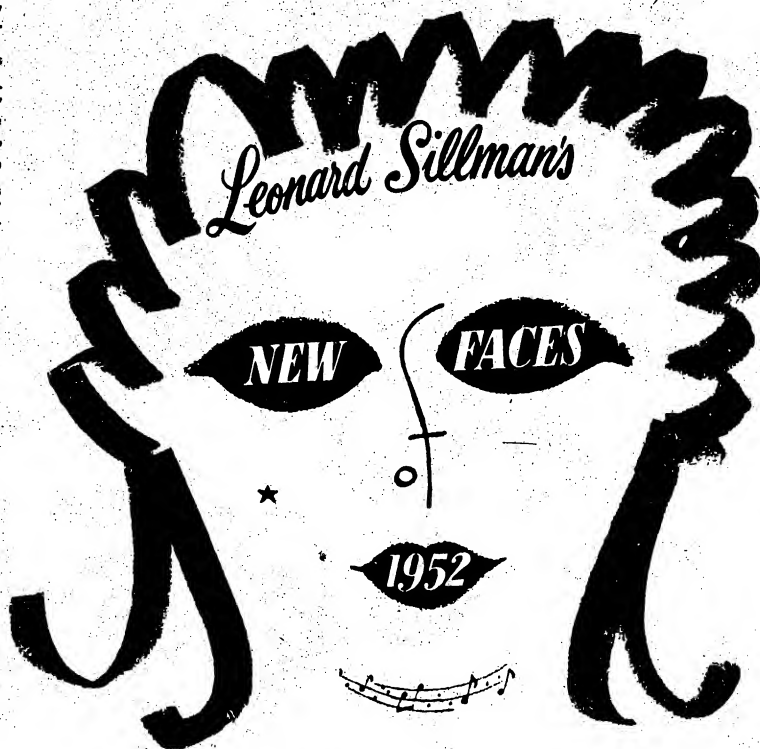
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MARJORIE ADAMS, *Globe*

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A. E. WATTS, *Traveler*

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ROD NORDELL, *Christian Science Monitor*

"Excellent Production, Fun . . . Extremely Witty . . . Clever . . . Top Notch Revue."

ELINOR HUGHES, *Herald*

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L. G. GAFFNEY, *Record*

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ELLIOTT NORTON, *Post*

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WATERS, *Variety*

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R. E. P. SENDERFER, *Bulletin*

"Freshness, Zest, Humor"

JERRY GAGHAN, *Daily News*

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Literati

New Sunday Supplement

Family Weekly, Sunday supplement to appear Sept. 13, signed its 25th subscriber paper, the Lima, O. News, last week, bringing the William H. Marriott-published mag's circulation over the 600,000 mark.

Supplement, published in N. Y. and printed by Cuneo in Chicago in color rotogravure, is aimed at papers in wide areas not covered by the "big three" (This Week, Parade and American Weekly). John B. Starr, formerly editor-in-chief of the Metro Group's Sunday magazine service, is editor.

Family Weekly will contain 16 pages minimum per issue, 50% editorial matter running more heavily to text than the average Sunday "picture book."

Doubleday Inks Algren

Doubleday last week signed with Nelson Algren to publish his yet untitled essay on the position of writers in America today. Maxwell Geismar has written a forward to the Algren piece.

Algren's agents, Ingersoll & Brennan, also sold dramatic rights of his National Book Award-winning novel, "The Man With the Golden Arm," to Jack Kirkland.

Ex-White Housers' Buy

Adirondack Daily Enterprise, Saranac Lake, N.Y., has been sold again. New owners are James Loeb, Jr., and Roger W. Tubby, former White House aides in the Truman Administration. Ex-owner Dean Carey will make his home in Saranac for balance of summer, in the downtown actors colony.

At present, two former alumni of the Variety Clubs' Hospital hold top jobs with the paper, Harry Nason, editor, and Eddie (Hurst) Vogt, columnist.

Bishop Sheen's Book

Macmillan Corp., the new one-shot outfit headed by Jerry Mason, former Argosy ed., signed last week to bring out a collection of writings by Bishop Fulton J. Sheen.

Deal, involving a reported downpayment of \$10,000, was negotiated by Harry Elmark, sales exec for George Matthew Adams syndicate, which handles the Sheen newspaper feature. Publication, due in fall, will be tagged "Way to Happiness."

Hermitage's Hurok Tome

Hermitage House will publish Sol Hurok's "Tonight We Dance" Sept. 14, publication date coinciding with opening of the Hurok-sponsored Sadler's Wells Ballet at the Met Opera House, N.Y.

Week before, Sept. 9, Hermitage will bring out Russell Janney's new novel, "So Long as Love Remembers," timing publication date on the anniversary of publication of his "Miracle of the Bells."

Random House Legiters

Two theatre projects are on Random House's publication schedule for the fall. First, slated for September, is "Theatre '53," inaugural issue of an annual compilation by N.Y. Daily News drama critic John Chapman of condensations of 12 best plays of the year, biographies of 12 dramatists, lists of awards, long runs and other pertinent information on the year's theatrical works. Included also will be a section on off-Broadway legit by Barrett Clark. Plays to be included are "My Three Angels," "Picnic," "The Crucible," "Bernardine" and eight others.

In November, firm will publish Lloyd Morris' "Curtain Time: History of the American Theatre," a history of the theatre from 1820 to the present. Morris authored the bestselling "Incredible New York."

Any Old Records For Sale?

Record collectors wanting to know the coin of the realm value of their old platters by opera stars and other celebrities can find a lot of help in "The Price Guide to Collectors' Records" (American Record Collectors' Exchange; \$2.50.) Paperback, 32-page tome was written and compiled by Julian Morton Moses, author of two other books for platterphiles.

Price estimates in book range from \$1 to \$150. Most neophytes think because Caruso was most popular opera tenor in history, his old records are worth heavy coin. Reverse is true. Because of big sale, they bring less than some by less eminent artists. Top listing for a Caruso is his imported 1903 Victor Red Seal 5014. "Non tamo più." It's quoted at \$25. Others range down to \$2. John McCormack, whose records sold at lower figure than Caruso's and were even more popular, ranges from \$2 to \$8. Moses sets highest value on 1903

Columbia celebrity records made shortly before Victor recorded its first Red Seals. (First Red Seal, Ada Crossley's "Caro Mia Ben," lists at \$40, in original No. 2186 pressing. It's worth \$12 if renumbered 81001, but only \$7 if it bears still later number, 64007.)

High man on do-re-mi totem pole is Polish baritone, late Eduard de Reszke. His three 1903 Columbias, No. 1221, 1222 and 1223, are worth—if you can get it—\$150 each. Rather oddly, Columbias made in same period by other luminaries are valued much lower. Suzanne Adams catalogs at \$30 and \$35; and Marcella Sembrich, Ernestine Schumann-Heink and Antonio Scotti at \$40 for the majority of items.

Prices suggested in book don't mean you can walk into a second-hand store with an armful of old records and get the indicated cash on the line. Many collectors also can't or won't pay such tariffs. They merely indicate Moses' idea of what a really rare platter in average good condition is worth.

Walsh.

Harper's Show Biz List

Harper & Bros. has scheduled a flock of books on show biz and allied fields for summer and fall release, chief among which will be Deems Taylor's "Some Enchanted Evenings," story of Rodgers & Hammerstein, slated for October.

William S. Newman's "Understanding Music" is skedded for August, as is "Tolstoy: a Life of My Father," by Alexandra Tolstoy, the novelist's daughter. Andre Maurois' "George Sand," with material from the femme novelist's archives given to Maurois by Aureole Sand, her granddaughter, is slated for September, along with "Ideas and Places," by Cyril Connolly, former editor of the British mag, Horizons, and "Keep Your Voice Healthy," by Dr. Friedrich S. Brodnitz, with an intro by N.Y. Times music critic Olin Downes.

Macmillan's Newest

"Film and the Director," by Don Livingston, aimed at college motion picture courses, is due from Macmillan in October, as is "Elements of Mathematics for Radio and Television," by Bernhard Fischer and Herbert V. Jacobs, in December.

Macmillan has updated and revised "Literary History of the U. S.," in one volume, edited by Robert E. Spiller, Willard Thorp, Thomas H. Johnson and Henry Seidel Canby, in association with Howard Mumford Jones, Dixon Wecter and Stanley T. Williams. The over-1,400 pages will probably retail at \$9.

TV Reporter Quits

Another TV listings and feature mag has folded in the N.Y. area. Capp Enterprises' TV Reporter called it quits after seven issues, but may return in the fall. Reporting was launched after the announcement that Quick was being folded, and offered the only real competition to TV Guide, which now has the N.Y. listings market just about sewn up.

Elliott Caplin, publisher of TV Reporter, said that the mag had shown "appreciable improvement" with each issue. One problem, he said, was limitation in the size of the book. One of the contingencies governing return of the mag in the fall, he said, will be whether enough funds are available to bring out a bigger mag.

CHATTER

Evian Frances named feature editor of House Beautiful Supplement.

Martin Abramson penning a Coronet article on station WLW in Cincinnati.

Jean Gordon, associate publisher of Dance Magazine, back from six-week European biz trip.

Stewart Beach, exec editor of This Week mag, enroute to Britain on the Parthia with his family.

Jack House, Scot. broadcaster-scribe, named editor of Scotland's S.M.T. magazine, literary and tourist monthly.

Gordon Irving, VARIETY mugg in Scotland, doing monthly newsletter on Auld Lang Syne topics for the Montreal Star.

Herman G. Weinberg authored a piece on Josef von Sternberg, "The Leonardo of the Lens," for Theatre Arts mag's August issue.

Editor Ken McCormick persuaded legit producer Guthrie McClintic to write his memoirs for publication by Doubleday.

"The Art of Checkmate," by chess experts Georges Renaud and Victor Kahn, to be published by Simon & Schuster June 19.

Random House to publish "Fabulous Chicago," a picture of the city

from 1820 to the present by Emmett Dedmon, assistant Sunday editor of the Chi Sun-Times.

Ed Reid, Brooklyn Eagle Pulitzer Prize-winning reporter, writing a followup to his "Mafia," called "The Shame of New York," about crime in N.Y. Random House will publish in the fall.

Manuel Randolph Morris, for several years chief of INS' Mexico City bureau, was awarded, by orders of President Adolfo Ruiz Cortines, the Aztec Eagle decoration, first class, for "distinguished services in favor of Mexico."

Jocko Maxwell, sports director of station WWRL, Woodside, L. I., has been appointed to the editorial board of Sepia Record, Negro publication. Current issue features an article by Maxwell titled "Is The Negro Big-Leaguer Slipping?"

Henry Bradford (Brad) Darrach, Jr., headed the writing staff that did the Time cover story last week on 3-D which like most such ventures, is a group research and journalism job, via endless interviews on both coasts. Darrach finalized this one.

R. R. Bowker Co., long publisher of the weekly periodical, Antiquarian Bookman, sold it to its editor, Sol M. Malkin. Bowker firm also sold the annual series, "American Book-Prices Current," to its editor, Edward Lazare. Both sales are effective as of July 1.

Russell W. Barich, circulation manager of Publishers Distributing Corp. for several years, rejoined Macfadden Publications as director of circulation, succeeding S. N. Himmelman. At same time, Macfadden staffer Dwight Yellen was upped to post of circulation manager.

Playwright S. N. Behrman's "The Worcester Account," a backwash glance at his youth in Massachusetts, will be published by Random House in October. Same publisher also has skedded, for September, West Lathrop's "River Circus," about early Mississippi circus boats.

Marshall Field, Jr., editor and publisher of the Chicago Sun Times, in from Europe yesterday (Tues.) on the Queen Elizabeth.

Random House published "Post Stories 1952," consisting of 20 yarns from the Satevepost, picked by its editors. It's eighth volume in the series.

Bob Harrison, publisher of the Confidential, bimonthlies, sent around a pair of asbestos gloves with the latest (August) issue to the press. It has a 650,000 run as against the first issue's 200,000 and the second of 500,000. The Walter Winchell-plugs are largely credited for this circulation upbeat.

Fred I. Archibald, publisher of the Albany, N.Y., Times-Union for 15 years, became publisher Monday (15) of the Baltimore News-Post and Sunday American. Gene Robb, of the Hearst general management staff in New York, replaced him in Albany. Changes were announced by J. D. Gortatowsky, general manager of Hearst Newspapers.

John Steinbeck's six short novels—"Tortilla Flat," "The Red Pony," "Of Mice and Men," "The Moon is Down," "Cannery Row," and "The Pearl"—have been wrapped up in one volume to be published by Viking in September. Book, titled "The Short Novels of John Steinbeck," is the Literary Guild's October selection, and has an introduction by Joseph Henry Jackson.

Newest of the Fodor Guide series, "Austria, 1953," includes contributions from mag writer Joseph Wechsberg on the Austrian personality; former UP correspondent Russell Jones on Upper Austria; and the Salzammergut; G. E. R. Gedyde of the London Daily Express on "The Austrian Way of Life," and by VARIETY mugg and NBC correspondent Josef Israels 2d, on "Wining, Dining and Night Life" in Vienna.

Olympic champ Barbara Ann Scott and her skating partner Michael Kirby have authored "Skating for Beginners" for Knopf publication next November. George Jean Nathan's "The Theatre in the Fifties" is also due via Knopf at an indefinite time later this year, and ditto the published version of "Kiss Me, Kate" by Samuel and Bella Spewack and Cole Porter. Margaret F. Atkinson and May Hillman have anthologized biogs of 33 great dancers and 15 young stars in "Dancers of the Ballet," also for Knopf publication this fall.

Overall Odor

Nebraska newspapers have generally abandoned the stunt of perfuming papers for big toilet soap ads.

Last to try the gimmick, the Tekamah Plaindealer, editorialized: "It isn't just the newspaper, the whole darn plant smells."

SCULLY'S SCRAPBOOK

By Frank Scully

Bohemian Grove, Cal.

"Would you like to read Crosby's book?" my neighbor asked. I said "Sure," figuring it must be an advance copy of Bing's parlay in the field of letters, which seems destined to enrich him tremendously if he can call it a capital gain, or substantially if he has to take it as a royalty rap like the rest of us authors. It turned out, however, that she was not talking of Par's Crosby but of Caresse Crosby, widow of another Harry Crosby who was a nephew of J. P. Morgan.

My neighbor had just played a picture to SRO and if other houses want to know how she did it, I'll tell them. She put on a Buster Keaton comedy ("The General," silent), charged no admission and gave highballs to the adults and cokes to the kids. No advertising. Just a few phone calls. Word-of-mouth did the rest. The house was packed.

Since Hollywood producers are rarely alive to the picture possibilities of an era till the era is dead (else how account for their vibrant interest in the backstage life of hoofers and the death of badmen in westerns?), I recommend that story editors fight hard to hold their jobs by embracing both Caresse Crosby and her autobiography, "The Passionate Years."

I don't know whether the word "passionate" can get by the Breen Code these days, but since the passion involved in this gal's confessions is long since dead, this fact might help it get cleared. If not, it can be called "Pagan Holiday" and as such would do just as well at the boxoffice.

I didn't know the author when she was Polly Jacobs of Park Ave. or even when she was Polly Peabody of Back Bay. I knew her in Paris, Nice and Hollywood, after she had switched her billing to Caresse Crosby.

Never was the Back Bay of Boston merged with the madness of Montparnasse as in this female Casanova's recital of her life and loves. Both as a book and a picture, "The Passionate Years" (Dial Press, N. Y.) should have a shocking success. The only times spiritual values emerge is when the death of domestic animals is involved. This, I believe, is a contemporary trend. More and more, people are being cremated and their ashes thrown to the winds; dogs are being buried and have tombstones. In this respect, Caresse Crosby follows formula.

Her greatest moments in Paris were when she was publisher of the Black Sun Press and when she brought out the Crosby Continental Edition, a two-bit attempt to do for little-known talent what Tauchnitz had been doing for years for well-known writers. She brought out Kay Boyle, D. H. Lawrence, James Joyce, T. S. Eliot, Ezra Pound, Archibald MacLeish, Dorothy Parker and William Faulkner, and should have brought out an original of Hemingway's, except that he seemingly clipped her by piling together a lot of short four-letter words and considering that the fulfillment of a contract.

At the height of her publishing success she met up with Dick Simon of Simon & Schuster and seems to have shared with him a lot of extra-curricular activity in France before they got down to the main biz of exchanging lists of authors in New York. Clifton Fadiman, "Simon & Schuster's bright young man," Caresse calls him, suggested that they would take Kay Boyle but not Crève or Carneval at first.

"We've got to establish you first," he said.

"Establish who?" she replied, "Mr. Fadiman or Mrs. Crosby?" She burst into tears and tore up the contract, thereby setting back paperbacks and pocket editions 20 years.

The estate she and Harry Crosby owned outside of Paris called "Le Moulin du Soleil" housed more wild parties than the French chamber of deputies ever listed during a cabinet crisis. I wonder if that "Mill in the Sun" is the one Borrah Minevitch now has among his possessions.

Even after she had reached what the French call l'age uncertain, Caresse would have been rated anywhere as a beautiful woman. As a debutante she must have been even more stunning, and it is not surprising to me that David O. Selznick tried desperately to wrap her in the alluring gauze of a film contract.

Some time later, she acted for fun in a surrealist thing called "Poem 8," with a crunched dahlia between her teeth. It's still going the rounds. The Paris Theatre on 58th St., N. Y., ran it last November, and it's still rentable for private parties. I don't know whatever happened to her first film.

Around 1937, thinking perhaps that she had made a mistake in not joining the Selznick stable of camerawave filices, she brought her daughter, Pollen Peabody, to Hollywood under contract to a major studio. But Pollen obviously didn't have what Caresse had, for she soon passed out of the picture, and into the Wars.

There is hardly a name in the seven lively or dead acts from Proust to Picasso that didn't spend some time in Caresse's orbit. Those best remembered on this side included the signers of Eugene Ionesco's manifesto entitled "The Revolution of the Word." Among the signers were Whit Burnett, Hart Crane, Caresse herself, Harry Crosby, Martha Foley, Stuart Gilbert, Abraham Lincoln Gillespie, Elliot Paul, Malcolm Cowley, Robert Sage, Harold J. Salomon and Laurence Vail.

They Darned What They Didn't Do

I knew most of these veterans of literary combat when they were unroped mavericks in the open ranges of letters. By now most of them have been brought into the stable of life and write an English far more commercial, having waived the right to use words of their own fashioning and to disregard "existing grammatical and syntactical laws." I recall that they thought time was a tyranny and they were going to abolish it. "The writer expresses. He does not communicate. The plain reader be damned."

That was a nice attitude as long as Uncle Jack was sending checks, which cleared through the House of Morgan's Paris bank, but by 1953 most of the writers, including Caresse, had given up the right to disintegrate the primal matter of words imposed on them by textbooks and dictionaries. All of them had submitted to the chains of the proofreader. Even Salvador Dali seems to have retreated to more conventional designs than pianos in pools or hung up in trees.

But Caresse herself was not without some originality. She was the first person I saw walking along a beach in what is now commonly called "pedal-pushers." That was back in 1932. She also has made the claim (and over the years no one has successfully refuted it) that she invented the feminine brassiere. Even in France they have called her the inventor of the soutien gorge which translates literally as the neck upholder.

How this could be worked into a motion picture I leave to the couturiers of the producers. After all, they got Salome's seven veils on and off Rita Hayworth, more completely on billboards than in the picture houses, but fairly effective on the screen, too.

The nearest thing to her in the realm of fiction is Max Beerbohm's "Zuleika Dobson" and the legend of "Die Lorelei." I counted several men who committed suicide after knowing her. F. Scott Fitzgerald acted fairly mad on meeting her, too. A femme fatale, mais oui!

Though she didn't do much writing herself, she should have, for "The Passionate Years" is a lively, well-written book. She claims she never kept a diary or scrapbook, nor subscribed to a clipping bureau. In fact, she had nothing to refer to except those notes lined upon the tablets of her mind.

As such, it's a remarkable feat of memory, though she puts the Negresco Hotel in Cannes and describes the domestic life of people who were my neighbors and her lifelong friends in anything but accurate terms. But when she is weaving in and out of the goings-on of the 400, I am willing to take her word for it. It could have happened and reads as if it did.

Broadway

Maestro Charlie Prince also operates a 6th Ave. magic-novelty shop near 46th.

E. J. Mannix, Metro studio exec, in from the Coast Monday (15) for a short visit.

Ed (& Peggeen) Fitzgerald back home after almost five weeks in Lenox Hill hosp.

Joe E. Lewis working on an autobiog, hence a serialization thereof, as prelude to "The Joe E. Lewis Story" for films.

Max E. Youngstein, United Artists v.p., off to Hollywood Monday (15) for a week of confabs with independent film producers.

John Ringling North, circus impresario, Metopera soprano Regina Resnik, actress Gloria Drew and director Tay Garnett to Europe last week on the Ile de France.

Harry Popkin, indie producer, and Coast exhibitor, in from Europe yesterday (Tues.) on the Queen Elizabeth after setting some overseas co-production deals.

Wally Jordan, head of radio-TV for William Morris Agency, recuperating at Harkness Pavilion (N.Y. Medical Centre) following gallbladder operation. Due out and about next week.

The Edward Tyters (he started his show biz career playing piano at Feltman's, Coney Island), celebrating their 50th wedding anni at the Smuggler's Cave, Long Island City, Saturday (20).

Dr. Richard H. Land, Polaroid Corp. presy, and George E. Judd, manager of the Boston Symphony Orchestra, received honorary degrees from Bates College, Lewiston, Me., last week.

Hollywood scripter Virginia Kellogg, who just wrote a TV series for Ethel Barrymore, back from Paris and now in Washington on a new film project which she will co-produce on the Coast.

Harold C. Hoffman, former governor of New Jersey and master of the Dexter Fellows Tent, presented with a Cadillac by the Circus Saints & Sinners at its convention last week in Atlantic City.

Eddie Davis, Jr., son of the Leon & Eddie's boniface, assisting Jerry Sager as head of advertising and publicity for the B. S. Moss Theatre. Mrs. Jerry Sager (Jeanne) does the L & E publicity.

Richard Burton, British actor who recently completed a top role in 20th-Fox's CinemaScope "The Robe," left for London Monday (15) to fulfill a previous stage commitment with the Old Vic.

A reception for 300 attended the honoring of Mrs. Toke Collier Davis, head of Toke Associates, international stylists, at the French consulate yesterday (Tues.) when she was made a Chevalier of the Legion of Honor.

Universal veepee John J. O'Connor named chairman of the finance committee of the Foundation of the Motion Picture Pioneers by Jack Cohn, president. Others on committee for 1953-54 are Ned Depinet, William J. German, Maurice Bergman, Harry J. Takiff and Marvin Kirsch.

Hotelier Conrad Hilton has brought four future execs of his Istanbul Hilton, now under construction in Turkey's largest city, to New York for training. They're all under the instruction of Roosevelt and Waldorf-Astoria, N.Y., execs and other members of the Hilton organization.

Alexandre de Manziarly, shifting to Geneva as the French consul general, farewelling with a cocktail party at the Waldorf, and also introducing Jules de Koenigswarter, counsellor of the French Embassy, to succeed him as the new agent general of the French Govt. Tourist Office in North America.

Quaker Ridge golf tournament June 17 set back Sylvia and Ed Sullivan's European holiday until June 20, sailing on the Saturnia, debarking in Barcelona or Genoa, depending on timetable, with a Scotland (for more golf) detour, and flying home from there. Sullivan resumes encephing his "Toast of the Town" Aug. 25.

Dallas

By Bill Barker

Joe Reichman observed first anni as WFAC deejay.

Ted Weems orch and show into Baker Mural Room.

State Fair prez R. L. Thornton into office as city's new mayor.

Billy Mayo quintet, Cipango Club opener in 1947, opened a three-month return date.

Walter Hendl, Dallas Symphony maestro, guest conductor for NBC Symphony's June 13 airing.

Atlantic City

By Joe W. Walker

Paula Watson tops Torch Club show.

Jackie Burns back in Margate Casino.

Burlesque at up-town Globe gets

under way for 10-week season this Friday (19).

Bob O'Neill still a draw at Ricky's Hi-Leah.

Dude ranch, seasonal spot on up-town Boardwalk, opened Saturday (13) with Larry Swain, plus Ben Cotey orch.

Benny Meroff is at the 500 Club plus Betty Hampton, Jerri Stevens and Peggy Palmer, with season yet to get underway.

Vicki Cummings here in "Affairs of State" at the Quarterdeck Theatre, which will play legit all summer.

Fran Warren topper at the Steel Pier with Larry Fotine and his orchestra in Marine Ballroom starting Saturday (20). Eileen Barton in vaudeville this week with Buddy Williams orch playing for dancers.

Paris

John Battles to N. Y. for TV stints after year at Lido.

Hedy Lamarr here a week prior to lensing of "Helen of Troy" in Rome.

Jean-Pierre Gredy to St. Tropez to rework new play, "White Queen" with Pierre Barillet.

Zsa Zsa Gabor and Fernandel to N. Y. for location shooting on "Public Enemy No. 1" pic.

Charles Rosmarin here to take up duties as assistant manager and general sales chief at RKO.

Paula de Beaumont to adapt Arthur Miller's "Crucible" for Paris production next season.

Pierre Brasseur will play the mad monk in "Rasputin," this remake being done by Raymond Bernard.

Joseph McConville here from the Barcelona Columbia Film convention to preside at the French company convention.

Rio de Janeiro

By Kurt Redisch

Pianist Alexander Brailowsky, Brazil's biggest longhair draw, here for five recitals.

Israeli singer Shoshana Damari booked for appearances in Rio, San Paulo and Porto Alegre.

Radio Mayrink Veiga, under general revamp, building a new studio now almost completed.

Walter Pinto launched his latest musical revue, "Fogo na Jaca," at upped prices. It boasts much nudity.

Silveira Sampalo presented his new comedy, "The Gentlemen Without Camellias," at his tiny theatre to general critical acclaim.

At local cinemas currently are "Snows of Killmanjaro" (20th), "Because You're Mine" (M-G) and reissues of "Dr. Wassell" and "Bete Humaine."

Fire Island

By Robert Lantz

The Murray Hamiltons honeymooning here; she's one of the De Marco sisters, and he'll be in the subway circuit" tour of "The Moon Is Blue."

Settling in for the summer: Wolcott Gibbs, David Pressman, Jimmy Sheldon, Franz Gobbi, Paul Roberts, Herman Shumlin, Hilde Palmer and Charles Kebbe.

Jack Manning has moved into his newly built house. He will star on TV's Monodrama Theatre as Brutus, and in "Great Expectations" and "The Picture of Dorian Gray" during the next few weeks.

Weekend visitors: Anne Sergeant, now going into the "My Son Jeep" TV series; Edmon Ryan, set to co-star with Glenda Farrell in the new Sig Miller play; the Peter Capells; Eddie Albert and Margo; Yul Brynner and Virginia Gilmore; Maximilian Slater; Paul Stewart and Joe Gray.

India

P. C. Sorcar, magic, now in fourth consecutive week at the Regal. May stay two more weeks.

India Government films division plans to produce educational films entirely in furthering visual education.

Bombay Municipal Corp. plans to construct a theatre for the city. Sanction for house was given some 15 years ago.

Film Director Ramnath engaged in paper work on taking out on release a Tamil version of "Johnny Belinda" (20th).

Herbert Marshall starting Bombay Civic Theatre in June. First production is Bernard Shaw's "Don Juan in Hell."

Pakistan authorities released nearly 50 Indian pictures frozen with customs for want of proper licenses about a year ago on threat by Pakistan exhibitors to end trading.

All-India Radio warned actors they would be shut off the air if they boycott auditions. Assn. of Artists in Bombay are protesting against being screened by a panel of judges.

London

Val Parnell makes his broadcasting debut next Monday (22) in a "Close-Up" program on Sid Field.

Mark Marvin, affiliated with the Anthony Blond Agency, handling literary, film and dramatic properties.

Local comic, Frankie Howard, signed for his first British pic, "A Scream In The Night," now rolling at Southall Studios.

Herbert Wilcox closed distribution deal with Warner Bros. for western hemisphere release of his latest British pic, "The Beggar's Opera."

George Black planing to South Africa next month for the Johannesburg opening of "Sky High" which will star George and Bert Bernard.

Al Martino, current topper at the Palladium, filled a guest cabaret spot at the Primrose Ball in the Dorchester, sponsored by Lady (Winston) Churchill.

Paul Graetz arrived in London last week and starts his first British film at the ABPC Studios, Elstree, next month. Gerard Philippe inked for male lead.

Passengers on the Elizabeth which sailed from Southampton last Thursday included Harry Popkin, Max Factor, Jr., Marshall Field and Juliette Toy.

Sam Spiegel returned last week from Hollywood to start work on his next Horizon picture. His British producing company has just moved into new West End offices.

Fredd Wayne, currently filming in the Metro-British production "Crest of the Wave," ankled the east of "South Pacific" last weekend. He'd been playing the Luther Billis role for the past 15 months.

Lord Vivian tossed a tea party at the House of Lords last Thursday (11) in honor of the casts of "Guys and Dolls" and his own production, "The Two Bouquets." He follows the lead of his late partner, Sir Charles Cochran, who was host to the combined companies of "Bless the Bride" and "Annie Get Your Gun."

Berlin

By Hans Hoehn

Telefunken Co. celebrating 50th anni.

Protestant Film Guild picked "Quiet Man" (Rep) for its June film.

About 130 filmclubs with 27,000 members currently registered in West Germany.

Conny Rux, ex-boxer, offered film role on condition he undergo a nose operation.

John van Dreelen pactied by Apollo Film for leading role in "Red Roses, Red Lips and Red Vine." Pic exteriors will be shot in Italy.

East Berlin's "Komische Oper" waited in vain for Nora Kovats and Istvan Rab, Budapest dance team. After arriving in East Berlin, the pair sneaked over to the west sector where a new life is planned. Team is holder of the Kossuth Award, Hungary's highest cultural distinction.

Baltimore

By Borah Z. Burman

Curly Miller shuttering Chanticleer during July and August for complete facelifing prior to new format in fall.

Perry Como set to appear at Interfaith Baseball Game sponsored by Knights of Columbus, Bouni Temple and B'nai Brith at Baltimore Stadium this week.

Attempts to invalidate "not guilty" verdict in Sonja Henie liability suit resulting from bleachers collapse at her show two seasons ago still under consideration in Baltimore City Court.

Lima, Peru

By Nelson A. Lopez

Concerts Daniel presenting Ericourt, longhair pianist, at Teatro Municipal.

Richard Robertson, American tenor, already at the Embassy and on local radio stations.

Glenn Ford expected in town for brief visit late this month on his way to Brazil to film "O Americano."

"Ollantay," drama of the 17th century Inca Empire, originally written in Quechua, author unknown, and staged by Cesar Miro and Sebastian Salazar Bondy for Compania Nacional de Comedia, opened Friday (12) at Teatro Segura.

Tin-Tan (German Valdez), Mexican film star now on a Latino p.a., checked in for a three-week stint in Lima and the provinces. Comedian highly popular among Spanish-speaking audiences opened Friday (12) for a two-day all fraude show at City Hall, and will

double at Embassy, swank nitery, during first week.

Tickets now on sale for Warner Bros. much heralded "Wax Museum" skedded for Teatro Central; 3-D color film will be the second to play locally. "Bwana Devil" closed at City Hall after a two-week run. Latter's showing was jinxed opening night due to faulty mechanism which enraged the customers causing bit of commotion with torn seats, broken glass and all. Show picked up trade in succeeding days and ended up rather well. Local critics gave "Bwana" generally unfavorable reception.

Pittsburgh

By Hal V. Cohen

Phil Katzes celebrated their 14th wedding anni.

Fred Burleigh off for Wiscasset, Me., to spend summer at family home.

Kathy Kiser, Artie Arnell's vocalist, has to undergo second nose operation.

Bandleader Maurice Spitalny and his wife celebrated their 39th wedding anni.

Mrs. Lenny Litman, wife of Copa owner, went into the Shady-side Hospital for surgery.

Pat Harrington signed for his original Broadway role in summer opera opener, "Call Me Madam."

Art Gibbons, partner in Rothman-Gibbons ad agency, went under knife at Montefiore Hospital.

It will probably be "South Pacific," on return date, for Nixon's 1953-54 legit opener in September.

Barbara Silver, daughter of M. A. Silver, head of Stanley Warner chain here, accepted by Wellsley College.

Henny Youngman will be featured at United Jewish Fund dinner dance in Webster Hall Hotel June 25.

Bill Putch, head of Playhouse school, playing a senator in summer opera company opener, "Call Me Madam."

Pressagent Toni Spitzer in from N. Y. to see her son, Charles A. Winick, get his engineering degree at Carnegie Tech.

Robert Bardwell, assistant director at Playhouse, joining Monomoy Summer Theatre in Chatham, Mass., as an actor.

Quebec

Carlos Ramirez back at La Porte St-Jean.

French singer Marjane, favorite at Chez Gerard, finally replaced by Dominique.

Tiny Grimes and his Rocking Highlanders plus Larry Drake at Bal Tabarin.

City's new regulation, continuing to prohibit dancing in Quebec night spots. Dance sessions at New Coliseum, with name American bands, draw around \$6,400 each time.

Australia

By Eric Gorrick

Universal will handle distribution of Chips Rafferty's local film, "Phantom Rider," here and in U.S.

"Come Back, Little Sheba" (Par) continues surprise hit via 13 weeks with more to follow at the Variety, Sydney.

Colin Jones, Columbia's boss here, just back from U. S. looksee, says Aussie cinemas must switch to widescreen within 18 months.

Greater Union looks like being first in with Coronation pic via Rank's Technicolor "A Queen is Crowned" timed for June 11.

"South Pacific" swings into its 10th month at His Majesty's, Melbourne, for the Williams management. Theatre is to be renamed Her Majesty's "SP" debuts at Empire, Sydney, next month.

Omaha

By Glenn Trump

Spike Harrison held over at Colony Club.

North Platte will stage its annual Buffalo Bill Rodeo June 19-21.

Mayor Glenn Cunningham doing weekly program over WOW-TV and KBON.

WOW's annual farm study tour this October will be to Europe and British Isles.

Ubaldo & Margarita and Lou Hames orch comprise show at Grand Bar here.

Philadelphia

By Jerry Gaghan

Johnny Austin's band leaving Wagner's Ballroom to play Palsades Park.

Al Mason, formerly with Freddy Baker's Quartet, joined Mike Pedecin combo at Ciro's.

Bernie Layton, nitery and stage singer, now a Marine lieutenant, directing service show at Camp Lejeune, N.C.

Kay Kariton placed a line of girls in the Club Shagure, Camden Airport spot, which recently changed management.

Hollywood

Henry Ginsberg underwent an appendectomy.

John Ford in Good Samaritan for eye surgery.

Joseph Hazen arrived for his annual summer stay.

Count Bernivici, vet vaudevillian, broke his hip in a fall.

Charles P. Skouras back after five-week vacation in Hawaii.

Jean Pierre Aumont back to Paris where he will star in a legit musical.

Philip Crosby, one of Bing's twins, recovering after knee surgery.

Georgia Clark appointed to the SAG Board of Directors, replacing Bud Linn.

Italian Ministry of Education selected "Julius Caesar" as its first sponsored film.

Van Heflin left for the east and his fourth personal appearance tour for "Shane."

The Vincent Prices tossed a party for 100 members of Hollywood's foreign press.

Philip Carey resumed his first name after operating for three months as Jed Carey.

Al Jolson's Encino estate auctioned off again, original purchaser having given a bad check.

Burt Lancaster about ready to quit the hospital after surgery, but will be unable to work before September.

Kay Lenard was reelected to serve her sixth term as president of the Screen Story Analysts Guild at the annual election meeting.

Jerry Epstein, former operator of the Circle, local legitier, to Switzerland to visit the Charles Chaplins; he was associate producer on "Limelight."

Nurses at Cedars of Lebanon walking warily with both Chico and Groucho hospitalized there, former for an arm infection, latter for surgery; both recupering nicely.

Minneapolis

By Les Rees

Iika Chase spoke here for Jewish Appeal fund.

St. Paul Flame abandoning floor shows for summer.

Don McGrane orch rounding out full year at Hotel Radisson Flame Room.

Louise Buckley and Ro-Sussman inked to play feminine leads with Old Log strawthatter.

Dancing Dagmar played her season's third return date at Alvin (burlesque) as added feature.

Theatre Guild 1953-54 Lyceum season here to comprise eight attractions, one more than a year ago.

James Mellon and Meredith Willson inked to open St. Paul Women's Institute annual course next Sept. 30.

Annual summer "pop" concerts at St. Paul Auditorium start July 8 and continue three nights a week through Aug. 29.

Hotel Radisson Flame Room held over magic Monsieur Charles Carts for a show topped by songstress Gisele MacKenzie.

Beverly Nelson new Lyceum, legit roadshow house, treasurer, succeeding Dorothy Green who resigned after wedding Emmett Callahan, "Guys and Dolls" company manager.

Wrestling continuing to draw such big crowds at Auditorium that for second successive year it is being staged one night a week by promoter Tony Stecher through summer on year-round basis.

Portland, Ore.

Sammy Taylor back at the mike for station KWJJ.

Portland's only TV station, KPVT, did its first remote broadcast last week.

Shipstad & Johnson's Ice Arena shuttered here until \$80,000 sprinkling system is installed.

Clover Club goes into a combo policy during summer months. Floor shows will return in fall.

Town loaded with out-of-towners and Navy men here for the annual Rose Festival celebration. Many Navy ships in port.

Ireland

By Maxwell Sweeney

Gervaise Matthews bowed out of Longford Productions for London stint.

Radio Eireann will appoint full-time group of singers on 5-year contracts.

Harry Norris, director of J. Arthur Rank Organization, to London after gandering Ireland.

Jack Loudan, director Ulster Group Theatre, doing biography of Irish poet-novelist Amanda Ross.

Christopher Casson will be first Englishman in many years to appear with the Abbey Players; he's ankled English role in new Louis D'Alton play, "This Other Eden."

OBITUARIES

LEWIS ALLEN WEISS

Lewis Allen Weiss, 60, former board chairman of the Don Lee Broadcasting System and a long-time leading figure in national radio, committed suicide June 15 in Hollywood, according to Beverly Hills police.

Details in the radio-TV section.

BENJAMIN FIELDING

Benjamin Fielding, 44, an executive with Loew's, Inc., and a former N.Y. Commissioner of Licenses, died June 15 in N.Y. of a cerebral hemorrhage. A high blood pressure condition caused Fielding to keel over Friday (12) while he was in the office of Joseph Vogel, vice-president in charge of theatre operations for Loew's. He was rushed to Doctors Hospital where he died.

Fielding joined Loew's July 1, 1948, and served there primarily as an industrial engineer on labor matters and employee relations. He became license commissioner in 1946 and had succeeded in banning Howard Hughes' "The Outlaw" because of allegedly indecent and offensive advertising. He was backed up by the courts and the film was not shown until the advertising had been modified. Like his predecessor, Paul Moss, he was adamantly against the return of burlesque to the city and managed to quell any efforts made to reinstate it.

Fielding had also closed Coney Island girl shows, which he felt were indecent. In another instance he investigated a shortage of low and medium-priced circus tickets at Madison Square Garden, which resulted in his forcing 28 ticket brokers to return 28,000 tickets used primarily for children. In 1947 he exited as license commissioner to take an appointment as welfare commissioner. He returned to the former job in March, 1948, and resigned in May of that year.

Wife, a daughter, his father, three sisters and four brothers survive.

CHARLES WINTER WOOD

Charles Winter Wood, 82, actor-playwright-teacher, died June 10 in Queens, N. Y. He appeared on Broadway in only one role, as replacement for the late Richard Berry Harrison as De Lawd in "The Green Pastures." Wood was with the "Pastures" company as understudy to Harrison when the show opened in N. Y. Feb. 26, 1930. It wasn't until March 2, 1935, when the play returned to N. Y. after a road tour, that he got a chance to perform in the role.

Harrison, who had not missed a performance in the five years the production had been running, became ill on that day and was unable to go on. He died 12 days later. Wood continued in the role until the close of the run, April 27, 1935.

Wood had appeared in a Negro stock company, formed by him in his youth, and had also played the principal role in "The Fool" at Tuskegee Institute, where he taught English, drama and public speaking. While at Tuskegee, where he also served as director of the Tuskegee Players, he staged his own plays, "In Defense of Him" and "College Life."

A half-sister survives.

JOHN S. ZAMECNIK

John S. Zamecnik, 81, composer-conductor, died June 13 in Los Angeles. A pioneer in the scoring of film music, he had composed the instrumental backgrounds for such pictures as "Old Ironsides," "Redskin," "The Wedding March," "Wings" and "Abie's Irish Rose." He was the composer of almost 2,000 published works, which included "Neapolitan Nights," "Out of the Dusk to You," "One Fleeting Hour," "Aloha Sunset Land," "My Paradise," "I'm A-Longin' For You," "Jealous Moon" and "Be Thou My Guide."

Zamecnik had been a prolific composer since joining the Sam Fox publishing in 1908. His first composition was "College Yell." He played the violin with the Pittsburgh Symphony orch., under Victor Herbert, and later became musical director of the Cleveland Hippodrome, where he wrote the original music for the stage presentations.

Wife and two sons survive.

UGO BETTI

Ugo Betti, playwright-novelist, died June 10 in Italy. At the time of his death he was working on his 28th play, "Il Giocatore," which had a brief Broadway run last year under the title, "The Gambler." It was the only one of his plays to receive an English treatment. It was adapted by Alfred Drake, who starred in it. His works have been produced in numer-

ous countries. There were presentations in Paris last season of three of his plays, "Corruzione Al Palazzo Di Giustizia," "Irene Innocente" and "Delitto All' Isola Delle Capre." He was also the author of four volumes of poetry, three volumes of short stories and one novel.

Wife survives.

ELSIE JEAN

Elsie Jean, 46, composer and author of children's books, died June 10 in N. Y. Composer of several hundred musical education works for children, Miss Jean had also reviewed books over WJZ, N. Y., and had also conducted programs for children over WNYC, N. Y., and WLTH, Brooklyn. Of the numerous compositions turned out by her, "Kindergarten Songs" and "New Pieces for New Pianists" are the most recent.

Miss Jean had also written children's columns in the Brooklyn Times Union and the Brooklyn Eagle about 20 years ago. She was a member of the American Society of Composers, Authors & Publishers, the Author's League, and the Radio Writers Guild.

A brother survives.

CARL R. BAMFORD

Carl R. Bamford, 60, radio exec and film distrib, died June 9 in Asheville, N. C. He had been associated with theatre interests since 1909 and was organizer and president of Publix-Bamford Theatres, Inc. In recent months, he had served in an advisory capacity to United Paramount Theatres, having transferred the Publix-Bamford interests to that concern in 1951.

Bamford was chosen as a member of the Asheville city council April 23, 1937, to fill out an unexpired term and was elected for a two-year term the next month. He was reelected to the council in 1939 and again in 1941.

Bamford was also president of station WSKY, Asheville.

ALFONSE (AL) LUTTRINGER

Alfonse (Al) Luttringer, 74, veteran stock company operator and stage and screen actor, died in Hollywood June 9. A native of San Francisco, he trouped as a child with Sarah Bernhardt, Florence Roberts and Maude Adams. Later he launched the Al Luttringer Stock and Production Co. in New York, presenting Francis X. Bushman, Beverly Bayne, William Faversham, Ralph Bellamy, Minor Watson and Lou Tellegen, among others. Some of them made their debuts under his aegis either in New York or in the companies he operated in and around Boston.

Luttringer came to Hollywood several years ago and had appeared in many films.

GUY G. GAUGLER

Guy G. Gaugler, former trumpeter for John Philip Sousa's band, died June 12 in Veterans Administration Hospital, Philadelphia.

A Spanish-American War veteran, wounded in action in Cuba, he was a member of the Sousa band for 18 years and went with it on a world tour.

Gaugler also played with Arthur Pryor's band and was in the pit at the New York Hippodrome for 12 years. He taught for three years at the Washington, D.C., College of Music and was an honorary member of N.Y. Local 802, AFM.

Wife and son survive.

ORRIN E. DUNLAP

Orrin E. Dunlap, 92, vet newspaperman and father of Orrin E. Dunlap, Jr., Radio Corp. of America veepee and former radio editor of the New York Times, died June 14 in Niagara Falls. Dunlap, who served as Niagara Falls correspondent for the Times for 70 years, had at one time edited the Niagara Falls Gazette and the Niagara Falls News. He was noted for his alertness in recognizing a phony yarn.

Surviving, besides his namesake, are two other sons and a daughter.

GEORGE E. REEDY, SR.

George E. Reedy, Sr., 61, news-caster and reporter, died June 9 in Bethesda, Md., Naval Medical Center. He was Washington correspondent for the Philadelphia Inquirer and had previously worked for the Chicago Tribune and the old Washington Herald.

Reedy covered Washington for the old NBC Blue Network (now ABC) and also did local programs in Washington, Michigan, Minnesota and N. Y.

MRS. MARGARET M. SIMS

Mrs. Margaret Medbury Sims, 62, stage and radio writer and mother of actor Leif Erickson, died in Hol-

lywood June 11 of cancer. A former newspaperwoman, she wrote "Dark Alley," produced on Broadway in 1927, and several other plays which were done by summer stock companies.

In addition to her son, she is survived by her husband and daughter.

BENJAMIN R. SHER

Benjamin Richard Sher, 67, playwright and short story writer, died June 10 in N. Y. A onetime manager of the Franconia Hotel, N. Y., he had written numerous short stories and together with Joseph Fields had penned the comedy, "I Gotta Get Out," produced in 1947 at the Cort Theatre, N. Y. He had been a salesman for the past 20 years.

A daughter and a son survive.

CHARLES R. GERHARD

Charles E. Gerhard, 77, retired bass trombonist with the Philadelphia Orchestra, died June 10 in Beach Haven, N.J. Gerhard, who joined the Philadelphia symphony in 1900 when it was first organized under Fritz Scheel, was a member of the orch for 40 years. For a time he taught at Curtis Institute of Music, Philly, and began his career in park concerts with Victor Herbert and Wassili Leps.

Sister survives.

JOSEPH HARRIS

Joseph Harris, 83, vet legit-film actor, died June 11 in Hollywood at the home of Harry Carey, Jr. Harris had toured the country with the late Harry Carey. He had been living with the younger Careys for many years.

Harris played the heavy in the first John Ford-Carey film 40 years ago and also appeared in Carey's play, "Montana," in 1905.

JOHN MACDONALD

John Macdonald, 88, Scot piper, died in Inverness, Scotland, June 7. He was universally recognized as the greatest exponent and tutor of Scottish bagpipe music and had pupils from all over the world.

Macdonald was honorary piper to King George VI. He had played his bagpipes while riding on elephants in India and on camels in Egypt.

MICHAEL HERMAN

Michael Herman, 65, pioneer projectionist, died June 5 at his home in Philadelphia. With Warners for many years, he was last associated with the Savoy Theatre. He was a charter member of the Philadelphia Motion Picture Operators' Local 307.

Surviving are wife, son, daughter and sister.

CHARLES C. SAMUELS

Charles C. Samuels, 80, vet bass and tuba player in Boston theatre orchs, died June 13 in Holliston, Mass. Besides playing in various theatre orchs, Samuels had been first bassist with the Boston Opera Co. prior to World War I. He had also been on the road with "Florodora."

Son and two daughters survive.

PERCY L. SCHOENEN

Percy L. Schoenen, 61, who retired in April as president of Olympic Radio & Television, Inc., Long Island City, died June 14 in N.Y. Originally a veepee of Olympic, which he helped to form in 1935, Schoenen had also been an active member of the Radio & Television Mfrs. Assn.

Wife and a brother survive.

FRANK N. PHELPS

Frank N. Phelps, 71, labor relations counsel for the Stanley Warner Management Corp., died June 15 in New Rochelle, N.Y. He had previously been a labor relations representative for the Orpheum circuit and Warner Bros.

Wife, two daughters, a brother and a sister survive.

FLORRIE ROBINA

Florrie Robina, 86, onetime performer in London variety shows where she was known as "Our English Rose," died June 9 in London. She was w.k. during the reign of King Edward VII.

David E. Carnes, 70, oldtime carnival performer, died June 8 in Canton, O. He was reputed to have been the first man to ride a bicycle on a saucer track. He was also known for a high dive trick he performed. Wife, daughter, sister and brother survive.

Arthur C. Pomeroy, 78, who conducted the orch at the old Opera House, Elyria, O., many years ago, and who was also concertmaster of the Elyria symphony orch, died in Elyria June 9. Wife and a son survive.

Mother of Grace Price Katz, director of Children's Civic Theatre of Pittsburgh, died in New York June 6 after a long illness. She

was a sister of the late Broadway producer, A. H. Woods.

Mrs. Letitia Wylie Mongeon, 79, onetime legit actress and musician-performer and widow of vaudevillian Michael J. Mongeon, died June 14 at her home in Yonkers, N.Y.

Ernie Vache, 63, police chief at Universal - International Studios since 1933, died in Hollywood June 11 of a heart attack. A former pro baseball player, he was on the L.A. police force before joining the studio. Wife survives.

Philip Nesbitt, 43, caricaturist, died June 10 in Carmel, Cal., of Parkinson's disease. Survived by two brothers, Norman, a radio writer-producer, and John, of the "Passing Parade" series.

John T. Fisher, Sr., 42, engineer for WCAM, Camden, N.J., died June 6 at his home in that city. During World War II he worked for the U.S. on secret electronic devices. Survived by wife, three sons and two daughters.

I. N. Kuhl, 60, former Seward, Neb., theatre owner, died of a heart attack in San Jose, Cal., May 29. Kuhl sold his Rivoli Theatre in 1943 when he moved to San Jose. Wife and a son survive.

Wife of Morris W. Weiner, Universal-International studio manager, died in Hollywood June 11. Two sons and two sisters survive in addition to Mrs. Weiner.

Frank J. O'Brien, 72, superintendent of Chicago's Tivoli Theatre for 28 years and retired for the past four, died June 11 in Chicago.

Gladys Rosson, secretary to Cecil B. DeMille for 39 years, died June 14 at her home in Beverly Hills after a long illness.

Wife, 71, of Louis E. Swartz, former chief counsel of Paramount, died in Beverly Hills June 12. In addition to husband, a son survives.

Wife of Henry J. Falkenhainer, founder of the Shrine band in St. Louis and bandleader for many years, died in St. Louis June 8.

Herbert Sonnenberg, 48, former film publicist, committed suicide in Hollywood June 10.

Streamlining

Continued from page 1

of source of revenue for the producers.

There's Gold In Big Ones

It doesn't matter which screen size or dimension the new pix are framed in. Policy-making trade officials largely have concluded that only the "big" pix can make money. Thus, there have been the decisions to concentrate to even greater extent on production values in the lesser number of new films. Top casts, directing and writer credits and a variety of pictorial embellishments will be stressed.

On an average, the principal companies have found that one of every five features proves financially successful and the job of that one is to compensate for losses of the other four. Cutting down on that ratio is the aim; the numerical pie cut is the approach. First to come off the future skeels at the studios will be the "in-between" product, that is, the pic budgeted at \$400,000 to \$500,000.

This is the type of film which generally requires important playing time to pay off, but too often has wound up on the bottom half of dual bills. These films, according to an eastern v.p., must be "excellently turned out" or they mean just so much monetary burden for the companies.

The shrinkage of capitalizations is in line with the overall move toward a smaller, but economically sounder, structure. Most of the large companies are well-heeled cash-wise, thus are in good position to buy back substantial blocks of stock.

Purpose of this, obviously, is to maintain or improve profits on a per-share basis, even though earnings slip further.

Exhibition Overhaul

The exhibition overhaul likewise is a part of the upcoming tighter economy. The 5,000 situations which expectedly will be converted to garages or otherwise removed from the film biz scene are fringe operations which more often than not are in the red. These are small, rundown houses, many of which still are operating with their own sound systems and have caused many a producer to

blow his toupee upon finding his film impaired by faulty theatre equipment.

There have been numerous instances already where circuit owners have darkened a few of their own weak theatres so as to concentrate on the more successful runs. Charles Skouras' National Theatres began such a policy a few years ago.

But seen as the strongest factors influencing the mass elimination of the financial dud emporiums are the industry's switch to new techniques and the cutdown on the availability of product.

It's a matter of fundamental economics that these lowercase theatres will not be able to afford the initial expense of conversion and the higher operating costs, say trade hepcsters.

Distribution execs. will shed no tears over the loss of these outlets. Companies pick up 75-to-85% of their domestic income from their first 3,000 accounts and the major part of the balance from about the next 4,000. One sales department head related this week that the 5,000 spots headed for demise pay such prices for films at such a meagre level that the coin is barely enough to cover the costs of physically distributing the product.

MARRIAGES

Marjorie Batie to Amos E. Eastridge, Omaha, June 6. Groom is former KOIL newsmen.

Carol Price to Harvey Huston, Woodmore, N. Y., June 14. Groom is program director of WKDN, Camden, N. J.

Zelda Theiman to Dr. Jonas C. Morris, Philadelphia, June 13. Bride is theatrical booking agent; groom is professor of economics at Temple U.

Joan M. Dollard to John J. Conway, Jr., Albany, June 13. Groom is with NBC in New York.

Joyce Myra Schwarz to M. David Gershon, N. Y., June 13. Bride is with 20th-Fox's N. Y. exchange.

Joy Dorothy Burnham to Eric Gorricks, Sydney, Australia, June 5. He's veteran VARIETY mugg in Aussie.

Joan Walton to Edward R. Fullerton, Pittsburgh, June 12. Bride is daughter of Herb Walton, head of Stanley Warner sign department.

Priscilla Dodge to Harry Gardner, Pittsburgh, June 12. Bride is actress.

Betty Guintler to Ray Howard, Chicago, June 13. Bride is on the sales promotion staff of WLS.

Margaret Williams to F. G. (Gerry) Crossley, Mansfield, Eng., recently. He's manager of Palace Theatre there.

Jaqueline Dunbar to Victor Forrie, Edinburgh, June 6. She's stage submer and daughter of Rank Scot executive Jack Dunbar.

Betty Wing Jr. to George Robert Concannon, Palo Alto, Cal., June 11. Bride is twelve fence in San Francisco.

Louise Schwartz to Jack Foss, San Francisco, June 13. He is KCBS chief apprentice.

BIRTHS

Mr. and Mrs. Linn Allison, son, Chicago, June 10. Mother is Gloria Van TV and nitery singer.

Mr. and Mrs. Al Gregory, daughter, Hollywood, June 9. Mother is actress Mary Ellen Gregory, father is a Paramount studio publicist.

Mr. and Mrs. Norm Castle, son, Chicago, June 10. Father handles advertising for Minsky's and several Chi drive-ins.

Mr. and Mrs. Harry Robertshaw, daughter, Pittsburgh, June 8. Mother is Sally Kettles, radio actress.

Mr. and Mrs. Richard Sloane, son, Pittsburgh, June 8. Mother is former Lois Moss, 6f. WDTV staff.

Mr. and Mrs. Thomas Zolmes, son, Pittsburgh, May 27. Father is a theatre owner in West Tarentum, Pa.

Mr. and Mrs. Jerry Doe, daughter, Evanston, Ill., June 6. Father is a writer-producer at CBS in Chicago.

Mr. and Mrs. Vince Garrity, daughter, Chicago, June 8. Mother is a former model; father is ABC newscaster there.

Mr. and Mrs. Ted Rosen, son, June 9, N. Y. Father is son of former Fabian Theatres exec Leo Rosen.

Mr. and Mrs. Jack W. Dunfield, son, Glendale, Cal., June 4. Father is merchandise manager of KTTV.

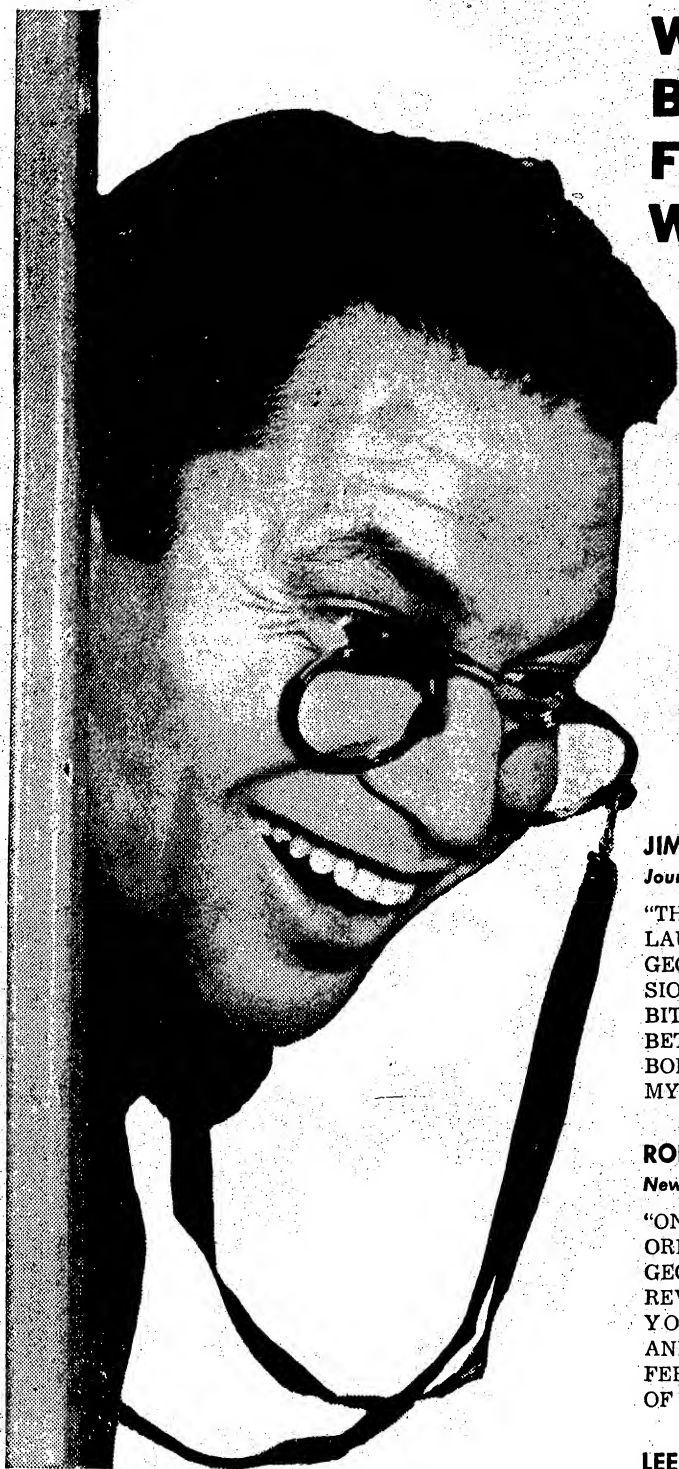
Mr. and Mrs. Harry Koplan, son, Glendale, Cal., June 9. Mother is actress Rosemary La Plancher; father is TV packager.

**"ON THE VIDEO HORIZON,
WHOEVER GETS GEORGIE KAYE,
BOOMED BY EVERY CRITIC
FOR STARDOM, THE PUBLIC
WILL BE THE WINNER..."**

Sid Shalit

New York Daily News

GEORGIE KAYE



JIM O'CONNOR

Journal-American's Gene Knight

"THE FUNNIEST NATURAL COMIC I'VE LAUGHED AT IN A LONG TIME IS GEORGIE KAYE. HIS THIRD DIMENSIONAL ROUTINE AND PSYCHIATRIST BIT HAD THE CUSTOMERS ROLLING BETWEEN THE TABLES... EVERYBODY LAUGHED AND LAUGHED... MY RIBS ARE STILL SORE."

ROBERT SYLVESTER

New York Daily News

"ONE OF THE FUNNIEST AND MOST ORIGINAL 'NEW' COMICS IN TOWN IS GEORGIE KAYE IN GEORGE WHITE'S REVIEW AT THE VERSAILLES. A YOUNG VETERAN OF BURLESQUE AND THE TAB SHOWS, KAYE IS OFFERING A HIGHLY FUNNY PARODY OF A PSYCHIATRIST."

LEE MORTIMER

New York Daily Mirror

"GEORGIE KAYE IS ONE OF THE MOST HILARIOUS COMICS EVER UNVEILED IN A CAFE... HIS PSYCHIATRIST AND THIRD DIMENSIONAL ROUTINES ARE STAR MATERIAL ANYWHERE."

DANTON WALKER

New York Daily News

"COMEDIAN GEORGIE KAYE, OUTSTANDING HIT IN GEORGE WHITE'S HIGHLY SUCCESSFUL 'MUSICALETTE' AT THE VERSAILLES, 'NICE TO SEE YOU'—BEST NIGHT CLUB SHOW IN TOWN—SWAMPED WITH TELEVISION OFFERS. THE MYSTERY IS WHY THE SCOUTS HADN'T DISCOVERED HIM BEFORE."

HY GARDNER

New York Herald Tribune

"... DEFINITELY STAMPED FOR STARDOM."

VARIETY

"GEORGIE KAYE, VET OF THEATRES AND NITERIES, RINGS UP A FAT SCORE IN HIS PSYCHO-MEMORY MONOLOG THAT'S SKILLFULLY TIMED, IN ADDITION TO OTHER TURNS THROUGHOUT, INCLUDING A THIRD DIMENSIONAL VIEW OF POP SONGS."

Trail

THANKS: GEORGE WHITE

HARRY BESTRY, Nick and Arnold, John O'Malley, Dr. Vaytag, Salvatore Gioe, Robert Crescas and the Press

THANKS FOR THE THRILLING ACCOLADES:

Fred Finkelhoffe, Arthur Lesser, John Ringling North, Charles Einfeld, George Jessel, Dore Schary, Merriel Abbott, Russell Markert, Lou Walters and Bill Miller

**10th SMASH WEEK
VERSAILLES
NEW YORK**

VARIETY

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PIX STARS HI-HAT STRAWHATS

Grand Jury Indicts Truckers, Union \$4,500 to Haul Legiter Next Door

Federal Grand Jury yesterday (Tues.) handed up a four-count indictment in New York on charges of antitrust law violations against a group of theatrical scenery shipping outfits, Local 817 of the International Brotherhood of Theatrical Drivers, and key officers of the defendant companies and the union.

Indictment followed an investigation by the Dept. of Justice of allegedly illegal practices—trade restraints, price fixing, etc.—in shipment of props and stage equipment and scenery for film producers, legit theatres and television stations.

It's understood that Harold Lasser, attorney in the D. of J.'s New York office, supervised the probe, this being followed by submission of evidence to the jury. Trucking situation for years has been a sore spot in the legit field. However, it took on vast new dimensions with the growth of TV, and elements aligned with that new medium are understood to have influenced the D. of J. action.

Defendants are charged with demanding "unreasonably high" prices for their services, excluding independent truckers from the field and putting to use the "coercive powers" of Local 817 in imposing the trade restraints.

Named in the indictment were Walton Hauling & Warehouse Corp. and its prez, Eugene A. Walton; Tait Transfer Co. and its prez, Saul Freedman; Schumer Theatrical Transfer, Inc., and its prez, Harry Schumer; Erie Transfer and its prez, Harry Hyde; the

(Continued on page 25)

Even the Plaster Goes As Sentimental Scavengers Scoop Up Empire Remains

Cupid heads, plaster rams and baroque sconces were ripped from the walls of Broadway's doomed Empire Theatre last week and, along with other legit relics, were sold to over 70 sentimental scavengers.

These last remnants of the 60-year-old playhouse, at Broadway and 40th St., were dispensed to souvenir-hunters by Henry Martin, who, ironically, stage-managed the Alexander Knox drama, "The Closing Door," which lasted four weeks at the Empire in 1950.

Ben Nedbor, vicepee of the Beaver Concrete Breaking Co., N. Y., which is contracted to demolish Charles Frohman's venerable legit house beginning July 1, detailed Martin to be on the premises daily for two weeks in order to handle sales of memorabilia that Empire lovers still covet. Along with August Loyacono, stagedoorman of the Empire for the past five years, Martin took up his post at the stagedoor from 5 to 8 p.m., and

(Continued on page 66)

Negro Actors Ask Better Shake in Radio-TV Shows

Coordinating Council for Negro Performers in New York last week set in motion a drive to persuade sponsors and agencies to integrate Negro performers in radio and tele—and the drive will take as its theme the purchasing power of the American Negro.

Meeting of the group, with Ethel Waters as principal speaker, adopted a resolution calling for "more liberal and broader integration of Negro performers" on the basis that Negroes in the U.S. spend \$15,000,000,000 yearly for food, clothing and accessories. It also pointed up fact that Negroes in domestic service influence buying habits.

Korea Truce Talk Snarls Web Plans On 3d Anni Shows

In preparation for the third anniversary of the outbreak of the Korean War (June 25), most of the radio and tele networks had readied special shows on the conflict. Plans to time the airing of the shows about the anniversary date went down the drain as a truce appeared momentarily imminent two weeks ago. Then as the fate of the truce, opposed by Korean President Syngman Rhee, lingered close to the annl date, the nets were left hanging with their special show plans.

Several of the nets have gone ahead anyway with their special shows. NBC radio, for instance, aired a big hour-long documentary, "Three Years of Korea," on June 14 (when the show was scheduled it appeared the truce might be finalized that weekend). CBS-TV last Sunday (21) put on the rehabilitation documentary, "Korea Is My Home," a half-hour special shot film.

Mutual scheduled for this week two special shows—"Red Cross" on the "Search That Never Ends" program yesterday (Tues.), showing rehabilitation work of Red Cross volunteers in Korea and with Red Cross President E. Roland Harrison as special guest, and a repeat of the first invasion broadcast on "Mutual Newsreel" tomorrow (Thurs.). Later show commemorates the broadcast three years before when Walt Simmons, correspondent for Mutual and the Chicago Tribune, telephoned the invasion news from Seoul to his wife in

(Continued on page 22)

TOO MUCH WORK, PREFER TV, CAFES

By FRED HIFT

Pix personalities are playing it coy with summer stock this year. Ops on the silo circuit say they're having more trouble this season than usual signing up film names, despite offers of good coin and the lure of stage experience.

Villain of the piece seems to be television, with the film people who find themselves free—and their number is increasing steadily as Hollywood goes deeper into its production slump—preferring to take a chance on a TV call rather than a strenuous 10-week tour of the strawhatters.

"It's the agents' fault as much as that of the stars," says Lewis Harmon, who runs the Clinton, Conn., Playhouse. "Today we actually have to fight for actors, and one of the prime reasons is that the agents, under present Equity rules, get only 5% when booking a client for a date on the silo circuit. They'd much rather have them appear in films or on TV, where the 10% fee holds good." According to Harmon, steps are being taken to correct that situation.

But agents are only part of the reason. Others cited are:

1. Las Vegas. Too many filmlets have heard of the fabulous amounts

(Continued on page 66)

AFTRA Suspends 'Unfriendly' Three

Hollywood, June 23. Coast American Federation of Television & Radio Artists took most drastic disciplinary action in its history Monday night (22) when it ordered three members, who had defied the Un-American Activities Committee, to be placed on suspension for one year. If they haven't gone before the House Committee and AFTRA's exec board to testify freely by that time, they will be expelled from the

(Continued on page 25)

'Be Right Back'

Femme deejay of "Chinese Festival" on WHOM-FM, N. Y., last week broke into a record on her all-Chinese program. Wong Bek Fay was sorry but she'd have to leave the program for a short while.

Rushed to a hospital, she gave birth to her first boy (and fourth child) less than two hours later.

It was the first time she missed a complete broadcast in almost two years of being on the air. Husband Louis Chu finished the program before he began his floor-pacing.

50% of 'Toast' Fans Burn at Loss Of 'Live' Talent; Sullivan Drops Pix

Union Buys TV Time For 'Overflow' Diners

One of the most unusual one-shot sponsorship deals set in the N.Y. market was completed this week when Local 32B, Building Service Employees International, signed for a half-hour of time next Sunday night (28) on WPIX, the Daily News station, to show kinescopes of their annual awards dinner the night before at the Commodore Hotel.

Union, planning its dinner, figured best way to get its 38,000 members to see the dinner was by television, since the Commodore's Grand Ballroom seats only 1,200. Union arranged for kinescopes of the event, then bought the half-hour at 9 p.m. Sunday.

London Drunk's 'Rubbish' to M&L An SRO Payoff

London, June 23. Despite Dean Martin & Jerry Lewis' resounding click at the Palladium last night (Mon.), a segment of the London press this morning (Tues.) was strangely positive in accentuating the negative factor. This was an untoward incident at the Monday opening when a disgruntled, reportedly unemployed British vaudevillian, said to have been slightly "under the influence," marred the Yank comedy team's smash impression by exclaiming, "Rubbish, go home."

The London dailies admitted the incident was unfortunate, as they did the fact that M&L may wind up with a new Palladium record—or they will, if managing director Val Parnell has his way—but certain London critics have expressed informal "concern" whether too many American acts were "invading" England. (Parnell, in personal pique over the incident, stated he would sell more standing room than ever and thus help M&L achieve a new record.)

The Daily Herald appraiser said, "Martin & Lewis, America's top comedians, were booed at the Palladium last night. It had nothing to do with their act which was greeted throughout with ecstatic shrieks of laughter."

There was also an implication of political overtones in one review which stated, "They were treated as though they were a couple of NATO generals." Some feel that the critical reaction to the comics may be another development in a trend started by the unfavorable reviews of "Guys and Dolls." De-

(Continued on page 25)

Hollywood flirtation with TV via Ed Sullivan's CBS-TV "Toast of the Town" show has ended abruptly with "unfavorable audience reaction" forcing Sullivan to drop all film "previews" from future programs. Distribs have already been notified of the decision.

Reached in Hollywood Monday (22) evening, Sullivan admitted viewer complaints about pix clips on the show had come as a surprise to him.

"I thought I had a great thing here," he said, "but both my mail and the mail of the factory have been running about 50% against films and in favor of live personalities. That's enough for me."

Sullivan attributed the films' TV flop to "the peculiar psychology of the TV audience" and not to "pix quality." "They just don't like motion pictures on a 'live' show," he asserted. "The letters all sound alike. People say they tune in to see performers, not movies."

The vacationing "Toast" m.c. and N.Y. Daily News columnist disclosed that, even prior to his making up his mind to eliminate the previews, he had been informed by James C. Petrillo, American Federation of Musicians proxy, that he'd have to cut out trailerizing musicals due to AFM difficulties with the studios. Accordingly, "Small Town Girl" was the last such pic to be skeddled for the show.

While there'll be no more pic excerpts on "Toast," Sullivan has finalized arrangements for doing "The David O. Selznick Story" this fall. He is meeting on the Coast today (Wed.) with Charles Einfeld and Harry Brandt, 20th-Fox east-

(Continued on page 70)

'Pacific' May Overtake 'Okla.' as Money Champ; \$4,000,000 in Profits

"South Pacific" still piling up hefty profits in its fifth year, is now a prospect ultimately to overhaul "Oklahoma" as the champ moneymaker of modern legit musical history. Show has now passed the \$4,000,000 mark in profits, and gives no indication of fading out. Both musicals are Rodgers-Hammerstein collaborations.

As of last April 30, "South Pacific" had earned \$3,881,267 operating profit, of which \$1,577,938 was from the original production and \$2,303,329 from the touring edition. Additional income included \$266,327 from South Pacific Enterprises (licensing use of the show title, song titles, etc.), \$81,144 from the English production and \$3,926 from the Australian rights.

After deducting \$42,327 paid to Coast producer Edwin Lester as per contract, there was a net profit of \$4,190,338. Profit distribution to date was \$3,895,021 and there was \$59,710 in cash reserves and other

(Continued on page 66)

Riots in East Germany Cut Down Star Attendance at Berlin Pic Fete

By HAROLD MEYERS

Berlin, June 23.

Never has a film festival opened in a less festive mood than has the Berlin Film Festival. The shooting war that flared up in East Berlin on the eve of the third annual junket cast an atmosphere of gloom, and led to the cancellation of some initial celebrations. Some of the intended visitors also have had second thoughts, and begged off coming to the fete.

While the news of the festival has mainly been crowded off the front pages of the local press, the Berlin dailies have issued something in the nature of a challenge to the stars who had originally promised to attend, saying in effect, "by your deeds we will assess your courage."

First star to arrive was Gary Cooper, who came in on the opening day of the festival (18), and was mobbed on his arrival at the airport. The West Berliners apparently were determined that the grave events taking place almost within earshot were not to rob them of the excitement of feting a Hollywood celebrity. They evidenced greater enthusiasm than similar crowds in London or Paris. Before he checked out for Rome last Sunday (21), Cooper, accompanied by his wife and daughter, took a look at a refugee transit camp for East Berliners and a GI hospital here.

Hayter 1st British Star

The first British star arrival was James Hayter, who came over for the screening of "Pickwick Papers" on Friday (19). He stepped off the plane at Tempelhof airport dressed as Mr. Pickwick, and the gimmick paid off handsomely in press coverage. There was a battery of newsmen and photographers at the airport as well as newsreel and TV cameramen and radio commentators.

Although only in its third year, the Berlin Festival is now firmly established as an international event. This time, 26 nations have entered product and 36 have sent delegations. Films come exclusively from the western bloc of countries to the total exclusion of productions from within the Soviet orbit. From the point of view of the Western democratic countries, the significance of the Berlin festival rests in its power to penetrate into eastern Europe, and for this reason it is being vigorously supported by Washington, Whitehall and the Quai d'Orsay. On the east side of the city the populace is starved for westernized entertainment, and it is tough sledding for film-conscious Berliners to be fed on a continuous diet of the propaganda output of Moscow, Prague, Warsaw, etc.

The present disturbances notwithstanding, they are more than eager to cross the boundary as and when they're able, to gander the festival programs. At the main events, East Berliners are admitted at half price while just inside the Western zone, a special theatre has been set aside for their exclusive use, at which all the festival programs are being repeated.

Tribute To East Berliners

The festival teed off with a Hollywood feature, but prior to the screening there were the introductory speeches of welcome and distribution of prizes to local press.

(Continued on page 25)

Tall Queen of Tonga In Pop Tune Plaudit

London, June 23.

Although the Coronation pop songs are rapidly abdicating their positions in the hit parade, a new pop emerged here this week to cash in on one feature of the Coronation. A British monarch who captured the hearts of the crowds in the Coronation procession was Queen Salote, six feet, three inch ruler of the Tonga group of islands in Polynesia. She insisted on driving in an open carriage despite the heavy rain, and the crowds went for her in a big way.

So it was only to be expected that Tin Pan Alley should have seen the potentialities of the potentate. Jack Fishman, a newspaperman, clefted an opus called "The Queen of Tonga," and the day after he wrote it, it was broadcast by the Stargazers vocal group in the BBC "Show Band" airer. Campbell, Connelly Music took the song and a rush job by the printers brought out the pro copies in record time, with a picture of the monarch on the cover.

Queen Salote has been presented with a recording of the song and an autographed manuscript of it by the composer.

Mt. Resorts At Talent Crossroads; Catskills Up Blind Alley on Coin

By JOE COHEN

New York's sprawling mountain resort belt in the Catskills, employing more performers than any other area in the country, is approaching a period of decision. The question being asked is, what happens now that they're reaching the apex of one of the most glamorous periods in the history of the belt? They have employed some of the top names in the entertainment industry, have enticed the biggest figures in the sports world and have spent sums up to \$10,000 weekly for entertainment of guests. How can these standards be maintained?

The Catskill area is still full of contradictions. Not far from Grossinger's, Ferndale, and the Concord, Klamasha Lake, the top spenders in the area, are small hostels which have as their entertainment highpoint a group of strolling nimes who perform a half-hour playlet under auspices of a charitable institution. At the end of the performance, one of the actors gets serious and makes a terrific pitch for the charity. Their fee is a cut of the contributions. In between are the spots which still have a small social staff with "waiters who are single and have to mix and mingle," and the stock companies which put on several shows weekly.

The top spots will spend up to \$10,000 weekly, depending upon what names are available. They'll go all-out to bring in name shows that would do credit to any cafe or theatre. In addition, they cajole sports figures into playing exhibitions at tennis, golf or hold informal swim exhibitions. And should the entertainment the following week be of a lesser cut

(Continued on page 56)



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'Repulsive' B'way Panned by Pravda

Washington, June 23.

Broadway is "repulsive," "law-dry" and "cluttered with 'dives'" and "brothels," according to the Moscow sheet, Pravda, which has this to say about the area:

"Broadway is a long, curving and noisy street. But when one speaks of Broadway as being the theatre centre of America, one means that section of the street, about one-and-a-half kilometers long, between 42nd and 57th Sts. Here on Broadway and its adjoining streets are the theatres and cinemas in which the fate of plays, films and concerts is decided. It is here that the success or failure of a playwright, producer or artist is determined.

"In the daylight this part of Broadway resembles an ordinary shopping street. Here, goods which have been in stock for a long time are being sold. Enterprising traders who are not excessively inhibited with a conscience compensate for low quality goods by their personal invention. They simply cheat, showing to customers good quality commodities and slipping bad products into their shopping bags.

"Public baths, hotel foyers and night clubs which are recognized as brothels are squeezed in between the shops.

"The outward appearance of Broadway changes during the evening, although it does not become any cleaner or more attractive. Litter, scraps of newspaper, cigar butts and wrappings of chewing gum cover the pavement as well as during the day.

"The artificial illumination, however, which during evening and night floods Broadway to some extent, hides its repulsive features. It gives the onlooker a distorted view. The cut-glass glitter, ordinary brass shines like gold, and nickel like silver. The light creates a mirage of richness and beauty, although in reality all this is tawdry.

"Broadway also leaves its impression on the streets which it crosses, but there is less light and still more filth on them. The public bars, correctly speaking, are dives."

KAYE INDIE SKEDS MORE PIX AS HE DUCKS VIDEO

Hollywood, June 23.

Danny Kaye will steer clear of television for at least another year, concentrating on personal appearances, and on pictures, all of which may be done via his indie Dena Productions. Outfit originally was organized to do one film, the current "Knock on Wood," for Paramount release.

Dena already has set a period story with a Spanish background as its next offering and other films are in prospect. Kaye, Sylvia Fine (Mrs. Kaye), Norman Panama and Melvin Frank are partnered in the indie.

Little World of D.C.

Italian Films Export isn't taking any chances in releasing "The Little World of Don Camillo" in Washington.

Pic preems in the capital July 9 in three language versions—English, Italian and French—at three different houses.

Loyalty Checks in Vidpix Extends To Technicians, All Other Facets

Hollywood, June 23.

Toledo's Danny Boy Gets An Armful of Prizes

Toledo, June 23.

"Danny Thomas Night" last Tuesday (18) at the Toledo Zoo Amphitheatre brought new honors to the Toledo-born film and nitery star, in connection with the Sesqui-Show celebrating the 150th year of Ohio statehood.

Thomas received a glass key to the city, a scroll from the Lucas County Ohio Sesquicentennial Commission, an honorary life membership in the Toledo Chamber of Commerce, and a letter of congratulations from Samuel Cardinal Stritch, Archbishop of Chicago.

Joe E. Brown, film comedian, and Rev. R. Lincoln Long are the only other honorary life members in the Toledo Chamber. The scroll, presented by Mitch Woodbury, Toledo Blade Theatre critic, called him "a great entertainer, an outstanding humanitarian, churchman and citizen."

Europe's Royal Families Have Been on Disk Kick Since Old Edison Days

By JIM WALSH

With Queen Elizabeth's coronation June 2 still very vivid in the eyes of the world, it's noteworthy that there has been a close association between the British royal family and the phonograph almost since Edison turned out his first tinfoil instrument. Same is true to a lesser extent of other European ruling classes.

Victoria had been on the throne 40 years when the first phono squawked "Mary Had a Little Lamb" in 1877. She remained Queen 24 years longer. It is not generally known that one Sir John Harrington is said to be the only person who induced her to talk into a phonograph. She consented only when he explained to her the immense weight that a message from her, conveyed in recorded fashion, would have upon the Emperor of Abyssinia.

Queen Victoria, the story goes on, stipulated that once the message had been delivered to the Emperor the cylinder should be destroyed. King Menelik is said to have been so delighted at hearing

(Continued on page 70)

The Saga of a Showman

By BILL HALLIGAN

Hollywood.

One night back in 1903, a mere half a century ago, I strolled into a Chicago Cafe Chantant in quest of entertainment. There was a good looking kid standing on top of an upright piano singing some hymns. The piano player was a lad named Al Gumble, brother of the famous and beloved Mose. The sawdust canary was doing some character songs. I still remember them—a Yiddish chant called "Miss Sarah Rosenstein." ("I'll buy you presents fine, I'll have my life insured for you; I'll buy a home that's all brand new, That's what I'll do for you Miss Sarah Rosenstein"). He could outkick Mickey Katz. I listened in amazement.

Then he went into a Dutch routine, a song named "Louisa Schmidt" ("Louisa, how I'd like to hug and squeeze yah") and then he segued into a number called Heintz ("Heintz, Heintz, what's the matter with Heintz; See him wabbling down the street; Vas is los mit Heintz's feet; Ach Yah, dot's the trouble with men; He's been to 57 bars and Heintz is pickled again"). "Heintz" was written by a piano player who worked down the street at Fred Train's—a mugg with a broken dialect named Fred Fisher. He and Jimmy Lucas had just written a jingle entitled "If the Man in the Moon Was a Coon." I told myself this is the greatest saloon entertainer I ever heard. He is 20 years ahead of his time. They told me he owned the cafe and that he was selling it to join a burlesque show, a Dave Marlon

Eastern Wheel extravaganza. He was stage struck.

He didn't stay with Marion Long. Next I hear is that he is working with the Melnottes, a sister team of some renown who later took a man named Clay Smith to replace him. The trio had been in the big fire in Frisco in 1906. He grabbed himself another sister act called the Millership Sisters, and they went into vaudeville. A short time later one of the girls married Leonard Hicks, who ran a theatrical hotel in Chicago called the Grant. He used to be a clerk at the Hotel Saratoga, a hangout for the three-a-dayers.

The marriage busted up the team and he went looking for another pair. He discovered a No. 2 act that called themselves the Dolly Sisters, and one day when he had nothing else to do he married one of them. In no time at all they had skyrocketed the turn into headline prominence. They got temperamental and blew the little guy off. At last he was on his own. He grabbed a job in a Broadway musical, where he sang "I'm Always Chasing Rainbows" into success. He worked at the Winter Garden in a show called "Maid in America" and then he vanished. Where or why he went no one knows; in a few years he was forgotten except by a few old troupers who would ask me if I ever heard from him. I didn't know any more than they did.

He was not the only one who saw the vaudeville handwriting on

(Continued on page 26)

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DEPTHIES' TIX TILT UPHEAVAL

20th Splurges in Europe to Break Stereo Sound Bottleneck: Skouras

Because European manufacturers can retrofit quickly for production of CinemaScope screens, lenses and stereophonic sound equipment, theatres on the Continent after next January will be fitted with widescreen systems faster than their U. S. counterparts, 20th-Fox prexy Spyros P. Skouras declared on his return from Paris here Sunday (21).

The 20th topper reported the company was sinking "millions" in financing and commitments to get manufacturers in Germany, Italy, France and Spain to push the production of magnetic sound reproduction gear, tailored to the 20th system of four sound tracks on the same film as the image. Sound units have been a CinemaScope bottleneck. German firm, Siemens-Halske, is now turning out 250 pieces of sound equipment a month, but expects to raise the total to 500 by October. An Italian outfit promises 400 a month by October.

While in London, Skouras indicated he intended to discuss with J. Arthur Rank a deal whereby a subsidiary of Gaumont-British would turn out a supply of CinemaScope lenses for the British Commonwealth.

Goldstein Deal OK

While final decision rests with the 20th board, Skouras nevertheless asserted that he was in favor of a deal, under which Leonard Goldstein would become an indie producer releasing a minimum of 10 pix through 20th. "It's a particularly good thing, since Goldstein" (Continued on page 24)

Hit the Road to Bally 'Main St. to Broadway,' Dietz Urges Legit Stars

Pitch to Broadway stage personalities to take to the road to plug "Main Street to Broadway," exhib-backed film extolling the legit stage, was made yesterday (Tues.) by Howard Dietz, pub-ad topper of Metro, which is releasing the picture.

Dietz's appeal, made at a luncheon at Toots Shor's, was aimed not only at the personalities who appear in the Lester Cowan production, but also at other legit players. Metro exec's view is that, not only will the picture benefit, but it will also aid the living theatre on the road.

Picture, made in conjunction with the Council of Living Theatre, which will receive 25% of the profits to advance the cause of legit in the hinterlands, features such stage names, playing themselves, as Tallulah Bankhead, Gertrude Berg, Ethel Barrymore, Shirley Booth, Louis Calhern, Faye Emerson, Oscar Hammerstein, 2d, Rex Harrison, Helen Hayes, Joshua Logan, Mary Martin, Lilli Palmer, Richard Rodgers, John Van Druten, Agnes Moorehead and numerous others. If Metro, which Dietz indicated would foot the bill for the tour, succeeds in corraling some of the name players in "Main St.," it will be able to offer the most potent bally contingent ever presented for exploitation of a film.

"Such a tour," Dietz declared, "will not only help M-G in sell-

No C'Scope 'Packages'

Original idea of CinemaScope "package" sales has been found "impractical" and has been abandoned, 20th-Fox prexy Spyros P. Skouras said Sunday (21) in N. Y. on arriving from the first European CinemaScope demonstrations in Paris.

Sale of the equipment is now being handled entirely by the dealers who obtain screens and lenses through 20th. Skouras said it was found that many exhibs will order the screen without taking the lens simultaneously. Pair of lenses, incidentally, comes to \$2,850, of which \$350 is the equipment men's cut. Rest goes to 20th which, according to Skouras, isn't going to make the profit on the equipment that had been originally anticipated.

Dubbed Lingo Pix Seen As Sub For 'B' Film Drought

With a shortage of standard pix expected as Hollywood shifts to new techniques, foreign film distributors are prepping to step into the breach via increased activity in dubbed films. Purveyors of lingo product especially feel that dubbed pix can fill the gap in programmer and "B" films. Indications already are that major U. S. filmers will sharply curtail or completely eliminate the "little" pix as they swing to spectacles to take advantage of the new dimensions.

In pushing dubbed films for dual situations and minor houses, the foreign distrib may run into competition from one or more of the major U. S. distributors. At least one important American distrib has already picked up a group of foreign pictures with an eye toward dubbing them for release during the expected product shortage. With perfection of the dubbing technique, as demonstrated by Italian Films' Export's success with "Anna," it's figured that a U. S. distrib company, with its far-flung sales organization, can chalk up a hefty profit.

Although prices for foreign pix vary considerably, ranging from as (Continued on page 71)

Murphy's 'No Real Red Influence Now in H'wood'

Hollywood, June 23. "There is no real Communist influence left in Hollywood today," reported George Murphy, chairman of the Screen Actors Guild committee seeking means to oust suspected subversives from the Guild. "But we are determined there shall not be a buildup in the future."

Committee will make its recommendations to the SAG exec board next Monday (29), which will, in turn, pass recommendations to the membership.

Murphy explained the committee was probing legal means to oust anyone suspected of Communist links.

He said Communists like court appearances and costly trials. "They love the spotlight. We are trying to solve this problem in an orderly manner, without having to spend time and money in court." He said the committee also approached the problem from the standpoint that something must be done to aid in rehabilitation of former Communists and those still confused who must be helped "back on solid ground."

OVERALL PRICE PATTERN NEAR

Complete realignment of the admission price structure, with an advanced b.o. tab, appears to be developing as a result of the introduction of the 3-D and wide-stereopix, usually a 50% rental deal, has forced theatres to up their admissions. In addition, roadshow policy, followed by such processes as Cinemascope and most probably by the upcoming Cinemascope and Todd-AO, will see theatres asking patrons to shell out more for their film entertainment than heretofore.

Indications of the new price systems are already evident, with examples of circuits and other theatres moving toward a higher admission price. Even prior to the "new era" film media, theatres throughout the country had to up the admission tab because of rental demands of pix designated by filmers as "specials." With so many pix requiring an advanced entry charge, some theatres figured they might as well advance their prices permanently.

In Chicago, for example, the Balaban & Katz circuit has been playing so many advanced price pictures that, in order to stop confusing its patrons by dropping the price for the occasional standard pic, it has raised its prices for all pictures. Cleveland firstruns hiked their prices not too long ago and the subsequent runs followed suit. (Continued on page 24)

\$400,000 'PICNIC' TAG SCARES OFF PIX BUYERS

Fancy price tag of \$400,000 is being put on the screen rights of the legit hit, "Picnic," authored by William Inge. Several companies are interested, but execs call the asking price much too high for a deal under present market conditions.

The Inge play is just about the only property currently getting film studio attention. Otherwise, the story market has fallen to a new low, with buying activity at a minimum. Companies' story departments feel the lull will continue until the fall, when producers have brought some order into their widescreen thinking.

National Boxoffice Survey

Biz Still Nice Despite Heat; 'Space,' No. 1, 'Beast' 2d, 'Pickup,' 'Cinerama' Next—'Crowned' Standout

Despite resumption of torrid weather and expansion to take in many more key cities covered by VARIETY, release of a batch of new, strong pix is making for a strong biz setup this stanza. Heavy rains gave the boxoffice a break over the past weekend which helped the overall total. Present round again saw 3-D product getting a big play from patrons.

"From Outer Space" (U), champ last stanza, is still strong currently. "Beast From 20,000 Fathoms" (WB), out on release for first time this frame, is capturing second position. "Pickup on South St." (20th) is winding up third. "Cinerama" (Indie) is taking fourth money.

"Shane" (Par), second last session, is dipping to fifth mainly via new, stout competition. "South Sea Woman" (WB), starting out in earnest this week, is capturing sixth place while "Arena" (M-G), a newcomer, is seventh. Latter is somewhat uneven.

"Pony Express" (Par), with a burst of strength, is pushing up to No. 8 slot, with "Scared Stiff" (Par), 9th. "Desert Song" (WB) and "Sangaree" (Par) and "Lili" (M-G) round out the Golden Dozen. "Fort Ti" (Col) and "Column South" (U) are runner-up films currently in that order.

"A Queen Is Crowned" (U), playing mainly in small, arty theatres, is socko. The Technicolor tinter of the Coronation, playing in some 20

Todd-AO 'T-Bomb of 3-D' Sez Schenck; See 'Oklahoma' \$1,000,000 Pic Sale

Split Review

New York critics split four to three last week in deciding whether to review a film that, prior to its theatre opening, had been seen on TV. Pic in question was "Devil's Plot," which premiered at the Rialto.

After seeing it, reviewers got wind that it had had a TV run. Final verdict: The Times, Trib, Post and News reviewed it. The World-Telegram, Journal-American and Mirror did not. Published reviews were lukewarm.

Exhibs Irked At Senate 'Brush' To D. of J. Reps

Decision of the Senate Small Business Committee probing industry trade practices not to summon reps of the Dept. of Justice to testify, has caused considerable eyebrow lifting in exhib circles. Puzzlement and surprise stems from the fact that exhibs, in presenting their case to the Senate body, based the brunt of their argument on the Justice Dept.'s laxity in enforcing alleged violation of the Government's consent decree judgment.

Both Abram F. Myers, Allied States general counsel, and Alfred Starr, Theatre Owners of America prexy, stressed that many of the (Continued on page 24)

Benjamin's Europe Trek

Robert S. Benjamin, United Artists board chairman, will be off July 9 on a five to six week swing of London, Paris, Rome and possibly other key cities in Europe. Combining a vacation with business, Benjamin will inspect indie production and UA's distribution setup on the Continent and England.

Richard Rodgers and Oscar Hammerstein 2d may soon be set on a \$1,000,000 picture sale of "Oklahoma," to be made in the Todd-AO third-dimension process.

If the deal goes through Fred Zinnemann (who did "High Noon") will direct it. Mike Todd and the American Optical Co. have developed what Joe Schenck, George Skouras and the other toppers in the United Artists Theatre Corp., the Robb & Rowley Circuit, and the Naffy Circuit in northern California, call the T-bomb of the picture business.

It all revolves around Todd-AO, the new process which permits simultaneous production on 65m and 35m, in color, with six-channel stereophonic sound, and achieves the same third-dimension effect as Cinerama, with which Todd was originally associated. The old-line American Optical Co. helped the showman develop and perfect Todd-AO.

Schenck, a veteran showman not given to superlatives, along with Skouras, the other UA Theatres execs and partners, and the Hollywood production people who saw Todd-AO in realistic projection at (Continued on page 70)

Disney's 3G Weekly Pay Check 'Excessive,' Claim Stockholders in Suit

Los Angeles, June 23. Walt Disney's salary as production exec for the cartoonery is "unreasonable, excessive and out of proportion to the net earnings of the corporation," UCTA accountant Clement J. Melancon charged in a derivative stockholders suit filed in Superior Court here.

Action names Disney, Walt Disney Productions, Roy O. Disney, Gunther R. Lessing, Paul L. Pease, Gordon E. Youngman, Walter Disney, Inc., Jonathan B. Lovelace and George E. Jones. Latter (Continued on page 25)

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Exhibs Squawk as 4 Distribs More Than Flirt With Skiatron's Fee-TV

Major distribs, while outwardly protesting that they have no more than a superficial interest in subscription TV, are actually a good deal more intrigued by the idea than it appears, despite some exhib beefs.

Excess of most of the majors went to see the toll-TV demonstration put on in N.Y. recently by Skiatron and came away in a mood to delve into the subject further. While all companies were asked to come through with product for the Subscriber-Vision test, only four—Metro, RKO, Republic and Disney—actually did. A fifth originally showed enthusiasm but then backed out. Paramount, Warner Bros., 20th-Fox and Universal turned the request down cold.

While it's considered significant that M-G should be one of the quartet to provide film, there is a good deal of dissension among the companies over the ultimate economic feasibility of pay-as-you-see video. Even those favoring such a system are presently keeping quiet about it, feeling that this is not the time to antagonize exhib customers who are being asked to choose among various widescreen systems.

Feeling was underscored when the Subscriber-Vision issue arose. Skiatron got several of the distribs to agree to make pix available. Condition was, however, that there would have to be at least four companies giving films before there could be any announcement. The four finally participating did get mild exhib-kicks as a result.

Interesting view on subscription TV was voiced Sunday (21) by 20th prexy, Spyros P. Skouras, who stated flatly that, in his opinion, pay-as-you-see-TV in some form would "eventually become a reality." He quarreled, however, with its economic realities, holding that any system finally adopted would

(Continued on page 24)

Skiatron, Happy With N.Y. Fee-TV Test, Mulls Runs In Pittsburgh and L.A.

Highly satisfied with results of its recent New York demonstration of Subscriber-Vision, Skiatron may expand its plans to hold similar limited public showings in Pittsburgh and Los Angeles. Project is still strictly in the discussion stage, but is apt to come off before Skiatron goes before the Federal Communications Commission in early October to ask for a commercial license for its toll-TV system.

L.A. run is seen particularly desirable, since it would rouse the studios to the Subscriber-Vision potential. In Pittsburgh, a one-channel town with a dearth of sports shows, Branch Rickey, the Pittsburgh Pirates' pilot, is said to be enthusiastic about subscription TV.

N.Y. demonstration, which cost Skiatron an estimated \$100,000, netted Skiatron a lot of good publicity, along with more than 3,000 reaction cards. Majority thought of Subscriber-Vision in terms of the average setowner's ability to view good pix without annoying breaks for ad plugs. Concern was expressed also over the charges Skiatron intends to make for its programs.

Reps of both Telemeter and Phonovision—the two Subscriber-Vision competitors in the toll-TV field—attended the Belmont-Plaza run, as did various film company execs. Distribs cooperating with Skiatron by providing free pix were Metro, Republic and RKO. Walt Disney also came through with two features.

Execs were reluctant last week to indicate what reaction, if any, they have had from exhibs. It's understood, however, that some protests were registered with the companies that provided product. Films were actually the same that had been made available for the Zenith Phonovision test in Chicago.

Interesting angle is that Skiatron, while welcoming what cooperation it did get from the distribs, had a brace of good pix on tap. Films had been offered for free by Matty Fox's Motion Picture for Television outfit, but never did get on the air.

Bugs Get Billing

Houston, June 23.

Jack Farr, manager of the Trail Drive-In Theatre here, is literally taking the bugs out of his operation, and the b.o. is humming as a result.

Instead of playing up the pictures showing at the ozoneer, Farr's ads stress a device that kills mosquitoes and other insect pests that prey on drive-in patrons. Device, known as "Swingfog," gets top billing in Farr's bally. Ads, which feature a drawing of the device, a pulse-jet item that atomizes a liquid insecticide into a dense, clinging fog, invite the audience to see the machine in action. "Come out," they say, "enjoy the show and see this machine work."

Cowdin as State Dept. Pix Topper

Washington, June 23.

Increased importance and new conception of the job of head of the State Dept.'s International Motion Picture Service is indicated by appointment of J. Cheever Cowdin, who was chairman of the board of Universal Pictures from 1936 to 1949.

Cowdin replaces Herbert Edwards, longtime chief of the service who came up via the newsreel route, and who resigned a few weeks ago. Job has been essentially one of propaganda. The Service has handled non-commercial motion pictures shown—generally free—all over the world. Films generally show facets of life in America, and are designed to counteract Soviet propaganda. The unit both produces on its own and adapts shorts, which have been made in Hollywood or specially produced for industrial firms and other groups.

Cowdin is known principally as a financier. Presumably, his value will consist in large part in his important Hollywood connections on whom he'll be able to call for assistance. If this is so, it means that the State Dept.'s International Information Administration plans to

(Continued on page 24)

B.O., CANDY DEAL DANDY; STRONGER TIES URGED

America's sweet-tooth craving can be utilized to fill the b.o. cavity, which, in turn, will stimulate candy sales, Leon J. Levinson, concessions chairman of the Theatre Owners of America, told 7,000 candy manufacturers at the 70th annual convention of the National Confectioners Assn. in New York last week.

Urging the candy industry to help promote film attendance through its advertising program, Levinson said, "I know of no surer way to increase the sale of candy bars than by increasing the attendance in motion picture theatres. Our potential increase in attendance is probably 100%, and any amount that is increased will reflect itself in candy sales because of the direct relationship between attendance and sales."

Vistarama to Market Its Lens to Exhibs

Vistarama, widescreen process employing an anamorphic lens similar to 20th-Fox's CinemaScope, plans to market its lens to exhibitors. Decision marks a change in the outfit's original policy to concentrate on the 16mm market.

Although he declined to state the cost of the Vistarama 35mm lens, toppler Carl Dudley indicated that the price would be less than 20th's asking price of \$2,875. Dudley returned to the Coast last week following a demonstration of Vistarama at the RKO 86th St. Theatre. He plans to hold additional showings in Washington, Detroit and Chicago.

Balaban Back to N. Y.

Barney Balaban, president of Paramount, returns to N. Y. tomorrow (Thurs.) from a vacation in Europe.

Exec's trip back is earlier than had been expected. He had been abroad late last month, hopped back to Gotham for the annual Par stockholders meeting early this month and followed this with the return trek to Europe.

Warners' 6-Month Net, \$1,875,000

Wrapup of Warner Bros.' prior-divorce financial status reveals a net profit of \$1,875,000 for the final six months ending Feb. 28, 1953, the effective date of reorganization. For the corresponding period of 1952, the company, now made up of separate picture and theatre outfits, showed a net profit of \$3,750,000, after provision of \$3,900,000 for Federal income taxes and \$200,000 for contingent liabilities. Most recent statement shows provision of \$2,300,000 for Federal taxes and \$200,000 for contingent liabilities.

Net profit for the six-month stanza ending Feb., 1953, is equivalent to 37c. per share on the 4,950,000 shares of common stock outstanding at that time. Similar period of 1952 showed net profit equal to 66c. per share on outstanding shares of 5,619,785.

Film rentals, theatre admissions, sales, etc., totaled \$52,359,000 as compared with \$57,529,000 for the corresponding period last year. In (Continued on page 58)

Sked 'Dr. Sarnoff's Planets' (Science Fiction, Not Bio) As Indie Film in Texas

Indie producer Larry Buchanan, whose previous attempt at feature-length film-making was an abortive one, will give it another try with a science-fictioner tagged "Dr. Sarnoff's Planets." Venture, which he described in New York last week as a "modest budgeter," is scheduled to go before the cameras within eight weeks as a locationer at Big Bend National Park in Texas.

A native Texan, Buchanan rolled "Grubstake" at Big Bend last summer on a \$25,000 budget, but financing difficulties led to dismissal of the company and abandonment of the project midway through the script. Some \$17,000 of the film's coin came from a limited partnership. However, the youthful producer asserted that all creditors for that ill-fated picture have now been paid and no debts remain outstanding.

"Planets" will be based upon a script by TV writer Marcus Seale. Buchanan will produce and direct while Hal Hunt will do the lensing in Eastman color "with widescreen ratio in mind." Contrary to the limited partnership backing employed on "Grubstake," the latest venture is said to be "privately financed." Cast will be headed by Joseph Hardy, John McLiam and Lloyd Knight.

Probe New Process That Converts 2-D to Deepies

Process for reclaiming old standard pix to the new dimensions is being investigated by indie producer Joseph Kaufman. Former exhibition topper of Cinemascope, returned to the Coast last week, where he's set to witness a demonstration of the new process as well as resume his indie production activities. Technique reportedly can convert pix into 3-D or to widescreen aspects similar to Cinemascope.

On Kaufman's film-making agenda is "Promised Land," for which he'll start signing a scripter, director and cast. Producer still has made no decision as to what process to employ for the film, noting that the current situation is still unclear, and in order not "to waste a lot of money," he's delaying his decision. Kaufman was last represented by "Sudden Fear," the Joan Crawford starrer released by RKO.

Before returning to the Coast, Kaufman started preliminary arrangements for the acquisition of two stage musicals, one of which is currently on the boards.

COMPO Making Last-Ditch Stand To Get Admish Tax Bill Before Cong.

Gam-orous

Hollywood, June 23.

Marie Wilson's longtime stand-in finally got half-a-break in pictures on her own.

Director Frank Tashlin needed a girl with beautiful legs for a scene in Alex Gottlieb's "Marry Me Again," in which Miss Wilson stars, and spotted stand-in Martha Manners on the set. She got the role, but her job ebbed slightly when she discovered the scene was shot from a low angle and only her legs show.

Admen Nix 'Love That Soap' Stars

Pix industry tiens with big advertisers is on a steady decline, the practice already having taken a 25% dip from the heyday period of a few years ago. Changing conditions in the industry as well as advertisers' belief that star names are not effective "soap peddlers" is driving a wedge between filmites and the hucksters.

While the ad agency men are becoming less enthusiastic, pixites are becoming more selective in choosing products with which to associate. Pub-ad chiefs note that hundreds of ad tiens can still be made, but the choice of a suitable product is of utmost consideration. They stress that the day of willy-nilly deals has passed.

Another aspect of the fading romance is the change in the star system. With fewer big names under contract, studios can no longer offer top personalities, since by the time an ad appears in a national mag the player might be working for another firmery. In addition, there's a growing tendency among the top names to make their own deals for cash.

The constant shuffling of release skeds in recent years has also served as a drawback in effecting workable deals between advertisers and the film companies. Best tiens ads are those that coincide with the national release date of a picture. However, with the trend toward special handling pix as well as saturation bookings, it's almost impossible to reach suitable understandings.

WB Execs Head West

Warner Bros. pub-ad topper Mort Blumenstock returned to his Coast headquarters over the weekend, following a periodic visit to the homeoffice to set up upcoming campaigns.

Previously, sales chief Ben Kalmonson headed for the studio for confabs with Harry M. and Jack L. Warner, stopping over in Chicago and other exchanges before arriving on the Coast.

N. Y. to L. A.

Mort Blumenstock
Humphrey Bogart
Al Calder
Charles Einfeld
Leonard Field
John Gibbs
Jascha Heifetz
Al Litchman
Larry Morris
Joseph H. Moskowitz
William M. Pizer
Elizabeth Scott
Spyros P. Skouras
Earl I. Sponable
Francois Szony
Giselle Szony

N. Y. to Europe

Jacques Bar
Fernandel Constantin
Virginia Davis
Helen Gould
Jose Greco
Elinor Green
Michele Morgan
William Morris, Jr.
Marion Murphy
Cornelia Otis Skinner
Joe Termini
Armand Thirard
Henri Verneuil
Philip W. Wrenn, Jr.

Despite continued downbeat reports of the industry's chances of winning a cut or elimination of the Federal admission tax bite, filmites spearheading the tax fight are maintaining an optimistic attitude, with the feeling that "there's a reasonable chance of success." Renewed efforts to get the Mason bill out of the Ways and Means Committee and on to the floor of the House is being made this week.

Robert Coyne, special counsel of the Council of Motion Picture Organizations, went to Washington yesterday (Tues.), where he was set to confer with politicians regarding the bill. Group of western exhibs are also convening in Washington to aid Coyne in the attempt to break the deadlock.

General feeling among traders is that a bill calling for a cut, or elimination, of the 20% tax could pass the House once it is introduced. The Senate, however, is regarded the greatest stumbling block. Industryites, it's indicated, will have to concentrate their pitch on members of the upper chamber.

Chances of the film industry gaining a victory hinges largely on the excise profits tax measure, which House Ways and Means Committee Chairman Daniel A. Reed (Rep., N. Y.) would like to see eliminated when it expires next month. Reed, who is regarded as friendly to the film industry's desire (Continued on page 24)

'Runaway' Overseas Pix Prod. May Be Probed By 2 Coast Union Groups

Hollywood, June 23.

Growing controversy over "runaway" pic production overseas may result in two Hollywood investigations of the situation, because of disagreement between union reps involved. Roy Brewer, International Alliance of Theatrical & Stage Employees rep, announced he wouldn't attend meeting called by the Cameramen's Local 659 Union business agent, Herb Aller, who had rebuffed suggestion that the Motion Picture Industry Council handle the details.

Aller said MPIC, to date, has accomplished nothing. He invited Brewer and others interested to attend.

Brewer retaliated with an invitation to Aller to attend the Hollywood American Federation of Labor Film Council sessions, contending "Our members are as well informed as any group in Hollywood on this subject."

Industry-wide conference on the "runaway" production was suggested by Aller and John Leiner of film editor's local 776, after the Screen Actors Guild recommended an overall investigation of the situation. Pair urged a closed session with "all producers and other interested parties" invited to sit in with union reps for a talk.

Problem of overseas pix production has long been discussed in Hollywood, with unions taking a firm stand against the practice. Producers contend it is essential, in order to get actual locales or to utilize frozen funds.

L. A. to N. Y.

Mari Aldon
Robert Aldrich
Ray Anthony
George Boroff
Steve Brody
Carl Dudley
Nanette Fabray
Eva Gabor
Lester Gottlieb
Dick Haymes
James Melton
Harold Mirisch
Adrian Murphy
Dick Newman
Michael O'Shea
Zachary Scott
Ben Schlanger
Allen Wood
Herbert J. Yates
Max E. Youngstein

Europe to N. Y.

Americo Abow
Valerie Cardew
Bing Crosby
S. P. Eagle
Milton R. Rackmil
Murray Silverstone
Canfield Smith
Herbert Wilcox

PIX SUITS' 'AMBULANCE CHASERS'

Wall Street Sez Pix Stocks Good Buy at Present Depressed Prices

Hollywood's swing to new dimensions, with its potential of increased earning power, has placed the pic industry under microscopic study by Wall Streeters.

Several firms have been probing, analyzing, and eventually recommending certain pix stocks as better-than-average risks for investors at today's depressed prices. Since the introduction of such new terminology as 3-D, widescreen and stereophonic, several stock exchange members have been issuing reports on the potentialities of purchasing selected film stocks.

Reports, usually prepared by the brokerage outfits' research departments, vary in completeness and knowledge of the film industry and also in the degree of optimism. While some of the reports are carefully documented evaluations, others are cursory jobs. Despite the analysis aspect, there appears to be sentiment that risk investors in the right picture stocks at currently depressed prices can make handsome profits.

For example, F. L. Rossmann & Co. notes: "It is our opinion that current prices of the leading moving picture issues are at a point from which a substantial advance could occur."

In recommending the purchase of certain film stocks, Goodbody & Co. points out: "After lengthy investigation and analysis, we are convinced that the pessimists and cynics are dead wrong in their analysis of an early demise for the motion picture industry."

Despite the upbeat reports, however, the Wall Streeters have introduced a note of caution, noting that film stocks "are speculative in nature but could be most attractive for those who can afford the risk." Goodbody expects to see (Continued on page 24)

COMPO to Ask Exhibs To Pass the Hat For Korean Relief Work

Los Angeles, June 23.

Plans for audience collections on behalf of the American Korean Foundation will be discussed at a special exhibitor meeting called by the National Tax Repeal Committee of COMPO for June 29. Series of such meetings will be held in various distribution areas, to implement President Eisenhower's request for aid for the drive to swell relief for South Korean civilians.

COMPO bulletin stressed that Eisenhower's request gives the industry a chance to underline its function as an aid in charitable and civic activities, one of the arguments used in seeking admissions tax relief. If audience collections are held, it will be the first time in many years that theatres have passed the hat for charity.

General Film Labs To Process Fox-UP Newsreels

Hollywood, June 23.

Deal has been closed by Fox Movietone News and United Press Movietone Newsreel with General Film Laboratories here whereby latter will process all west coast newsreel footage shot by Fox Movietone for UP. Deal also involves a teletype transmission service being installed by UP in lab for sending to UP's TV station accounts throughout the country all information about reels for telecasts, including a running script of each clip.

Fox Movietone produces clips for UP five days weekly, which are sent to 75 stations. Deal also calls for lab to process all film within 24 hours, and air-express to stations. Arthur de Tilla, Pacific Coast supervisor of FM, is in charge of project, with Bill Stewart of UP heading syndicate's TV bureau and Al Walker of Movietone News acting as film editor.

Rackmil and Aboaf Back, Find Italo Biz Booming

Milton R. Rackmil, Universal prexy, and Americo Aboaf, U foreign sales topper, arrived in N.Y. Monday (22) from Paris. Rackmil is skedded to accompany Alfred E. Daff, U exec v.p. to the Coast July 1 for production planning huddles.

Rackmil and Aboaf toured the Italian branches following the recent U international sales convention in Rome. Duo visited Paris before returning home.

Aboaf said in N.Y. yesterday (Tues.) that the Rome convention had been "an unqualified success." Italo biz was good and running to boom proportions, he reported, but much depended on future political developments.

'Wildcat' Strike Tamed By Walsh

International Assn. of Theatrical Stage Employees prexy Richard F. Walsh last week whipped his Laboratory Technicians Local 702 into line and ended a "wildcat" strike which had threatened to disrupt newsreel services.

Strike, which lacked IA sanction, had most of the local members reporting sick and brought activities in the N.Y. area plants to a standstill. Local wants a 15% wage boost in take-home pay for a 35-hour week. Labs oppose the idea, charging that their biz has been poor and that the union's overall demands come closer to a 67% raise.

With the National Labor Relations Board entering the picture, issue goes to arbitration today (Wed.). Labs are firmly opposed to an arrangement under which there would be protracted talks ending in a new pact with a retroactive pay clause. This, it's claimed, (Continued on page 24)

Await Court Verdict On France's Attachment Of M-G's 350,000,000 Francs

French court decision on the French Treasury attachment of Metro coin, amounting to 350,000,000 francs (\$972,000 at the official rate of exchange) in taxes and penalties, is due within a few days, it's reported in New York.

Court ruling, either way, is not expected to set any precedent or boost the American distributors' position vis-a-vis the French 8% turnover tax, under which Paramount was the first company to be billed to the tune of 285,000,000 fr. (\$790,000). Paramount coin wasn't attached, however.

Metro attachment is high, since it includes both the basic tax and a double penalty. Distributors have hired counsel to argue their case against the French finance authorities. The reasoning is that whatever happens to Par and M-G is bound to happen to the others too.

Dispute stems from a switch in the French interpretation of the turnover levy, which has been on the books for quite a while, but had been collected only on the distributors' N.Y. share. Now the government wants to apply the tax to all coin turned over by the distributors' local subsidiaries.

New 'Peace' Deal

Saguin, Tex., June 23.

Harold Keehn, prez. of Principle Films here, has negotiated a new distribution contract with Kroger Babb and Hallmark Productions, Inc. for the religious-Cinecolor feature pic, "The Prince of Peace." The deal will result in Hallmark returning "Prince of Peace" to its active distribution list of films.

EYE ACTION VS. 'EAGER' LAWYERS

Harried by a succession of anti-trust lawsuits, many of which are considered fraudulent but are settled out of court to forego costly litigation, distributors are studying the activities of attorneys who specialize in film antitrust cases and who allegedly approach exhibs suggesting the filing or the threat of filing suits.

Distributors claim, although not openly, that many exhibs, at the prompting of certain attorneys, have been entering suits for fantastic sums in the hope of obtaining quick, out-of-court settlements for considerably less.

Pointing out the nuisance value of many of the actions, distrib legalites admit that fast settlements have been made to prevent time- and coin-consuming court moves.

With renewed activity on the antitrust front, and claims against the industry totaling almost \$600,000,000, film company lawyers feel the time has come to halt, or at least curtail, suits stemming from the Government's consent decree judgment.

Pix legalites feel that two bills currently before Congressional committees may alleviate the situation to some extent. One calls for a standardized statute of limitations; the other involves determination of damages. However, neither of these bills, if eventually (Continued on page 24)

SW-Cinerama Off 'n' On Again

Final agreement between Cinerama and Stanley Warner appeared near completion many times last week, only to be stalled by new technicalities, legal and otherwise. Flectic conferences continued as of late last night (Tues.), and it was still touch and go as to whether all points would be cleared up in time for presentation to Cinerama Productions stockholders tomorrow (Thurs.) at 3 p.m.

Meeting, slated to be held at the N.Y. home office, was originally scheduled for last Tuesday (16), only to be called off at the last moment when attorneys for all parties concerned failed to reach an agreement.

Coin demands of the S.H. (Si) Fabian chain, which is seeking 5% of the gross for operating theatres, is still one of the points under discussion. In addition, Cinerama, Inc., the manufacturing and licensing company, which apparently (Continued on page 25)

MPAA Execs Huddle On Stalemated Spain Setup

Subcommittee of the companies' foreign managers held a luncheon meet in N.Y. Monday (22) with Motion Picture Assn. of America v.p. Ralph Hetzel and other MPAA execs to discuss the stalemated Spanish situation. Meet turned down a compromise formula set along by Tim Healey, MPAA rep in Madrid, since it retained the "loan" idea.

MPAA talks with Jose Jimenez-Arnau, Spanish government negotiator, were suspended in N.Y. last month when Arnau made any pact contingent on a \$500,000 MPAA loan to the Spanish industry, the coin to be used for the purchase of studio equipment.

Arnau left the door open for a resumption of discussions in the fall, but made it clear that negotiations would have to start from scratch and would then not be based on any Spanish concessions already offered. Companies aren't in any particular hurry to resume talks until fall, MPAA prexy Eric Johnston is expected to go over the situation with Healey in Paris when Johnston gets there in another week or two.

Distributors: Longer Runs of Depthies To Fill in Slack of 2-D Drought

Lancaster-Hecht's 2-Pic UA Deal After WB Exit

Two-picture production-distribution deal has been set between United Artists and the indie Harold Hecht-Burt Lancaster Company. UA prexy Arthur Krim announced yesterday (Tues.) Lancaster will star in both films, which will be made in Technicolor for UA release.

First, "Bronco Apache," based on a novel by Paul Wellman, goes before the cameras in September. Second hasn't been selected.

Hecht and Lancaster, who are partnered in Norma Productions, recently terminated a releasing deal with Warner Bros. over budget provisions for each picture. There's no indication that the present UA deal involves the Norma unit although latter had been prepping "Broncho Apache."

Fox Asking 70% Terms for 'Robe'

Exhibs reported this week that 20th-Fox is asking terms of 70% for "The Robe" in the first-run engagements playing day-and-date with the Roxy in N.Y. Deals offer guarantee of a 10% profit over the house net and, in view of the CinemaScope pic's anticipated drawing power, are considered good ones.

According to 20th, no national sales policy has been set on "The Robe" which is due to preem at the Roxy before Labor Day and in about 100 houses by the end of November. Exhibs recall that "Gone With the Wind" was sold similarly. Deals off 90-10 terms against a profit percentage guarantee, with the distrib shouldering ad costs, are not unusual for Broadway houses these days.

Rough 'Robe' Unveiled

Hollywood, June 23.
Rough cut of "The Robe," first of 20th-Fox's CinemaScope releases, was sneaked here for the 20th brass Monday night (22) with the handful of viewers expressing "great satisfaction" with what they'd seen.

"Robe" print, shown on the recently installed Miracle Mirror screen at Grauman's Chinese, was a very rough cut with no faces or dissolves, music and stereo sound. Effects in terms of both light and projection on the 2.55 to 1 ratio screen were good throughout and 20th is now rushing completion of the pic to have it ready in another six to seven weeks.

Spyros P. Skouras, 20th prexy; Al Lichtman, director of sales; Charles Einfeld and Joseph Moskowitz attended the showing. Skouras heads back to N.Y. tonight (Tues.) and is due to fly to London Thursday (25) for CinemaScope demonstrations there.

Distributors Write Censor Boards: We'd Like To Censor Your Censor Fees

Independent Motion Picture Distributors Assn. has written to all state and local censor boards, informing them its members are paying censor fees "under protest" and that they expect to retrieve the coin at some future date.

While it's uncertain when the org will make its first move, possibility is shaping up that it may be in Chicago. Court decision on "The Miracle" banning by the Chicago police censor is expected this week or next week and if favorable to Joseph Burstyn, "Miracle" distributor, may cue IMPDA action. "Miracle" banning in the Windy City is being fought by the American Civil Liberties Union.

Period of adjustment to the widescreen medium, which has most majors sharply cutting their production sheds and turning thumbs down on low-budget features, is certain to create a product shortage, but execs feel that this is a temporary situation.

Situation is being recognized by the majors that are taking on pix left and right to fill out their release schedules and cut down on the overhead. Leonard Goldstein's projected deal with 20th-Fox, which would have him produce 10 pix off the 20th lot but for 20th release, is a good example of what's happening.

Distributors' explanation for the cut-back is two-fold. For one, they say, they realize that retooling for widescreen doesn't permit the usual volume output. For another, they are counting on much longer runs to offset the effects of fewer pix. By the time runs get back to normal, it's figured that the studios will have made their adjustments and will be turning out the product as before.

Reduced output still leaves the studios with the problem of overhead which, in the case of 20th and others, exceeds 50% and makes it practically impossible to turn out a truly low-budget pic on the lot. Spyros P. Skouras, 20th prexy, said in N.Y. this week (21) that everything was being done to cut costs. He asserted CinemaScope production permitted slicing budgets by 25%.

Universal has shown no indication of cutting down. Alfred E. Daff, U exec v.p., said he was going to the Coast July 1 to discuss the company's 1953-54 production sked with studio execs. While there's nothing official yet about U's plans, it's indicated that there are no plans here to make do with less. "The future may prove us right" (Continued on page 25)

Goldwyn Urges Italian Prods. to Make Fewer Pix, Emphasize Stories

Rome, June 23.

Samuel Goldwyn, currently touring Europe, was honored here last week at a luncheon attended by chiefs of the Italian film industry and U.S. Ambassador. Clare Boothe Luce, Producer told the gathering, "You have distinguished yourselves by the many great films you have sent to America. But you've sent some bad ones, too."

Hollywood is not the only place with a monopoly on bad pictures. Goldwyn added, "You have too many producers and too few great writers. The most important thing in a motion picture is the story. This is knowledge acquired by bitter experience. If you haven't got a story, it's like building a house on sand." He suggested cutting down the number of pix by a third.

Mrs. L. told the gathering, "One of the things about my friend Sam Goldwyn is that his films have always been good ambassadors for what is the best in America."

Lippert to Distribute 2 Fairbanks Reissues

Hollywood, June 23.
Lippert Pictures will handle distribution of the reissues of "The Iron Mask" and "Mr. Robinson Crusoe," starring Douglas Fairbanks, Sr. Deal was closed with Douglas Fairbanks, Jr., and Sol Lesser, who are partnered in refurbishing a half-dozen of the elder Fairbanks' films for re-release.

"Mask" already has been given a special narration written by Richard Llewellyn and spoken by Fairbanks, Jr.

his hero assignment and Miss
(Continued on page 22)

OZONERS NIX WIDESCREEN PIX

Actors In Europe

Columnist Harry Cushing, who does a regular column for Bill Dowdell's Rome American News, analyzes the expatriate producer, director and actor types.

Of "The Big-Time Actor," Cushing writes: "He's the most recent arrival, and the most obvious. He's here to beat the taxes, and he insists on telling everyone about it. In the States he would stand on his head to get his picture in the paper, but here gets angry if anyone tries to take a photo, unless he gets paid for it. He hates all 'foreigners,' on principle, and thinks their only use is to pay his salary and serve him. When he arrived everyone was prepared to like and admire him, but now everyone hates his guts. He's arrogant to the workers, and sneers at anyone who doesn't do things according to his ideas. His social life is extremely active, and he's seen with the town's most beautiful women, but most of them are good for just one date, and after a thorough pawing by 'muscles' they give up the whole idea."

Of "The Small Time Actor," Cushing writes: "He's been in Rome for a long time, and becomes successful beyond his fondest dreams. In California, he couldn't get arrested, but here he's a leading man. His greatest qualities are his good humor, and lack of pretension. He is popular and cooperative, and producers and directors like to use him. Whatever good-feeling American film people have created can be traced to him. He knows everyone and always has a good word to say, speaks some Italian, and with great charm."

Distributors Moan Re Foreign Films, 'Big B.O. In N.Y., Floppo Out Of Town'

Vanishing market for foreign language pix in the U. S. has indie distributors bemoaning their fate and trying to figure out what's happened to this once-profitable corner of the b.o.

Distributors say their biz has never been quite as bad; even on better than average films, New York now reps 80% to 90% of their take. B.o. story is monotonously the same: "It did business in N. Y., but it died out of town." Only exception are pix that lend themselves to sex exploitation.

Dubbing is seen as a promising way out, but it's recognized that only a small percentage of the overall imports lend themselves to the lip synch treatment. Indies also emphasize that dubbing is by no means b.o. insurance and that, in effect, it tends to create difficulties that weren't there before.

Odd aspect of the situation is that, while it baffles and worries the indies, it's also of interest to the Motion Picture Assn. of America. Latter's ability to make foreign deals and untax frozen coin abroad depends, to an extent, on performance of overseas product in the U. S. Producers abroad, as a rule, have little understanding for what is happening here and, consequently, feel the slump actua-

(Continued on page 24)

Producers Tilt Lances With Meggers; So Who's Biggest Wheel in Pix?

Hollywood, June 23. Screen Producers Guild exec board is expected to meet this week to discuss the controversy initiated when Rouben Mamoulian, addressing the Screen Directors Guild membership meeting last week, complained the directors weren't receiving enough credit, and that their creativeness was curbed by producers. SDG membership approved Mamoulian's remarks overwhelmingly, but producers angrily struck back at the meggers in protest.

Bill Thomas, secretary of SPG, charged Mamoulian was guilty of oversimplifying a complex situation, and pointed to George Stevens as an illustration of a director who had earned his spurs as a producer also. Thomas asserted most of the work on a project is done by the producer, but on the whole no one man makes a picture, adding this was the result of combined talents.

Producer-director-writer William Wyler quipped he'd umpire the fray, but volunteered the opinion he, as a writer, figured the writer was most important.

Asked for comment, 20th-Fox producer Sam Engel, first v.p. of SPG, snapped: "I'm too busy collaborating on scripts with writers for them to direct."

Carroll Subs Monroe As Rep's 'Professor'

Hollywood, June 23. Vaughn Monroe's reshuffled schedule, occasioned by his ending his baton work and branching out as a single, brought a new starring role to John Carroll.

Monroe was slated to star in the tentatively titled "Professor and the Co-Ed" at Republic tomorrow (Wed.), but was forced to cancel the assignment because of nitery commitments. Republic then inked Carroll for the role in the comedy with music which R. G. Springsteen will direct.

'Banana' May Be Filmed As Is

Hollywood, June 23. Revolutionary transference of an actual legit show to film will begin here in about two weeks, if negotiations for a 3-D Technicolor version of "Top Banana" are concluded between producers Paula Stone and Mike Sloane and indie pix producers Joe Justman and Gene Towne. Virtually all points are settled, and deal probably will be finalized, tomorrow (Wed.). Show winds at the Biltmore Theatre here Saturday (27), with Phil Silvers and stage cast to remain over for the film.

Plans are for the musical to be filmed on the stage of a local theatre, possibly the Carthay Circle. Since there's no need of rehearsing, the actual production could be completed in less than a week. It's understood that Justman and Towne would finance the project, with split 50-50 from the first dollar with the legit producers. Pic would be a faithful film copy of the actual show lensed with an intermission. Sloane is working out an arrangement with Screen Actors Guild and Equity on the question of cast pay, and other unions involved are being asked to figure out a scale payment for their members in the production. Understood Justman is already dickering with a major regarding release of film.

IMPPA Hires Rogosin

Hollywood, June 23. Steve Broidy, proxy of Independent Motion Picture Producers Assn., announced appointment of Irving Rogosin, former NLRB trial examiner, as general counsel of the association.

He will head IMPPA's labor negotiations committee, which consists of Walter Mirisch, Lindsay Parsons, Vincent M. Fennelly, Jan Grippo and Eugene Arnstein.

BOOM BIZ IN 2-D KEEPS 'EM HAPPY

Their biz booming and generally ahead of last year, the nation's over 3,600 drive-ins are taking both 3-D and widescreen in their stride. Most of them have come to the conclusion that, regardless of what happens, their unique appeal will keep them in the running with 2-Ds for quite a few years to come, and that it compensates also for their inability to fit into the widescreen pattern.

Equipment dealers report the ozoners are successfully showing stereo pix but very few are thinking in terms of widening their screens. Problem here isn't only one of light, screen and directional sound, but also of visibility. This appears to be particularly true of the 2.55 to 1 CinemaScope screen with its lack of height.

"A wide, low screen restricts visibility from the backseat after the first four or five ramps," one equipment outfit exec observed. "In any case, it's the purpose of widescreen to get the audience closer to the action. That's an impossible thing to accomplish when you sit in a car."

Al Lichtman, 20th-Fox director of sales, stated in N.Y. last week (Continued on page 24)

20th Frowns On Widescreening Of Its Flat Pix

Current practice of blowing up standard pix for widescreen presentation is frowned upon by 20th-Fox. Resentment stems from the fact that the present method, resulting in pictures that are frequently cut off at the top or bottom of the screen, may result in customer antagonism and confuse patrons when 20th is ready to unveil CinemaScope. Feeling is that ordinary filmgoer, unaware of the various industry technical developments, may think that CinemaScope is just another of the widescreen systems rather than a completely new technique with pix specially tailored for the process.

Although armed with a backlog of pictures that could receive the "stretch" treatment, 20th is raising no objections if and when exhib decides to widescreen the films. "We don't encourage it, but we have no objection," declared 20th's distribution chief Al Lichtman. Licht-

(Continued on page 22)

Briefs From the Lots

Hollywood, June 23. Robert Keith, former silent screen star who was paired with Clara Bow in "The Plastic Age" in 1925, signed for a role as a floor-walker in "A Name for Herself," Judy Holliday starrer at Columbia. Sandra Ross shifts from niteries to pix with a role in "The Long, Long Trailer" at Metro. Bert Lahr checks in for his co-starring role in Metro's "Rose Marie." Mai Zetterling, currently before the cameras costarring with Danny Kaye in "Knock On Wood," prepping a return to London to star in a revival of "A Doll's House." Republic set Warren Duff to script "Make Haste to Live," which William A. Seiter will produce and direct.

June Allison, joined William Holden and Walter Pidgeon as one of the three stars of "Executive Suite," next on John Houseman's schedule at Metro. Gloria Krieger's contract with Columbia was approved in Superior Court and the singer, who has been renamed Gloria Greenwood, starts at \$300 per week.

Jim Bannon, CBS newscaster, snagged a top featured role in "Slade," Lindsay Parsons' Allied Artists production which rolls July 15.

MPAA To O.K. Sponsor, Tab Of Vidpix Under 4-Year Pact Inked With ABC

Quick Work

Hollywood, June 23. Maggie McNamara, signed to a 20th-Fox contract recently, is already under suspension. Legit actress, who made her film debut in "The Moon Is Blue," was suspended for refusing to test for the femme lead in "King of the Khyber Rifles." Understood she nixed the role in the Tyrone Power starrer because she thought it was a man's picture.

SAG Blasts Drive To Cut Actors' Pay

Hollywood, June 23. Screen Actors Guild opened an assault on the tendency of producers and studios to cut actors' salaries in this period of "uncertainties in the industry," and warned that it does not believe the present situation calls for a cut either in the basic minimum or in individual salaries.

"We are entirely sympathetic with the industry heads in the problems they face in this present transitional period," the SAG exec board declared, "but a study of the earnings and profits statements of several major film companies does not convince one that these companies are not still managing to keep the wolf from the door."

SAG declared that the actual savings affected are inconsequential in terms of overall production but does represent a sharp cut to the individual actor involved. Board added that if every over-scale thesp in Hollywood cut his pay 50%, it would not result in one more picture being produced or one more actor being hired. Present campaign, it said, is being directed against actors who work at above the minimum scales, and commented that "actors have been primary targets in previous economy drives."

ARNAZ, BALL INDIE TO MAKE FEATURES, VIDPIX

Hollywood, June 23. Desi Arnaz and Lucille Ball, who returned to feature films with Metro's "The Long, Long Trailer," are now entering independent feature film production on a regular scale via their new Lion Productions. Outfit will also turn out tele-pix but will not supplant their Desilu Productions, which produces "I Love Lucy," "Letter To Loretta" and other vidpix offerings.

Lion already has several pix and TV packages in the hopper and will probably begin functioning as soon as Arnaz and Miss Ball finished "Trailer."

Coast Publicists Tilt Initiation Fee Scales

Hollywood, June 23. Publicists Guild here has worked out a new series of initiation fees and dues scales to correct inequities in the old percentage payment system. Changes were approved by the membership at a meeting highlighted by the installation of new officers.

New initiation fees are \$300 instead of \$250 for seniors; \$150 instead of \$125 for juniors; \$75 instead of \$50 for apprentices, and \$25 instead of \$10 for allied members.

New officers installed are Walter Compton, proxy; Stan Margulies, veepee; Dick Carter, treasurer; Esme Chandless, secretary; and Dan Thomas and Carroll Nyle, trustees.

Contract between the Motion Picture Assn. of America and the American Broadcasting Co., under which the latter will lens the film industry promotional TV series with the studios' cooperation, runs for four years and gives MPAA a say-so both in selection of a bank-roller and determination of the sales price. Should the net fail to dig up a sponsor, it has the right to cancel out at the end of any 13-week cycle.

Agreement, signed last week, benefits the Motion Picture Relief Fund to the tune of a minimum \$5,000 weekly or net proceeds from the show—whichever amount is larger—if it's sponsored. Sustainer would cut the contribution to the fund to a weekly \$1,000.

Series is to be filmed by ABC in Hollywood, under supervision of Cecil Barker, ABC's western division director of programs, who will work with MPAA reps. Under terms of the pact, announced jointly by MPAA proxy Eric Johnston and ABC topper Robert E. Kintner, each distrib will submit four of its new pix in each 13 week cycle, with ABC free to pick and choose. Show is due for network telecasting in late fall or winter.

Agreement specifies that MPAA has the right 30 days after delivery of the pilot pic, to withdraw from the whole project. MPAA approval gives ABC an exclusive option until Dec. 31, '53, to schedule the series to go on the air not later than March 1, 1954. Should (Continued on page 24)

New Kind of Giveaway: Doug Leigh Spectacular And 3-D for Piece of Pic

Unusual pic production-participation deal is being discussed with various indies by Douglas Leigh, head of the firm which creates Broadway spectaculars and operates billboard concessions all over the country. Leigh is offering his promotional facilities plus his own widescreen lens to producers in return for a piece of the pic.

Leigh said in N.Y. Monday (22), that his proposal had met with considerable interest. He said it was to the advantage of a producer to give his pic a sound kickoff in N.Y., and that his firm was in a unique position to provide the promotional punch. Producers don't have to make a deal for the Leigh-developed widescreen lens as part of the bargain.

Leigh is currently also discussing production of one or two films for his Glamorama widescreen system which he intends to demonstrate soon. One of them would be a sequence film along the lines of Cinema, whose efforts Glamorama can duplicate, according to Leigh.

He stated that in making participation deals, he is prepared to purchase considerable blocks of radio and TV time which is available to him.

MEX STUDIO WORKERS' STRIKE LOOMS JULY 1

Mexico City, June 23. Film industry regards as a certainty the strike July 1 of the technical-industrial-workers locals of the Picture Production Workers Union (STPC), which is aimed at 19 top Mexican producers. Reason for such a pessimistic view is that they roundly nixed demands for a 40-hour week, donation of 4% of overall pay to the laborites' savings fund, and a paid day off after each four weeks of steady work.

The union broke off talks with the producers when they rejected their demands and offered a flat 35% pay hike. Producers' spokesman said the new demand means an 18% upkick in pic production costs which makers can't afford at the present time. However, five producers have granted the workers' new demands.

Exhibs Eye Chances of Less Costly 3-D Modes: Nord, Vectograph, Norling

Demonstration of the Nord Process single-projector, one strip 3-D system in N. Y. last week has roused industry, and particularly exhibitors, interest in cheaper and more efficient ways of stereoscopic presentation. Nord projection equipment will sell for "well under \$2,000," according to Edward Lachman, sales manager, and will be available through equipment supply houses.

While the Nord system is in the spotlight, its demonstration is expected to force one or more other methods of single-projector 3-D into the open. Most advanced at the moment is the Polaroid Corp.'s Vectograph. Company has been working on this process for considerable time and has been pressured by Warner Bros. to go ahead with the production of at least one test reel for demonstration purposes, "regardless of cost."

Third known system was invented by John A. Norling, stereo pioneer. It uses the alternate frame method, with the right and left-eye views following one another in rapid succession. The Nord process prints the two images vertically and above one another on the same frame. A corrective lens put the image on the screen in proper fashion. Also needed are two "windows" in the back of the port holes. The Vectograph has both images registered over one another on the same frame.

Nathan Supak and Harry Rattner, Nord Process execs and originators along with inventor Roy Clapp, said in N. Y. Monday (22) that the know-how of optical transference of the present two 3-D prints onto a single film would be passed on to the studios without charge. The company, which claims to have patents pending on both the exhibition equipment and its special 3-D camera which photographs directly on to one film, expects to show its system on the Coast soon.

Supak stressed the considerable distrib interest in the process, which, he said, insures the kind of absolute synchronization required to make 3-D effective. It also eliminates need for extra-large magazines and other current 3-D projection features. Difficulty of keeping projectors in sync has cropped up in theatres all over the country.

There is no problem showing 3-D pix with the Nord Process on a screen of normal size and present light sources are perfectly adequate, Rattner stated. Some observers had questioned this point following last week's showing on a small screen.

Latest distrib to show interest in the Nord method is United Artists, which is footing the bill for having one test reel of its 3-D release, "I, the Jury," made up in the Nord Process. If UA execs like what they see, prospects are good for the entire film to be printed on one strip.

L. A. 'ROBOT' DEAL TO SET DISTRIB PATTERN

Los Angeles, June 23. Local three-theatre engagement of "Robot Monster," Al Zimbalist indie which bows here tomorrow (Wed.), will set the pattern for the 3-D film's distribution contract now being dickered. Pic is being hotly ballyhooed as the first stereoscopic film at pop prices.

Zimbalist's deal with the Hollywood Paramount, Orpheum and Manchester Theatres calls for 35% of the gross up to an undisclosed "split" figure after which producer and house split 50-50.

Zimbalist said this formula would be written into any distribution agreement he signed, and added that the distrib would also be asked to follow the broad outline of the hefty exploitation campaign he's giving the film locally.

Zimbalist added that a distribution contract will be for the U.S. only, and that as the initial overseas venture, he's nearing conclusion of a deal to ship the pic to Israel as the first 3-D film to play there. Noting the decision of the majors to ban shipments to the Mediterranean republic, Zimbalist declared he will sell his picture abroad in all markets.

Tape, Film U.S. Security Hearings for Distribution

Washington, June 23. The Senate Internal Security Subcommittee commenced to film and tape its hearings last week. As soon as a suitable method of distribution is worked out, the material will be made available to radio and television stations and other public users.

The committee, headed by Sen. William E. Jenner (R., Ind.), figures that the general public around the nation will be able to get a far better idea of what goes on at hearings than can be obtained from printed accounts. Jenner said he ordered the films and tape because of numerous requests for such material.

This is the first instance of a Congressional committee making films of its own proceedings. The Jenner Committee will pay for the films and tapes out of its operating funds. No films will be made where witnesses object.

Johnston Okays Free Trade Bill

Washington, June 23. Following up his recent testimony before the House Ways and Means Committee, Eric Johnston, proxy of the Motion Picture Assn. of America, has endorsed the bill to renew reciprocal trade agreements in a letter to the Senate Finance Committee. Measure has passed the House and is now before the Senate committee before it goes to the Senate floor for action.

In his written statement to Sen. Eugene D. Milliken (R., Colo.) committee chairman, Johnston wrote:

"The American motion picture business firmly espouses freer trade. Proportionately we are the nation's largest export business. More than 40% of the revenues of our producing and distributing companies comes from abroad. Nine out of 10 motion pictures do not pay their way from exhibition in the domestic market. We must have foreign markets to survive."

"And while we are the only film makers in the world not subsidized by government, we welcome the importation of foreign films for American exhibition. That competition has increased markedly in recent years, but we would have it no other way. We have our difficulties abroad — import restrictions on our product, blocked funds, currency conversions — which hamper our operations, but we would strenuously oppose such restrictions on foreign films coming here."

"We think these are sound principles which inevitably will be to our benefit, and I believe they merit wider application in our whole foreign trade program."

Trade to See Glamorama Shots of Indian Parade, Amus. Park in 2 Weeks

Additional 12 minutes of test footage has been lensed by Douglas Leigh, proxy of Douglas Leigh Inc., for his Glamorama widescreen system, which is claimed to duplicate Cinemascope effects via one projector and a special lens.

System, one of two widescreen methods developed by Leigh, will be shown to the trade "within two weeks," he said. Difficulty at the moment is finding a proper showcase. Leigh is thinking of renting a house and building a special screen in order to give his process a trade sendoff.

New Glamorama test shots are in 35mm and were lensed in Eastman color. Included are takes of a tennis match, amusement park views and an Indian parade.

Metro's 3 in Sept.

Metro has slated three pictures for release during September, making a total of 11 pictures in the distrib channels from July to September. New slate does not provide for "Julius Caesar," now in its third N.Y. week on a two-a-day basis. Number of additional openings is being planned for "Caesar" for late summer, following the same legit-type policy as in Gotham.

September releases include "Great Diamond Robbery," "Terror on a Train" and "The Actress."

WB Ready to 'Go It Alone' in Pix Deal With Norway

Unusual instance of a Motion Picture Assn. of America member company giving the other distributors an ultimatum to act, or face a break in the ranks, has come up with the stalemate over a new Norwegian film deal.

Warner Bros. has notified the rest that unless they move to break the deadlock by June 26 it will deal with the Norwegians independently. Impression prevails, however, that the Oslo government might not be willing to go along with any WB solo.

Difficulty is that the Norwegians insist that, under any new deal, MPAA members release in Norway every pic that's been shown in Sweden. Pact would jack up to 40% the rental limit on U.S. product. Americans would be authorized to import five "specials" a year, which could go to 45%, along with a 100% to 150% boost in admish prices.

Distributors maintain that they can't guarantee the Norwegian release, particularly of indie pix they are handling. Also, Metro, after finally agreeing to release "Gone With the Wind" in Norway, now won't bring in "Quo Vadis" unless it's made one of the privileged quintet. This doesn't sit too well with the other companies. In the past, M-G reluctance to show "GWTW" in Norway, unless special rental privileges are granted, has held up an agreement.

U.S. companies have received indications that a new deal may well free all remittances from Norway. Distributors currently get out about one-third of their earnings there at the official rate.

First Antitrust Suit On Foreign Films Seen In \$375,000 Charben Claim

In what's believed to be the first antitrust suit over brought by an exhibitor to secure better quality and an earlier run on foreign films, Charben Cinema Corp., operator of the Jewel Theatre, Brooklyn, N. Y., brought a \$375,000 triple-damage action recently in N. Y. Federal Court against two majors, 15 indie distributors, three theatre chains and a buying-bookings combine.

It's charged that the distributor defendants conspired to impose a fixed pattern of admission prices as well as a system of unreasonable clearances upon the Jewel. Suit also claims that the distributors violated provisions of the Robinson-Patman Act by allegedly forcing the house to pay higher rental prices than certain of its competitors. In addition, an injunction is asked to break up the asserted conspiracy and compel the distributors to negotiate with the Jewel on reasonable terms.

Named defendants besides Universal and United Artists are Souvaine Selective Pictures, Spalter International Pictures, Stratford Pictures, Pacemaker Pictures, Manor Films, Lux Film Distributing Corp., Lopert Films, Fine Arts Films, Ellis Films, I.F.E. Releasing Corp., Distinguished Films, Discina International Films, Arlan Pictures, Classic Pictures, A.F.E. Corp., Combined Century Theatres, Inc., Springer Theatres, Cinema Circuit and the Liggett-Florin Booking Service.

Europe Retooling Slowly to Depth, Favor Widescreen Over 3-D: U's Daff

Mpls. Exhibs Tilt Toward Widescreen Despite NCA Pleas

Minneapolis, June 23. Minneapolis independent neighborhood and suburban exhibitors, some of them North Central Allied members, are disregarding the organization's plea to refrain from pre-release subsequent runs at advanced admissions.

A number of the outlying houses already played "Hans Christian Andersen," "Salome" and "Peter Pan" as pre-releases. They've also boosted their prices from the 40, 50 or 60c usually charged to 85c, compared to the \$1 which was their downtown first-run admissions.

They declare there is no complaint against upped prices for such pictures, as far as their patrons are concerned. In fact, they assert, the bulk of their clientele feels the films in question are well worth the raised admission and gladly pay it.

No Sharp Shift In New French Pact

With the current French film agreement due to expire June 30, indications are that the French want to extend the pact for another year. At least they haven't communicated any desire for drastic changes.

Situation came up in N. Y. yesterday (Tues.) at a foreign managers meet, at which Motion Picture Assn. of America proxy Eric Johnston presided. Johnston, who left yesterday for Europe, reported on the territories he plans to visit. He is skedged to go to Berlin for the film fete there; Belgium, where a new film deal is still hanging fire; Britain, and France.

Johnston is accompanied by George Weltner, Paramount International proxy, and Griffith Johnson, MPAA economist. Johnson will later go to Oslo to find a solution to the Norwegian stalemate.

New British pact again is up for discussion this year. While Johnston intends to have informal discussions on it in London, it remains to be settled whether the formal talks will take place in London or Washington.

New French pact is surrounded by less urgency, since the American distributors have been able to make deals for practically all of the \$4, 100,000 accrued in the capital account prior to June 30, '52. Current earnings have been coming through regularly at the monthly rate of \$120,000, and it's understood that the French government has now also authorized the use of coin accumulated in the capital account from current earnings. Under the present deal, U.S. companies get 121 dubbing licenses annually, 110 of which go to the MPAA. Latter would like to see that total raised.

28-Day TV Shutdown Aids K.C. Ozoner Biz, Makes No Diff to 1st-Run Theatres

Kansas City, June 23. Television, as a deterrent to box office, is probably disproven in the 28-day strike of the American Federation of Television & Radio Artists, which had WDAF-TV, Kansas City Star property, shut down and the town without video for most of that period.

A survey among theatre managers and officials indicated there was little certainty as to the effects of a TV-less area on film patronage. One drive-in manager on the west side of town said he believed the fact that TV was off would benefit conventional theatres, but could not detect any difference in his patronage. The drive-in was doing big biz at the time, however. Conventional theatre managers among the first-run houses said they could not see that the TV strike was benefiting them materially, but believed it was helping the drive-ins.

With business continuing good abroad, European exhibitors are showing no great urgency to install 3-D or widescreen equipment. Alfred E. Daff, Universal's exec vicepres and global sales topper declared last week following his return from an 18-day visit abroad.

Foreign theatremen, Daff noted, are keenly interested in the new film techniques, but there is no hectic race to convert to the new dimensions. Installations are being made, U exec reported, but they are being made gradually, with widescreen being favored over 3-D.

Another factor for the slow rate of conversion in Europe, according to Daff, is cost of the new equipment. He pointed out that many countries have price regulation restrictions which prevent exhibitors from upping admission prices to recoup the costs of the new equipment.

In England, he noted, most of the large circuits are planning to equip their theatres with widescreens in the aspect ratio of 2 to 1. Presently in England, he said, there is a limited number of 3-D situations, with a total of about 50 expected in three months and maybe about 200 by the end of the year. In Italy, he said, there are less than 20 theatres equipped to show the "deepees."

Difficulty in buying new equipment from the U.S. is also delaying conversion to new dimensions, Daff said. European theatre equipment manufacturers are retooling for the new machinery, he noted, and have been turning out some "excellent" 3-D and widescreen installations.

Exec noted foreign producers favored widescreen over 3-D because of their dependence on their own domestic market, with theatres showing more of an inclination to go widescreen rather than 3-D. However, he reported, there had been some discussions in France, Italy and Germany regarding the production of stereopix. He stated that polaroid specs are available in England and Germany, and that manufacture of the specs was starting in France and Italy.

Slow 3-D Playoffs

Daff, who during his European trip attended Universal's five-day confab of European and middle east branch managers in Rome, said American companies can expect extremely slow payoff of 3-D pix in Europe because of the limited number of depth-equipped situations. He declared that Universal would not rush 3-D abroad, would play it off slowly, and make it available first to only 3-D outlets before offering it to flat situations. Company, he noted, would release 32 pix abroad next year, same as the previous year.

Regarding U.S.-European picture relations, Daff said: "We have reason to be optimistic that we won't suffer onerous restrictions. By now, most governments have realized that the importation of American pictures is a necessity. We're over that hump."

He asserted that the showing of American studio product abroad is more effective than specially-prepared propaganda pix. "The best thing we can do is to send them good entertainment. They're tired of propaganda. They've had enough of it. Europeans are intelligent enough not to reflect on America as a nation, if one individual is presented in a bad light."

European producers, he noted, are not trying to imitate American pictures. "They are effectively making their own type of pictures."

Daff, accompanied by U proxy Milton R. Rackmil, leaves for the Coast for an 18-day stay on July 1.

JURY VACATIONS SLOW JEFFERS, SEG LIBEL SUIT

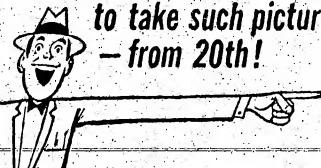
Los Angeles, June 23. Summer vacations have put the Mike Jeffers libel suit against the Screen Extras Guild on a part-time basis. Trial, which started April 6, resumed yesterday (Mon.) after a two-week hiatus, but will come to another halt at the end of this week for a recess until Sept. 1.

Jeffers sued the talent guild and 36 individuals over statements made about him in an SEG news-letter three years ago.

"I had
a great
Summer!
and you can
have one too!"



It's a pleasure
to take such pictures
— from 20th!



It's 20th
Century-Fox
for profits
this
Summer!



WHITE WITCH DOCTOR

starring SUSAN HAYWARD
ROBERT MITCHUM
Color by TECHNICOLOR

This one will be launched in New England, Upper New York State and San Francisco with a special round-the-clock TV campaign backed by page-dominating ads selling this great cast and action-packed African adventure story.



PICKUP ON SOUTH STREET

starring RICHARD WIDMARK
JEAN PETERS · THELMA RITTER

Special TV and radio spots and sell-packed large-space newspaper ads are backing this one to record grosses everywhere! Smash opening, Roxy, New York! You too will clean up with 'Pickup'!



GENTLEMEN PREFER BLONDES

starring JANE RUSSELL
MARILYN MONROE
co-starring CHARLES COBURN
Color by TECHNICOLOR

Most publicized picture of the year! Featured on covers of LIFE and COSMOPOLITAN, multi-page stories in COLLIER'S and ESQUIRE! And these are just the beginning! Watch the tremendous advance publicity that's making the whole nation "Blondes"-conscious!



DANGEROUS CROSSING

starring JEANNE CRAIN
MICHAEL RENNIE

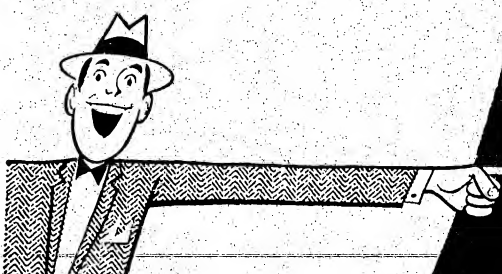
Backed by TV-radio-newspaper saturation in the "Pickup on South Street" manner, and especially prepared 2,000-line newspaper ads.



THE GLORY BRIGADE

starring VICTOR MATURE

Glory for your screen, fireworks for your box-office on the Fourth of July! New York Premiere for Herald Tribune Fresh Air Fund, with CBS stars in a special radio show will make national news and spark the four-area openings in Cincinnati, Cleveland, Pittsburgh, and Detroit areas.



Date 'em now . . . and take advantage
campaigns that pinpoint and reach



MAN ON A TIGHTROPE

starring FREDRIC MARCH
TERRY MOORE • GLORIA
GRAHAME • CAMERON MITCHELL

LIFE Magazine hails this top suspense thriller as **MOVIE OF THE WEEK!** Two full page breaks in "This Week" magazine! New York Premiere sponsored by International Rescue Committee and covered by ABC-TV, radio and newsreels. It's big boxoffice news!



MISTER SCOUTMASTER

starring CLIFTON WEBB
co-starring EDMUND GWENN
and GEORGE "FOGHORN" WINSLOW

Pre-sold by a \$250,000 national television campaign reaching into millions of homes across the nation. Fifteen different T.V. trailers, featuring Clifton Webb and George (Foghorn) Winslow. Date it now for August and get in on this great 20th showmanship campaign!



C. S. Forester's SAILOR OF THE KING

starring JEFFREY HUNTER
MICHAEL RENNIE • WENDY HILLER

Based on the novel "Brown On Resolution"

20th's Coronation Picture! Premiered in festive London before gala royal audience. World-wide press coverage by on-the-spot correspondents is now doing a powerful pre-selling job in your city!



INFERNO

in CLEAR VISION 3-D
with STEREOPHONIC SOUND
starring ROBERT RYAN
RHONDA FLEMING
WILLIAM LUNDIGAN
Color by TECHNICOLOR

Big 3-Dimension adventure, suspense, action! Specially written, specially produced for 3-D! An attraction as boxoffice-hot as its title!



THE KID FROM LEFT FIELD

starring DAN DAILEY
ANNE BANCROFT

Special local campaigns tying in with civic groups, the Little League and other sports organizations in the successful pattern of "Pride of St. Louis." A natural for ballyhoo with a complete line of novelty accessories that make every youngster your press agent!



POWDER RIVER

starring RORY CALHOUN
CORINNE CALVET
CAMERON MITCHELL
Color by TECHNICOLOR

Sweeping TV-radio-news-paper barrage is blanketing the Midwest for the 600-date saturation booking now getting top grosses throughout Iowa, Missouri, Wisconsin, Minnesota, Nebraska and Utah!

**age of the powerful point-of-sale showmanship
to every single home to pre-sell these sock hits!**

School Vacation Lifts L.A. 3-D Pix; 'Song' Big 51G, 7 Spots; 'River' 22G, 'Shane' 32G, 3d, 'Space' Wow 27G, 4th

Los Angeles, June 23.

With the schools out for summer, dimensional pic bills are taking a sharp upsurge this week to keep biz level well ahead of same frame last year. However, new bills this round are spotty. "Powder River," "President's Lady" combo in four theatres is okay \$22,000.

"Desert Song" also shapes good \$10,000 in 1,757-seat Downtown Theatre plus \$41,000 additional in six ozoners. "Remains To Be Seen" is thin \$8,500 in two spots.

Third round of "Shane" at the Chinese is holding at great \$32,000, same as record second week. "Cinerama" with extra performance and building matinees, is up to fancy \$37,000 in eighth stanza, substantially ahead of seventh.

"Outer Space" is nifty \$27,000 in two spots in fourth frame, and better than third. "Fort Ti" also in fourth, is up to \$25,000 in two sites. "Lili" is solid in 14th week.

Estimates for This Week

Los Angeles, Uptown, Loyola, Iris (FWC) (2,097; 1,717; 1,248; 814; 70-\$1.10)—"Powder River" (20th) and "President's Lady" (20th). Okay \$22,000. Last week, without Iris, "Titanic" (20th) and "High Treason" (Indie) (2d wk-5 days), \$12,400.

Orpheum, Hawaii (Metropolitan, G&S) (2,213; 1,106; 70-\$1.10)—"Remains To Be Seen" (M-G) and "Hell Is Sold Out" (Indie) (Orpheum only). Thin \$8,500. Last week, Orpheum, "Francis Covers Big Town" (U), modest \$6,900, here but strong \$67,000 in 15 nabes, drive-ins; Hawaii in another unit.

Downtown (SW) (1,757; 70-\$1.10)—"Desert Song" (WB) and "Pals Golden West" (Repl). Oke \$10,000. Last week, with Hawaii, "Scared Stiff" (Par) and "Fort Vengeance" (AA) (Downtown only) (3d wk), \$11,000.

Loew's State, Egyptian (UATC) (2,404; 1,538; 70-\$1.10)—"Scandal at Secourie" (M-G) and "Slight Case of Larceny" (M-G) (2d wk-5 days). Slow \$8,000. Last week, \$15,200.

Ritz, Globe (FWC) (1,370; 782; 70-\$1.10)—"Take Me to Town" (U) and "Queen Is Crowned" (U) (2d wk). Nice \$7,000. Last week, with Iris, well above hopes at nifty \$14,500.

Chinese, FWC (2,048; \$1-\$1.80)—"Shane" (Par) (3d wk). Great \$32,000. Last week, record \$32,000 for a second week.

Hillstreet, Pantages (RKO) (2,757; 2,812; 95; \$1.50)—"Come From Outer Space" (U) (4th wk). Nifty \$27,000. Last week, \$24,700.

Los Angeles, Hollywood Paramounts (AB-PT-F&M) (3,300; 1,430; 95-\$1.50)—"Fort Ti" (Col) (4th wk). Hearty \$25,000. Last week, \$22,700.

Four Star, United Artists (UATC) (900; 2,100; 70-\$1.10)—"Juggler" (Col) (4th wk Four Star, 2d wk UA). Mild \$6,000. Last week, \$8,500.

Wilshire (FWC) (2,296; 80-\$1.50)—"Desert Rats" (20th) (7th wk). Scant \$1,400. Last week, \$1,500.

Hollywood (SW) (1,364; \$1.20-\$2.80)—"Cinerama" (Indie) (8th wk). Fancy \$37,000. Last week, \$34,500.

Canon (ABC) (533; \$1.20)—"Times Gone Boy" (Indie) (10th wk). Slow \$1,200. Last week, \$1,500.

Vogue (FWC) (885; 80-\$1.20)—"Lili" (M-G) (14th wk). Solid \$4,800. Last week, \$4,000.

Heat Wave Ups St. Loo; 'Arena' Big 200G, 'Beast' \$11,000, 'Space' 12G, 2d

St. Louis, June 23. Stretch of sizzling weather here with mercury sky high for three days appears to have helped cinema biz. There are two 3-D films playing currently, and both are sock at the boxoffice. Biggest coin is going to "Arena," very big at Loew's. "Come From Outer Space" still is solid in second Fox stanza. "Beast From 20,000 Fathoms" shapes disappointing at the St. Louis.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75)—"Happens Every Thursday" (U) and "Queen Is Crowned" (U). Fair \$13,000. Last week, "Titanic" (20th) and "Pickup On South St." (20th), \$12,000.

Fox (F&M) (5,000; 90)—"Come From Outer Space" (U) (2d wk). (Continued on page 26)

Broadway Grosses

Estimated Total Gross
This Week \$549,100
(Based on 23 theatres)
Last Year \$429,100
(Based on 19 theatres)

H.O.s Clip Philly; 'Pony' Robust 13G

Philadelphia, June 23

First hot weekend sloughed film biz here, making for sorry showing for entire session. "Shane," scheduled to end Mastbaum run, picked up to great total this 4th round. However, bottom fell out of "Fort Ti" in its second stanza at Randolph. Most newcomers are doing next to nothing, but "Pony Express" shapes fast at the Gold- man. "Take Me to Town" is barely okay at the Fox.

Estimates for This Week

Arcadia (S&S) (625; 85-\$1.20)—"Lili" (M-G) (6th wk). Fair \$4,500. Last week, \$5,000.

Boyd (SW) (2,360; 50-99)—"Glass Wall" (Col). Thin \$10,000. Last week, "Paris Express" (Indie), \$9,500.

Fox (20th) (2,250; 50-99)—"Take Me to Town" (U). Okay \$11,000. Last week, "Desert Rats" (20th) (2d wk), \$8,000 in 6 days.

Goldman (Goldman) (1,200; 50-99)—"Pony Express" (Par). Fast \$13,000. Last week, "Pickup On South St." (20th) (3d wk), \$11,000.

Mastbaum (SW) (4,360; 90-\$1.25)—"Shane" (Par) (4th wk). Great \$17,000. Last week, \$19,500.

Midtown (Goldman) (1,000; 90-\$1.30)—"Story Three Loves" (M-G) (3d wk). Neat \$11,000. Last week, \$13,000.

Randolph (Goldman) (2,500; 85-\$1.30)—"Fort Ti" (Col) (2d wk). Dull \$14,000. Last week, \$28,000.

Stanley (SW) (2,900; 50-99)—"South Sea Woman" (WB) (2d wk). Good \$9,000. Last week, \$16,000.

Stanton (SW) (1,473; 50-99)—"Loose in London" (AA) and "Count the Hours" (RKO). Dim \$6,500. Last week, "Gunsmoke" (U) and "Law and Order" (U), \$10,000.

Trans-Lux (T-L) (500; 90-\$1.50)—"Moulin Rouge" (UA) (15th wk). Sock \$8,300. Last week, \$9,200.

World (G&S) (500; 50-99)—"Seven Deadly Sins" (Indie) (2d wk). Solid \$3,500. Last week, \$5,000.

Cincy Okay Despite Heat; 'Beast' Tall 16G, 'Desert' Hot 9G, 'Ti' Same

'Arena' Fair \$11,000, Buff; 'Shane' 12G, 2d

Buffalo, June 23. "Arena" is fair this round at the Buffalo while "South Sea Woman" is in same category at the Center. "Shane" shapes good in second Paramount week. "The Juggler" is rated sad at the Lafayette and "Sea Devils" is no better at Century.

Estimates for This Week

Buffalo (Loew's) (3,000; 40-70)—"Arena" (M-G) and "Cry of Hunted" (M-G). Fair \$11,000 or less. Last week, "Pickup On South St." (20th) and "My Heart Goes Crazy" (UA), \$12,000 in 8 days.

Paramount (Par) (3,000; 50-85)—"Shane" (Par) (2d wk). Good \$12,000. Last week, smash \$23,000.

Center (Par) (2,100; 40-70)—"South Sea Woman" (WB). Fair \$8,000 or close. Last week, "Farmer Takes A Wife" (20th), same.

Lafayette (Basil) (3,000; 40-70)—"The Juggler" (Col) and "Jack McCall Desperado" (Col). Sad \$6,000. Last week, "Happens Every Thursday" (U) and "Law and Order" (U), \$5,000.

Century (20th Cent.) (3,000; 40-70)—"Sea Devils" (RKO) and "Night Without Stars" (RKO). Dull \$6,000. Last week, "Split Second" (RKO) and "Big Frame" (RKO), same.

'BEAST' BIG \$8,000 IN L'VILLE; 'SPACE' 7G, 2D

Louisville, June 23.

Summer is here in earnest but biz at downtown houses continues good; many patrons seeking relief from the heat at the air-conditioned first-runs. "Beast From 20,000 Fathoms" at the Mary Anderson is shaping big. "Man In Dark" at Loew's State looks good. "It Came From Outer Space" is socko on holdover at small Kentucky.

Estimates for This Week

Kentucky (Switow) (1,200; 50-75)—"Come From Outer Space" (U) (2d wk). Fast turnover, spelling socko \$7,000. Last week, \$11,000.

Mary Anderson (People's) (1,200; 50-75)—"Beast From 20,000 Fathom" (WB). Looks like big \$8,000. Last week, "Desert Song" (WB) (2d wk), \$6,000.

Rialto (Fourth Avenue) (3,000; 50-75)—"Pony Express" (Par) and "Count The Hours" (RKO). Good \$10,000. Last week, "Pickup On South St." (20th) and "Queen Is Crowned" (U), great \$13,000.

State (Loew's) (3,000; 50-75)—"Man In Dark" (Col). Oke \$9,000. Last week, "Sombbrero" (M-G) and "Star" (20th), \$11,000.

'South Sea' Hotsy \$15,000 in Frisco

San Francisco, June 23.

Summer weather is putting the skids under biz here this round with only "South Sea Woman" living up to expectations. It is very good at the Paramount while "Arena" is rated fair at the Warfield. "Sangaree" still is big in fourth Golden Gate week. "Let's Do It Again" shapes only fair at Orpheum despite personals by Aldo-Ray and other players from the pic.

Estimates for This Week

Golden Gate (RKO) (2,850; 95-\$1.25)—"Sangaree" (Par) and "Problem Girls" (Col) (4th wk) plus Coronation pix. Big \$12,500. Last week, \$15,500.

Fox (FWC) (4,651; 95-\$1.25)—"Hannah Lee" (Indie) and "Roar of Crowd" (AA). Fair \$19,000. Last week, "Girl Next Door" (20th) and "Powder River" (20th), \$13,500.

Warfield (Loew's) (2,536; 95-\$1.20)—"Arena" (M-G). Fair \$9,500. Last week, "Scandal at Secourie" (M-G), \$10,000.

Paramount (Par) (2,646; 65-95)—"South Sea Woman" (WB) and "Lost Company" (M-G). Good \$15,000. Last week, "Split Second" (RKO) plus "Elizabeth Is Queen" (WB), \$12,500.

St. Francis (Par) (1,400; 65-95)—"Lili" (M-G) (3d wk). Solid \$9,000. Last week, \$11,500.

Orpheum (No. Coast) (2,448; 65-95)—"Let's Do It Again" (Col) and "Siren of Bagdad" (Col). Fair \$11,000 or less. Last week, "Come From Outer Space" (U) (2d wk). (Continued on page 26)

'3 Loves' Lively \$17,000 in Oke D.C.; 'Pony'-Vaude Ditto, 'Song' Neat 12G

Key City Grosses

Estimated Total Gross
This Week \$1,722,500
(Based on 24 cities, and 216 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,134,700
(Based on 23 cities, and 207 theatres.)

'Let Me Go' Lofty \$17,000, Toronto

Toronto, June 23.

Terrific heat wave isn't hurting such top new product as "Never Let Me Go," "Light of Silvery Moon" and "Blue Gardenia" with these three getting top returns. "A Queen Is Crowned" is still smash in third week.

Estimates for This Week

Crest, Downtown, Glendale, State (Taylor) (863; 1,059; 955; 698; 35-60)—"Columbus South" (U) and "Glass Wall" (U). Oke \$12,000. Last week, "Serpent of Nile" (Col) and "Girl's Confession" (Col), \$14,000.

Eglinton, University (FP) (1,080; 1,556; 40-75)—"Blue Gardenia" (WB). Nice \$15,000. Last week, "Elizabeth Is Queen" (WB) (2d wk), \$12,000.

Hyland (Rank) (1,350; 50-85)—"Moulin Rouge" (UA) (7th wk). Still near capacity \$10,000. Last week, ditto.

Imperial (FP) (3,373; 40-75)—"Pony Express" (Par). Hefty \$17,000. Last week, "Trouble Along Way" (WB), \$9,000.

Loew's (Loew) (2,096; 60-\$1)—"Never Let Me Go" (M-G). Big \$17,000. Last week, "Young Bess" (M-G) (3d wk), \$8,000.

Odeon (Rank) (2,390; 50-90)—"Queen Is Crowned" (U) (3d wk). Wow \$16,000. Last week, \$20,000.

Shea's (FP) (2,386; 40-75)—"Light Silvery Moon" (WB). Big \$14,000. Last week, "Man in Dark" (Col) (2d wk), \$8,000.

Uptown (Loew) (2,743; 40-75)—"Francis Covers Big Town" (U) (2d wk). So-so \$6,000. Last week, \$9,500.

K.C. Fine Despite Heat; 'Pickup' Terrif \$21,000, 'Beast' 7½G, 'Arena' 15G

Kansas City, June 23.

Nice week at first-runs looms as result of strong product. Best money is going to "Pickup On South Street," terrific in four Fox Midwest houses. "Beast from 20,000 Fathoms" is good at Missouri, and may hold. 3-D well represented by early date on "Arena" at Midland, and holdovers on "Fort Ti" in Paramount and "Come From Outer Space" at Orpheum, now in third round. Still is very hot here.

Estimates for This Week

Kimo (Dickinson) (504; 65-85)—"Lili" (M-G) (6th wk). Sock \$2,700. Holds. Last week, \$2,800.

Midland (Loew's) (3,500; 65-90)—"Arena" (M-G) and "Slight Case of Larceny" (M-G). First 3-D film in house. Okay \$15,000. Last week, "The Juggler" (Col) and "Prince of Pirates" (Col), \$8,000 at 50-75c scale.

Missouri (RKO) (2,650; 50-75)—"Beast from 20,000 Fathoms" (WB) and "Cow Country" (AA). Good \$7,500, and well above average. May hold. Last week, "Split Second" (RKO) and "Tarzan's Savage Fury" (RKO), \$4,500.

Orpheum (Fox Midwest) (1,913; 65-85)—"Come From Outer Space" (U) (3d wk). Big \$6,000. Last week, \$9,000.

Paramount (Tri-States) (1,900; 75-\$1)—"Fort Ti" (Col) (2d wk). Nifty \$10,000. Last week, \$16,500.

Roxy (Durwood) (900; 50-75)—"Back to Subsequent-run policy. Last week, "Law and Order" (U) and "Gentlemen's Agreement" (20th) (reissue), fair \$3,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 50-75)—"Pickup On South St." (20th) and "Kansas Pacific" (AA). Biggest grosser in months, smash \$21,000. Will hold. Last week, "Desert Rats" (20th) and "Roar of Crowd" (AA), \$14,000.

Vogue (Golden) (550; 65-85)—"Queen Is Crowned" (U) (2d wk). Great \$3,000, holds again. Last week, \$3,200.

Washington, June 23. Combo of heat wave and rave reviews for some newcomers is giving boxoffice a shot in the arm, raising the average above recent weeks but below hopes. "Story of Three Loves" at Loew's Palace shapes sturdy while "Pony Express," backed by strong vaude bill, is pleasant. "Desert Song" at the Warner, is well below the buff takes of its predecessor, "Shane," but still better than house average. "Queen Is Crowned" continues sock in second stanza at the nabe arker, MacArthur. "Lili" at Loper's Playhouse is also solid in holdover session.

Estimates for This Week

Capitol (Loew's) (3,434; 55-95)—"Pony Express" (Par) plus vaude topped by Georgia Gibbs and Joey Adams. Pleasant \$17,000; with solid vaude bill helping. Last week, "Girls of Pleasure Island" (Par) plus vaude, \$14,000.

Columbia (Loew's) (1,174; 55-85)—"Desert Rats" (20th). Fine \$10,000. Last week, "Pickup On South St." (20th) (3d wk), \$7,000.

Dupont (Loper) (372; 55-\$1)—"Man on Tightrope" (20th) (5th wk). Still holds at \$4,000 for fourth consecutive week. Stays.

Keith's (RKO) (1,949; 55-85)—"Split Second" (RKO). Slow \$7,000 despite crim. nod. Last week, "Hitch-Hiker" (RKO), \$6,500.

MacArthur (K-B) (900; 60-90)—"Queen Is Crowned" (U) (2d wk). Still socko \$11,500 after \$12,000 last week.

Metropolitan (SW) (1,200; 55-85)—"Silver Whip" (20th). Slim \$4,000. Last week, "Prince of Pirates" (Col) and "All Ashore" (Col), \$4,500.

Palace (Loew's) (2,370; 55-85)—"Story of Three Loves" (M-G). Brisk \$17,000. Last week, "Dream Wife" (M-G), \$13,000.

Playhouse (Loper) (435; 55-\$1)—"Lili" (M-G) (2d wk). Trim \$9,000 after sock \$10,000. Holds.

Warner (SW) (2,174; 55-85)—"Desert Song" (WB). Pleasing \$12,000 or better. Last week, "Shane" (Par) (3d wk), sock \$14,000.

Trans-Lux (T-L) (600; 90-\$1.25)—"Salome" (Col) (11th wk). Oke \$3,500 after \$4,000 last week. Still holding.

'South Sea' OK \$14,000, Hub, 'Volcano' Hot 9G, 'Space' Stout 15G, 2d

Boston, June 23.

Record-breaking heat wave over weekend is sloughing biz this frame. "Volcano" at Astor shapes big. "South Sea Woman" looms okay at Paramount and Fenway. "Come From Outer Space" in second stanza at Memorial, still is strong while "Queen Is Crowned" at Exeter, is holding great in third round.

Estimates for This Week

Astor (B&Q) (1,500; 60-\$1.20)—"Volcano" (UA). Big \$9,000. Last week, "Lili" (M-G) (5th wk-5 days), \$3,200.

Boston (RKO) (3,000; 50-90)—"Take Me to Town" (U) and "Dark Streets of Cairo" (Indie) (reissue). Mild \$7,000. Last week, "Across Wide Missouri" (M-G) and "Vengeance Valley" (M-G) (reissue), split with "Homesteaders" (AA) and "Sea Devils" (RKO), \$7,500.

Exeter (Indie) (1,300; 60-\$1)—"Queen Is Crowned" (U) (3d wk). Holding near second week's wow \$16,000. First week was record \$21,000.

Fenway (NET) (1,373; 50-90)—"South Sea Woman" (WB) and "Cow Country" (AA). Fair \$3,500. Last week, "Desert Rats" (20th) and "Run for Hills" (Indie), \$3,800.

Memorial (RKO) (3,000; 60-\$1.10)—"Come From Outer Space" (U) (2d wk). Sock \$15,000 after \$23,000 first week.

Metropolitan (NET) (4,367; 50-90)—"Scared Stiff" (Par) and "Vanquished" (Par). Opened strongly last Saturday (20th). Last week, "Sangaree" (Par) and "Elizabeth Is Queen" (WB), good \$22,000.

Orpheum (Loew's) (3,000; 65-\$1.05)—"Arena" (M-G) and "Slight Case of Larceny" (M-G). Opened Saturday (20th). Last week, "Dream Wife" (M-G) and "Cry of Hunted" (M-G), okay \$13,500.

Paramount (NET) (1,700; 50-90)—"South Sea Woman" (WB) and "Cow Country" (AA). Fast \$10,500. Last week, "Desert Rats" (20th) and "Run for Hills" (Indie), \$10,000.

State (Loew's) (3,500; 65-\$1.05)—"Arena" (M-G) and "Slight Case of Larceny" (M-G). Started Saturday (20th). Last week, "Dream Wife" (M-G) and "Cry of Hunted" (M-G), oke \$7,500.

'Next Door'-Stageshow NG \$24,000, Chi; 'Express' Fast \$19,000, 'Space' Wow 26G, 'Queen' Sock 13G, Both 2d

Chicago, June 23.

Rising mercury is beginning to chase pedestrians to the cool theatre, and biz shapes okay. Only two new bills opened over the humid weekend, but two others come in this week. Most of fare is in its second round. Stageshow is not helping "Girl Next Door" much at the Chicago, with a light \$24,000 likely. "Pony Express" and "Tropic Zone," also new looms bright \$19,000 at the Roosevelt.

"It Came From Outer Space," heading all-3-D bill at the United Artists, continues smash in second week. "Queen Is Crowned" looks to repeat its terrific first week total at the Teleneues. Ziegfeld's "Lili" still is bright \$4,000 in second stanza while "Story of Three Loves" continues strong at the Monroe. Grand looms brisk \$10,000 for "Desert Rats" and "Cry of Hunter," also in second.

"Moon Is Blue" bowed in Monday (22) at the Woods. "Shane" is lush \$27,000 in fourth week at the State-Lake.

Estimates for This Week

Chicago (B&K) (3,900; 98-\$1.25) — "Girl Next Door" (20th) with stageshow. Slight \$24,000. Last week, "Light Silvery Moon" (WB) (2d wk), \$20,000.

Grand (RKO) (1,200; 55-98) — "Desert Rats" (20th) and "Cry of Hunter" (M-G) (2d wk). Trim \$10,000. Last week, \$13,000.

Monroe (Indie) (1,000; 55-98) — "Story of Three Loves" (M-G) (2d wk). Strong \$12,000. Last week, \$3,000 in 4 days.

Oriental (Indie) (3,400; 98) — "Scandal at Scourie" (M-G) (2d wk-5 days). Medium \$10,000. Last week, \$18,000.

Roosevelt (B&K) (1,500; 55-98) — "Pony Express" (Par) and "Tropic Zone" (Par). Brisk \$19,000. Last week, "City That Never Sleeps" (Rep) and "Tomahawk Gap" (Col) (2d wk), \$18,000.

State-Lake (B&K) (2,700; 98-\$1.25) — "Shane" (Par) (4th wk). Hefty \$27,000. Last week, \$28,000.

Surf (H&E Balaban) (685; 98) — "Times Gone By" (IFE) (3d wk). Strong \$4,000. Last week, \$5,000.

Telenews (Telemanagement) (600; 55-98) — "Queen Is Crowned" (U) (2d wk). Terrific \$13,000. Last week, same.

United Artists (B&K) (1,700 55-98) — "Come From Outer Space" (2d wk). Torrid \$26,000. Last week, \$34,000, way over expectancy.

Woods (Essaness) (1,073; 98) — "Moon Is Blue" (UA). Opened yesterday (Mon). "Powder River" (20th) (2d wk), mild \$6,000 in two days.

World (Indie) (587; 98) — "Fear and Desire" (Indie) and "Male Brute" (Indie) (2d wk). Good \$3,500. Last week, same.

Ziegfeld (Loptert) (485; 98) — "Lili" (M-G) (2d wk). Fine \$4,000. Last week, \$5,000.

Det Scorching Albeit

'Beast' Mighty \$24,000; 'Song' 15G, 'Girl' NG 5G

Detroit, June 23.

Scorching weather is willing most grosses this week. However, "Beast from 20,000 Fathoms" is hitting a smash total at the Palms. "Desert Song" is slow at the Michigan. "Scandal at Scourie" looks slow at the United Artists. "Girl Had Everything" is showing nothing at the Adams. "Pickup on South Street" is fair in second week at the Fox. "This Is Cinema" still is smash at the Music Hall.

Estimates for This Week

Fox (FoxDetroit) (5,000; 70-\$1) — "Pickup on South St." (20th) and "All Ashore" (Col) (2d wk). Fair \$20,000. Last week, \$34,000.

Michigan (United Detroit) (4,000; 70-95) — "Desert Song" (WB). Weak \$15,000. Last week, "Light Silvery Moon" (WB) and "Elizabeth Is Queen" (WB), \$14,000.

Palms (UD) (2,961; 70-95) — "Beast from 20,000 Fathoms" (WB) and "Marksmen" (Lip). Smash \$24,000. Last week, "Pony Express" (Par) and "Jalopy" (AA), \$12,000.

Madison (UD) (1,900; 70-95) — "Fort Apache" (RKO) and "Blood on Moon" (RKO) (reissues). Poor \$5,000. Last week, "Juggler" (Col) and "Flame of Calcutta" (Col), \$7,000.

Telenews (Indie) (465; \$1-\$1.50) — "Queen Is Crowned" (U) (3d wk). (Continued on page 26)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Beast' Sockeroo \$16,500 in Cleve

Cleveland, June 23.

"Arena," the State's first 3-D pic, is corraling nice session this week but Allen's "Beast From 20,000 Fathoms" is the big winner with a great total. Palace's "Desert Rats" shapes slow.

Estimates for This Week

Allen (S-W) (3,000; 55-85) — "Beast From 20,000 Fathoms" (WB). Great \$16,500. Last week, "Girl Next Door" (20th), \$9,000.

Hipp (Telemanagement) (3,700; 55-85) — "Snows Killmanjaro" (20th). Fine \$8,000 on return at postscale. Last week, "Come From Outer Space" (U) (2d wk), big \$18,000.

Lower Mall (Community) (585; 55-85) — "Secret Flight" (Indie) and "Secret People" (Indie). Okay \$2,100 for British Import. Last week, "Original Sin" (Indie), \$2,000.

Ohio (Loew's) (1,200; 55-85) — "Trader Horn" (M-G) and "Sequoia" (M-G) (reissues) (2d wk). Nice \$4,500 following \$6,000 last week.

Palace (RKO) (3,300; 55-85) — "Desert Rats" (20th). Slow \$9,500. Last week, "Angel Face" (RKO) and "One Big Affair" (RKO), \$8,000.

State (Loew's) (3,450; 70-\$1) — "Arena" (M-G). Fine \$12,000. Last week, "Scared Stiff" (Par), \$18,000.

Stillman (Loew's) (2,700; 55-85) — "Scared Stiff" (Par) (m.o.). Bright \$9,000. Last week, "Pony Express" (Par), \$7,000.

'SONG' SMOOTH \$9,000, MPLS; 'SPACE' 6G, M.O.

Minneapolis, June 23.

More hot weather, but biz is holding fairly well. Fresh entries include the highly praised "The Juggler" and "Desert Song." It's the third week for the highstepping "It Came From Outer Space" and "Scared Stiff" and second for another pair of boxoffice performers, "Queen Is Crowned" and "Pickup on South Street."

Estimates for This Week

Century (Par) (1,600; 65-85) — "Queen Is Crowned" (U) and "Happens Every Thursday" (U) (m.o.). Strong \$5,000. Last week, "Girl Who Had Everything" (M-G) (2d wk), \$3,500.

Gopher (Berger) (1,025; 65-85) — "Pickup on South St." (20th) (2d wk). Last week, \$6,700.

Lyric (Par) (1,000; 65-85) — "Scared Stiff" (Par) (3d wk). Still oke at \$4,500. Last week, \$8,000.

Radio City (Par) (4,000; 65-85) — "Desert Song" (WB). Well liked but just good \$9,000. Last week, "Happens Every Thursday" (U) and "Queen Is Crowned" (U), latter credited for \$10,000.

RKO-Orpheum (RKO) (2,800; 65-85) — "Juggler" (Col). Many nice words but no rush of patrons. Fair \$6,000. Last week, "Come From Outer Space" (U) (2d wk), \$7,500 at 75-51 scale.

RKO-Pan (RKO) (1,600; 75-\$1) — "Come From Outer Space" (U) (m.o.). After a highly prosperous Orpheum fortnight it's still in the money at big \$6,000. Last week, "Fort Ti" (Col) (3d wk), \$6,500.

State (Par) (2,300; 65-85) — "Vanquished" (Par). Moderate \$5,000. Last week, "Pony Express" (20th), \$5,500.

World (Mann) (400; 55-\$1.20) — "Story of Three Loves" (M-G). Nice \$4,000. Last week, "Man on Tightrope" (20th) (2d wk), \$1,700.

'Moon' Mellow \$11,000, Port.; 'Beast' Fat 8 1/2 G

Portland, Ore., June 23.

While biz is still perking at some first-runs this week, much of new fare and holdovers are dragging. "By Light of Silvery Moon" and "Queen Is Crowned" looks sock at Broadway. But "Scandal at Scourie" is getting no place at United Artists. "Beast From 20,000 Fathoms" is fine at Liberty.

Estimates for This Week

Broadway (Parker) (1,890; 65-90) — "Light Silvery Moon" (WB) and "Queen Is Crowned" (U). Sock \$11,000. Last week, "Small Town Girl" (M-G) and "Bride to Yellow Sky" (RKO), \$7,400.

Guild (Parker) (400; \$1) — "Lili" (M-G) (5th wk). Still big at \$2,000. Last week, \$2,900.

Liberty (Hamrick) (1,875; 65-90) — "Beast From 20,000 Fathoms" (WB). Fine \$8,500. Last week, "Desert Song" (WB) and "Port Sinister" (RKO), \$8,400.

Mayfair (Evergreen) (1,500; 65-90) — "Jack McCall Desperado" (Col) and "Prince of Pirates" (Col). Oke \$4,000. Last week, "Pickup South St." (20th) and "49th Man" (Col) (m.o.), \$3,400.

Oriental (Evergreen) (2,000; 65-90) — "Scared Stiff" (Par) and "Vanquished" (Par) (2d wk). Fine \$3,000. Last week, \$5,700.

Orpheum (Evergreen) (1,750; 65-90) — "Scared Stiff" (Par) and "The Vanquished" (Par) (2d wk). Tall \$7,000. Last week, \$11,600.

Paramount (Evergreen) (3,400; 65-90) — "Ambush Tomahawk Gap" (Col) and "Serpent of Nile" (Col). Good \$7,000. Last week, "Girl Next Door" (20th) and "Moonson" (UA), \$5,300.

United Artists (Parker) (890; 65-90) — "Scandal at Scourie" (M-G). Lean \$4,000 or near. Last week, "Split Second" (RKO), \$3,300.

'Song' Oke \$11,000 In Sluggish Balto

Baltimore, June 23.

Torrid temperatures are clipping film grosses here this week, with most of entries taking it on the chin. Two new entries, "Desert Song" at the Stanley and "Dream Wife" at the Century look disappointing. "Shane" is still showing power in fourth round at Keith's but another holdover, "Pickup On South Street," at the Town is lagging. "The Farmer Takes A Wife" shapes lean at the New.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70) — "Dream Wife" (M-G). Fair \$8,500. Last week, "Girl Who Had Everything" (M-G), \$7,200.

Hippodrome (Rappaport) (2,100; 35-80) — "Split Second" (RKO). Modest \$9,500. Last week, "Anna" (IFE), \$9,700.

Keith's (Schanberger) (2,400; 50-\$1.25) — "Shane" (Par) (4th wk). Strong \$14,000 after \$17,800 for third.

Little (Rappaport) (310; 25-90) — "Kind Hearts and Coronets" (U) (reissue). Moderate \$3,200. Last week, "Curtain Up" (U), \$3,500.

Mayfair (Hicks) (980; 20-70) — "Vanquished" (UA). Opening tomorrow (Wed.) after "Gunsmoke" (U) registered only \$4,000 last week.

New (Mechanic) (1,800; 35-70) — "Farmer Takes Wife" (20th). Lean \$7,800. Last week, "Powder River" (20th), \$8,000.

Playhouse (Schwaber) (420; 50-\$1) — "Queen Is Crowned" (U) (2d wk). Still hot at \$5,600 after \$6,000 opener.

Stanley (WB) (3,280; 25-80) — "Desert Song" (WB). Okay \$11,000. Last week, "Sacred Stiff" (Par) (2d wk), \$12,200.

Town (Rappaport) (1,800; 35-80) — "Pickup On South St." (20th) (2d wk). Melting to \$8,000 after solid \$14,300 opener.

'Sangaree' Strong 15G, Denver; 'Beast' Ditto

Denver, June 23.

"Sangaree" is piling up a big gross this session, aided by a fine week end, and stays over at Denham. "Beast From 20,000 Fathoms" shapes good enough at Orpheum, and holds. "Queen Is Crowned" still is strong at the Vogue, and holds a third round. "Column South" is fairly good at Paramount and North Drive-In.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Man on Tightrope" (20th). Fair \$6,000. Last week, "Come From Outer Space" (U), \$9,000.

Broadway (Wolfberg) (1,200; 50-85) — "Lili" (M-G) (2d wk). Good \$7,000. Last week, \$8,500.

Denham (1,750; 50-85) — "Sangaree" (Par). Fine \$15,000. Holding. (Continued on page 26)

B'way Strong Despite Record Heat; 'Space' Smash 44G, 'Wet' Big \$138,000, 'Dr. T.' Good 16G, 'Pickup' Fat 80G

With six new bills, Broadway first-runs are holding up remarkably strong this session, in the face of the hottest weather of the year. Backbone of the heatwave was broken by a heavy downpour Monday (20), with cooler temperatures yesterday (Tues.) aiding biz at the deluxers.

With all schools going on summer vacation yesterday, film theatres are anticipating a sharp upbeat at matinees later this stanza. Because Saturday and Sunday saw the mercury officially hovering around 93 degrees for highest of 1953, this gave New Yorkers only their second ideal outdoor weekend this year.

Topping the field of newcomers is "It Came From Outer Space," with a smash \$44,000 at the State. Another 3-D type film, "5,000 Fingers of Dr. T.," is somewhat of a disappointment, albeit fairly good at \$16,000, in the Criterion.

Biggest money, of course, is going to "Dangerous When Wet" plus stageshow with a big \$138,000 in prospect for first week, at the Music Hall. The Roxy is climbing to a resounding \$80,000 with "Pickup on South Street" and leechshow onstage for initial week. Fifth new pic, "O. K. Nero," is headed for fancy \$15,000 or near at the Globe.

"Hundred Hour Hunt," sixth newcomer, is soaring to a socko \$9,200 in first week at the Normandie, aided by fine reviews.

Sensational news of the holdovers is "A Queen Is Crowned," which hit a terrific \$28,000, in second round at the Guild or better than opening week, which established a new record there. It is still holding in great style in third. "Sangaree" continues nice with \$15,000 in third stanza at the Victoria. "Man on Tightrope" looks to hold near \$12,000 in third frame at the Mayfair.

Paramount, which opens "Beast From 20,000 Fathoms" today (Wed.), wound up at okay \$47,000 in third session with "South Sea Woman" and Vic Damon topping stageshow. Capitol, which prems "Melba" with a benefit show tonight (Wed.), is off to okay \$13,000 in second week with "Never Let Me Go."

Estimates for This Week

Baronet (Rende) (430; 90-\$1.50) — "Tonight at 8:30" (Indie) (5th wk). Fourth stanza ended Sunday (21) held at nice \$4,200 after \$4,700 for third week. Stays on.

Booth (Shubert) (723; \$1.20-\$2.40) — "Julius Caesar" (M-G) (3d wk). Current session ending tomorrow (Thurs.) holding at \$18,800, near capacity, after \$17,000 for second week.

Capitol (Loew's) (4,820; 70-\$1.80) — "Melba" (UA). Opens tonight (Wed.) with benefit preem. In ahead, "Never Let Me Go" (M-G) (2d wk), off to okay \$13,000 after \$23,000 opening week.

Criterion (Moss) (1,700; 85-\$2.20) — "5,000 Fingers of Dr. T." (Col). Initial week ending tomorrow (Thurs.) not likely to top \$16,000, if that, barely good for opening week. In ahead, "Fort Ti" (Col) (3d wk), \$19,000 to wind up a smash run.

Fine Arts (Davis) (468; 90-\$1.80) — "Fanfan the Tulipe" (Indie) (6th wk). Seventh stanza ended Sunday (21) continued great with \$6,800 after \$7,500 for sixth week.

Globe (Brandt) (1,500; 60-\$1.50) — "O. K. Nero" (IFE). First session ending tomorrow (Thurs.) looks to reach fancy \$15,000. Holds. In ahead, "Farmer Takes Wife" (20th), slim \$8,500.

Holiday (Per-Rose) (950; 60-\$1.20) — "Count the Hours" (RKO). Opened yesterday (Tues.) after previews Monday. In ahead, "Hitch Hiker" (RKO) (8th wk-6 days), \$4,000, with boost from previews, after \$4,200 for seventh full week.

Mayfair (Brandt) (1,736; 70-\$1.80) — "Man on Tightrope" (20th) (3d wk). Third round ending tomorrow (Thurs.) is heading for fine \$12,000, after \$16,000 for second week. Holds.

Normandie (Normandie Theatres) (582; 95-\$1.80) — "Hundred Hour Hunt" (Indie) (2d wk). Initial frame ended Monday (22) hit sock \$9,200, with fine reviews helping. In ahead, "Strange Deception" (Casino) (3d wk), \$4,000. "Hunt" looks set for longrun here.

Palace (RKO) (1,700; 50-\$1.50) — "Take Me To Town" (U) and 8 acts

of vaudeville. Present frame ending tomorrow (Thurs.) is heading for mild \$15,000. Last week, "Sheltering Palms" (20th) and vaude, \$14,000.

Paramount (Par) (3,664; 80-\$1.30) — "Beast from 20,000 Fathoms" (WB) with Don Cornell, Frank Fontaine, Five De Marco Sisters, Bobby Byrne orch heading stageshow. Opens today (Wed.), last week, "South Sea Woman" (WB) with Vic Damone, Richard Hayman orch, Joey Bishop, topping stage bill (3d wk), okay \$47,000 after good \$57,000 for second week.

Paris (Indie) (568; 90-\$1.80) — "Seven Deadly Sins" (Indie) (7th wk). Sixth stanza ended Sunday (21) continued in great shape with \$10,500 after \$11,200 for fifth week.

Rivoli (UAT) (2,092; 95-\$1.80) — "Salome" (Col) (14th wk). The 13th session ended last night (Tues.) was down to \$6,500 after okay \$7,500 for 12th week. Now scheduled to stay until near July 1, with present plans calling for no usual summer closing as is custom at house.

Radio City Music Hall (Rockefellers) (5,945; 90-\$2.40) — "Dangerous When Wet" (M-G) and stageshow. First session ending today (Wed.) looks to hit big \$138,000. Holds. Previous week, "Young Bess" (M-G) with stageshow (4th wk), oke \$112,000, to round out nice run.

Roxy (20th) (5,886; 50-\$2.20) — "Pickup on South St." (20th) with leechshow onstage (2d wk). First round ended last night (Tues.) hit a resounding \$80,000 or close. In ahead, "Titanic" (20th) plus leechshow (3d wk), \$52,000.

State (Loew's) (3,450; 85-\$1.80) — "Come From Outer Space" (U) (2d wk). First session ended last night (Tues.) soared to smash \$44,000. Pic got biggest opening day for any Universal film to play house. Novel marquee and display attracting attention. In ahead, "Thunder Bay" (U) (4th wk), \$15,000.

Sutton (R&B) (561; 90-\$1.50) — "Paris Express" (Indie) (3d wk). Current round winding up tomorrow (Thurs.) looks like big \$7,500 after \$8,200 for second week. "Moon Is Blue" (UA) is due in July 9.

Trans-Lux 60th St. (T-L) (453; 90-\$1.50) — "Bellissima" (IFE) (6th wk). Sixth stanza ending next Friday (26) looks like okay \$3,200 after \$4,500 for fifth week.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Lili" (M-G) (16th wk). The 15th frame ended Monday (22) held at \$7,400 same as 14th week. Continues.

Victoria (City Inv) (1,060; 95-\$1.80) — "Sangaree" (Par) (3d wk). Heading for nice \$15,000 or near in current stanza ending today (Wed.). Second week was \$22,000.

Warner (Cinerama Productions) (1,600; \$1.20-\$3.60) — "Cinerama" (Indie) (3d wk). Present session (38th week on Broadway) ending tomorrow (Thurs.) continues near-capacity with \$50,000 after \$50,500 for second week here.

Heat Wave Bops Pitt; 'Arena' Sturdy \$13,500, 'Beast' Oke at \$14,500

Pittsburgh, June 23.

Blistering heat, with temperatures close to 100, hurt everything over weekend when it looked as if Golden Triangle was about to make a sharp summer recovery. Even as things stand now, there should be some very satisfactory grosses around. "Beast From 20,000 Fathoms" at Stanley is okay and "Arena," Penn's first 3-D'er, is good. "Pickup on South Street" doing better than expected at Fulton and "Queen Is Crowned" is showing plenty of strength in Squirrel Hill holdover.

Estimates for This Week

Fulton (Shear) (1,700; 50-85) — "Pickup on South St." (20th). Fine \$6,500 despite heat. Last week, "Come From Outer Space" (U) (2d wk), \$6,600.

Harris (Harris) (2,200; 50-85) — "Take Me To Town" (U) and "Column South" (U). Twiner getting only 5 days since house has a locked-bookings on world preem of "Glory Brigade" (20th) to open tomorrow (Wed.). Fair \$4,000. Last week, "Titanic" (20th), \$7,200.

Penn (Loew's) (3,300; 65-\$1) — "Arena" (M-G). Metro's first 3-D'er (Continued on page 26)

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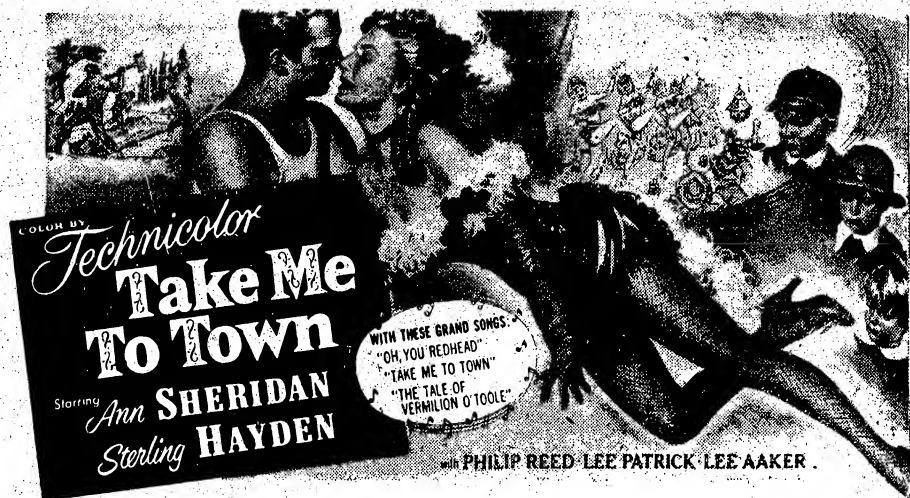
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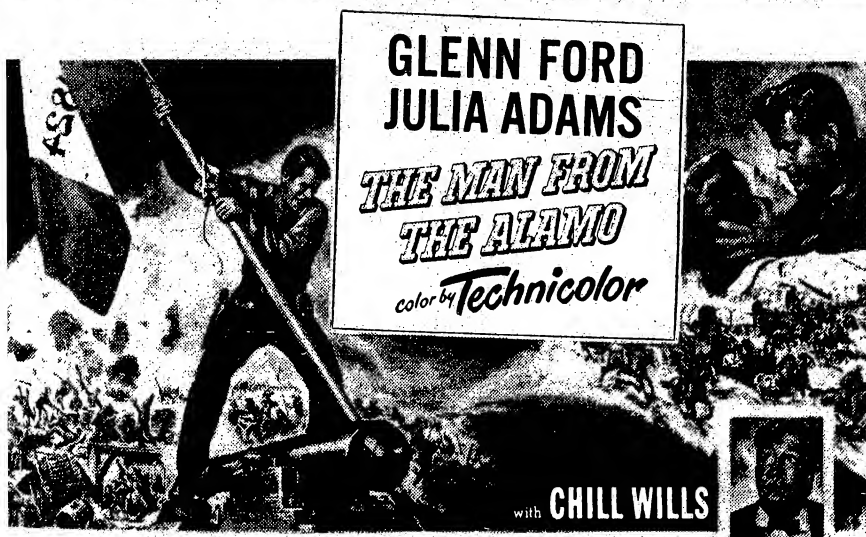
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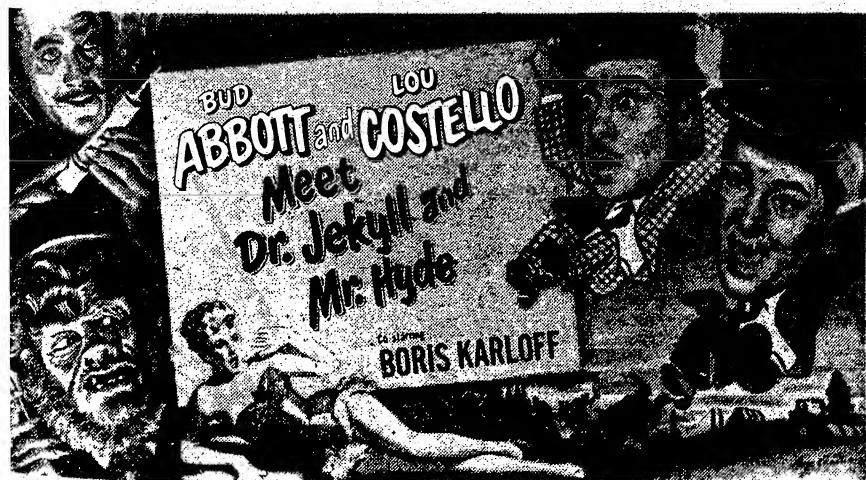
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U.S. Market on Foreign Films Sags Due to Bad Quality; 3-D's Needed

By NOEL MEADOW

An Iron Curtain seems to have descended around European film capitals, which appear isolated from the recent revolutionary developments that have struck the American film industry.

At least, the producers of foreign-language films have apparently never heard of 3-D, wide-screen and the competition offered by TV. As of right now, they are reluctant to give any serious heed to the fact that American distributors are meeting increasingly serious resistance to two-dimensional films largely in black-and-white, with dialog spoken in a foreign tongue.

The attitudes of most foreign film-men are plainly keyed to the 1947 situation—big demand, little product. But 1953 sees quality off sharply, and demand in a condition of which the less said the better, although we'll say it anyway.

In 1947, a U. S. distributor found it hard to miss with even a so-so product. As surefire outlets he had from 300 to 400 foreign film outlets in this country, many with loyal followings.

Incredibly, this number has dwindled to perhaps a scant 45—and even this group seaws between foreign films, "exploitation" features, Hollywood reissues of "classics" and outright sex attractions. This means foreign film exhibition has hit an alltime low, economically.

The reasons for this debacle are many and varied, and every man can be his own diagnostician. But whatever the causes, the results of the slump are sad things to behold.

In the past six months, no less than 14 foreign film distributors in this country have folded up, dug down into the bottom of their trunks for the two dusty walnut shells and have returned to their former trades.

There is at present no scarcity of product, but if that generalization were to be modified to "good product," that would be something else again.

A survey indicates that there are at least 50 foreign films, never shown in this country, gathering a fine veneer of age in New York vaults. They are of French, German, Italian, Austrian and Scandinavian origin, and there is even one from Japan.

Not Even For Free

Because of their generally poor quality as screenplays, distributors say—and they literally mean it—that they wouldn't have 'em for free. The costs of preparation wouldn't warrant it.

For a time, it seemed that the answer to survival was to be found in British films, which had no foreign-language problems, subtitles or translations—and once in a while could be had complete with TV rights. But the cream of that crop was quickly skimmed, and the residue seems to consist of films that make even the TV buyers wince.

Foreign-language films have proved to have virtually no TV value at all, except to a very limited foreign audience. The English titles come out too small to be legible, for one thing, and the average

(Continued on page 20)

HERB WILCOX PREPS NEW MUSICAL PIX PROGRAM

London, June 23.

Before planing to New York yesterday (Mon.), Herbert Wilcox announced a new colored musical film program, having acquired Ivor Novello's successes, "Perchance to Dream" and "King's Rhapsody," also Tom Arnold's "The Glorious Days," currently at the Palace.

Each film, starring Anna Neagle, will be directed by Robert Nesbitt, with "Rhapsody" skedded as first production.

Wilcox has since arrived in New York for huddles with Republic proxy Herb Yates.

Keith Prowse Expands

London, June 16.

Keith Prowse & Co. acquired control in Sir Henry Lunn, Ltd., a leading travel organization which has been established for more than 60 years.

U.S. Ballet Winds Jap 22-Date Tour With 73G

Tokyo, June 16.

The Slavenska-Franklin Ballet Japan last week (12) after a month's visit, in which the troupe played 22 performances for a gross b.o. of \$73,300, at \$4.20 top. Terpers had a week's stand in Manila (June 13) before shoving off for Honolulu and New York.

The 14-dancer company, first American dancers seen by the Japanese, got a terrific reception from the normally stolid natives. Their trip was sponsored by Mainichi Newspaper, one of the three big papers here, which lost an estimated \$50,000 on the deal. Smaller-seater houses were partly to blame. Sheet paid a sum in excess of \$100,000 for the package, according to Charles E. Green, Slavenska-Franklin manager, and in addition footed bill for a 26-piece orchestra, rented theatres in Tokyo, Osaka, Kyoto and Nagoya, built sets to New York blueprints, hired extra stagehands and a half-dozen Japanese dancers, and wined and dined the cast extensively.

'Show' Booms Biz For Par in Japan

Tokyo, June 16.

Metro topped the 10 major U. S. distributors in April boxoffice biz with a solid \$300,000 from its films shown in Japan. However, estimates for the month of May indicate that Paramount will zoom into top place, mainly from takings on "Greatest Show on Earth," which did smash roadshow trade in two theatres and is steadily breaking house records in day-daters. Par's May earnings will break the monthly high record for 1953 held by Metro which earned \$370,000 in January.

Other April earnings were: Par, \$273,000; Universal, \$237,000; 20th-Fox, \$168,000; RKO, \$146,000; WB, \$138,000; United Artists, \$87,000; Columbia, \$76,000; Republic, \$27,000; and Allied Artists, \$12,500.

Current big grosser in Tokyo is "Cinderella" (RKO), which followed a sock three-week roadshow run with a first-week-take of \$46,200 from showings in eight houses of the Nikkatsu chain. First week in June found "Moulin Rouge" (UA), with \$11,100 in its second round next strongest.

"House of Wax" (WB), second full length 3-D film to appear here after "Bwana Devil" (UA) opened at the Togekai Theatre with a terrific first-day attendance of 7,000 at this 1,800-seater. Pic is set for a four-week run and may go a fifth at current pace.

1st British Widescreen

To Star Cornel Wilde

London, June 16.

The first British widescreen production starts rolling on location in Italy at the end of June, with an American director and two Hollywood stars. The film will be "Star of India." It will be in Technicolor, with Cornel Wilde and Jean Wallace as stars.

Produced by Raymond Stross, the pic will be distributed in the Eastern Hemisphere by Eros and in the Western Hemisphere by United Artists. Arthur Lubin is to direct, from a script by Seton I. Millar.

Margaret O'Brien to Do 2d Nip Film This Fall

Tokyo, June 16.

Dalei Studios has announced that Margaret O'Brien is expected back here this fall to star in her second Dalei film. She made "Girls Hand in Hand" when she was in Tokyo last year.

Projected film will be a costume play featuring a love match between a Japanese knight and an American girl toward the close of the 19th Century after the arrival of Commodore Perry. This year marks the centenary of Perry's arrival.

Erna Sachs Refused U. S. Entry Permit

Honolulu, June 16.

U. S. immigration officials refused to grant German singer Erna Sachs a permit to enter the U. S. when she stopped over at this port of entry on a flight from Canada to Australia. She was refused entry on "confidential grounds," a spokesman said.

Singer, now a Brazilian national, reportedly was given the option of waiting here for a special hearing or returning to Canada. She chose the latter course.

British Indies Afraid 3-D Films May Force Them Out of Business

London, June 16.

Many independent theatre owners in Britain fear they may be driven out of business by the advent of 3-D, widescreen and all the other recent technical developments. They claim not to have the necessary ready cash to carry out the conversions.

The major theatre circuits and the larger indie groups with adequate capital reserves are able to meet any reasonable new contingency but the small operator, faced with diminishing returns and dwindling attendance alongside increased overheads, is getting ready to throw in the sponge. Except for the few in solo positions and others playing foreign language pic, the privately owned theatre, still using conventional sized screen and equipment, will not be able to withstand new competition from the majors.

The comparison between the present crisis and the advent of sound in the late 1920's is not considered reasonable here. At that time there had been a long period of prosperity and competition was not as fierce as today. Costs were considerably lower, the admission tax took only a modest toll and the profit margin was on a more liberal scale. Today, the small exhibitor is happy if there are a few dollars left over after he has paid for his film and the wages of his workers.

Industry observers believe that the next year or two may witness a mass shuttering of small film theatres. The three major circuits are not allowed to expand unless they get government sanction and the more modest groups would prefer to consolidate their resources rather than extend their activities during this transitional era.

MRS. F.D.R., MRS. REID ON SELZNICK JURY

Edinburgh, June 23.

Mrs. Ogden Reid, chairman of New York Herald Tribune, and Mrs. Franklin D. Roosevelt have joined the 1953 Golden Laurel Award jury, which would name outstanding European pic here Aug. 30 during Edinburgh International Film Festival.

Award is made by David O. Selznick to European film makers for achievement in using pic to promote mutual understanding and goodwill in the democratic world.

AB-Pathé Sales Chief On World Distrib Trek

London, June 23.

R. Anthony Morris, overseas sales manager for Associated British-Pathé, left last week (17) by plane on the first stage of a round-the-world exploratory visit to strengthen distribution of British pic. First main stopover will be at Bombay, following which he will spend a few days in Singapore and Hong Kong before extended stays in Australia and New Zealand.

These Commonwealth countries are regarded as strong markets for British product. On the return journey Morris will spend three to four days in Toronto and visit New York before coming back home. This is the first time AB-Pathé has sponsored a world tour of such a comprehensive nature. Previous activity mainly has been confined to European territories.

Other Foreign News
on Page 20

Two Capitalist Films Enable Soviet Germany Distrib to Get Out of Red

Berlin, June 16.

Mendoza No Like U. S. Tax Nick—Who Dogs?

Mexico City, June 16.

Victor Manuel Mendoza, a top Mexican pic actor who planes to Paris soon for a film chore, explained his nixing of a seven-year contract he says Jack Cummings offered him to play in Hollywood.

"They take half your pay there," he contended. "In Hollywood, 30% is copped by the tax collectors, 10% by an agent and another 10% for publicity."

He is playing here with Michele Morgan and Gerard Philipe in a Mexican-French coproduction, "The Proud Ones," which Maurice de la Serna is making. Mendoza accompanies Miss Morgan and Philipe to Paris to complete the pic.

French Laud 1st CinemaScope Pix

Paris, June 23.

20th-Fox had the first Continental showing of "CinemaScope" here last week, the 3,000-seat Rex being crammed with top exhibitors, distributors and film personages. Majority opinion was for this new setup. Although 3-D has so far received lukewarm reception here, with "Bwana Devil" (UA) and "Man In Dark" (Col) way below hopes, this widescreen, stereophonic process coupled with its French origin received the nod here in industry circles.

Albert Cornfield, 20th-Fox Continental manager here, presented a history and explanation of the process before the first pic, showing Paris street scenes, were projected. Some London scenes and shots of the recent Coronation followed. The other clips used in the U. S. screening were also exhibited.

The press felt that this was an event in film programs. Some commented on the lack of pronounced third dimension, but felt this was amply recompensed by the vast panoramic range. One paper lauded the tribute paid to Professor Henri Chretien at the showing of this new process, stemming from his invention, the hypergon lens, now called the anamorphoscope.

French film people expressed varying but predominantly positive opinions. Director Jacques Becker was impressed but felt the close shots lacked extreme definition. Director Christian-Jaque also commented on the lack of complete clarity but described it as an exciting new tool for films of movement and scope.

Spyros Skouras stated that CinemaScope might soon be coupled with Eidophor for large screen live TV showings.

Whether the U. S. revolution in dimension will become a part of the local scene is still in doubt. "House of Wax" (WB) opened this pic at two big houses, in dubbed versions, so as to do away with the eye strain caused by sub-titling. The next week will tell if the French public is ready to get on the 3-D bandwagon.

So far there are two tentative French projects for pic in CinemaScope. They are Jacques Becker's "Ali Baba and 40 Thieves" and Raymond Bernard's new version of "Rasputin" with Pierre Brasseur. However, none of these projects is definite.

'Round Table' Extras In Walk for More Coin

London, June 23.

Shooting was held up on Metro's "Knights of the Round Table" at Elstree because over 300 extras walked out following an unsatisfied demand for extra pay. The players claimed the special nature of the work entitled them to more than the \$6 a day allotted, and that some agencies supplying crowd actors were paid more.

Rapid revamp of shooting schedule enabled work to continue with the stars of the pic, Ava Gardner and Robert Taylor.

Although considered secret material behind the Iron Curtain, statistics compiled by Progress, sole distribution outfit in East Germany, got into the hands of the West, revealing that 197,476,088 pic patrons were counted last year in the Soviet Zone of Germany which has 19,000,000 residents. That means every Soviet Zone resident went about 10 times to the cinema during that year. (In West Germany, with 48,000,000 residents, the yearly average is nearly 13).

East Germany currently has 1,518 cinemas, plus 780 mobile theatres. There were 257,519 film showings. There was an increase of 9,000,000 film patrons in 1952 as compared with 1951, but simultaneously DEFA (East German) pic lost 2,500,000 customers while films from Russia and other satellite countries dropped 3,000,000 patrons. Pictures from "capitalist" countries drew 13,000,000 more people than in 1951. "Das Doppelte Lottchen," a West German film, attracted 4,500,000 patrons in four months, while "She Only Danced One Summer," a Swedish pic, drew 4,800,000 filmgoers in five and a half months. This reveals that the Progress outfit's financial loss was almost entirely covered by these two non-Commie pic. In many cases, East German films were running in the red. Russian pic are often just able to cover their dubbing and copying costs.

Many Russian and DEFA pic are "must" films for Soviet Zone residents. For instance, employees and laborers get with their cinema tickets, via the payroll, admission partly being deducted from wages.

Despite permanent generous coin injections by the Communist government, the pic situation in East Germany has not improved. (Continued on page 20)

French Govt. Underwrites Prestige Pic for 600G; Guilty Using 40 Stars

Paris, June 16.

The Ministry of Beaux Arts will underwrite one of the most ambitious pic undertaken here since the war. The film is to serve as a prestige production for French culture abroad. Receipts will go towards the reconstruction of the Chateau de Versailles.

Sacha Guitry is writing and directing this large-scale customer, which will encompass the history of Versailles from the 16th Century to the present. Pic is to start July 6 with a budget of \$600,000, or three times more than the amount of the average "A" pic here. It will be called "Versailles Were Told To Me."

Guitry will use over 40 big name international stars and nearly 2,000 extras for this spectacular inter. Guitry is to play Louis XIV while Edith Piaf will sing the song of the French Revolution.

Film will be produced by GIM Film under the aegis of Roger Feral and Jacques Chabane. Andre Cornu, Secretary of the Ministry of Beaux Arts, has given permission for shooting in the Chateau de Versailles.

3-D PIX POPULARITY SPREADS TO MALAYA

Washington, June 23.

The worldwide spread of 3-D continues, reports Nathan D. Golden, director of the Commerce Department's film division. The first 3-D pictures are slated for release in Amsterdam, Netherlands, this summer. New Flora Theatre there is equipped for tri-dimensional films.

Both Singapore and Malaya have had their first 3-D flurry. Public interest and press coverage have been sensational in Singapore.

Reports from reps of U. S. film companies in Singapore reveal that all the major film companies have plans to exhibit 3-D in Malaya soon. Golden says the Cathay Organization has opened a new theatre, the Odeon, in Singapore. It is described as the most modern one in Southeast Asia, being equipped with concave screen and sufficient projectors to show all types of 3-D.

WHAT WARNERS DID FOR THE INDUSTRY WITH EVERYTHING THAT EXHIBITORS SAID

LEONARD GOLDENSON, *President, United Paramount Theatres*—"Another big step forward for Warner Bros. and 3D. My sincere congratulations for a magnificent motion picture entertainment!"

JACK HARRIS, *Walter Reade Circuit*—"Best 3-D action picture delivered to date from any studio!"

JACK HATTAM, *Interboro Circuit*—"It's everything we hoped for—and more! A big story and outdoor spectacle as it never before has been seen!"

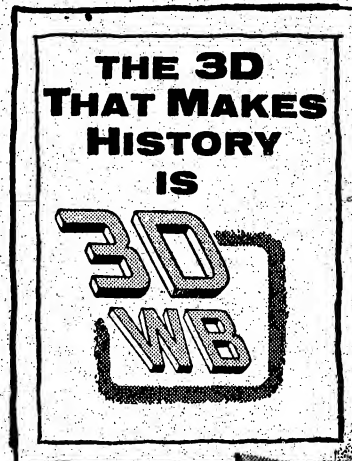
ED HYMAN, *Vice President, United Paramount Theatres*—"We're looking forward to 'House of Wax' business all over again! The WarnerPhonic Sound, the WarnerColor and everything about it is tremendous!"

MORTY LIGHTSTONE, *Island Circuit*—"Just what the box office ordered! A humdinger all the way!"

BOB O'DONNELL, *President Interstate Theatres*—"Thank you Warner Bros.! You have a smash hit if I ever saw one. 'The Charge at Feather River' will take up where your 'House of Wax' left off and keep record crowds charging to theatre boxoffices!"

SAM RINZLER, *Randforce Theatres*—"We wondered how Warner Bros. would follow through after 'House of Wax' and you followed through with a wonder! Congratulations on a tremendous attraction!"

LEON ROSENBLATT, *Rosenblatt Circuit*—"A real attraction to thrill the action fans, and it will be just as big for women too!"



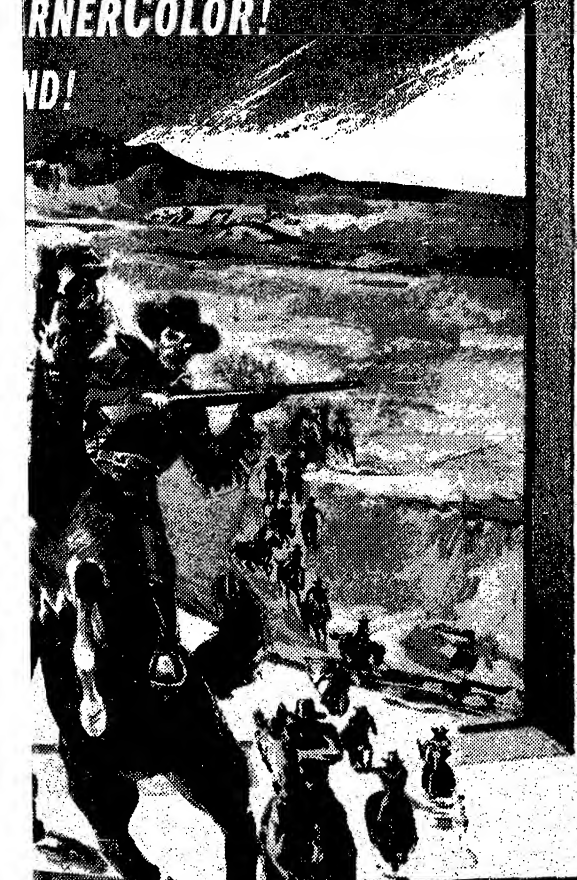
"THE CHARGE AT FEATHER RIVER" STARRING GUY MADISON · FRANK LOVEJOY · HELEN WESTCOTT · VERA MILES · DICK WESSON · ONSLOW STE

TH 'HOUSE OF WAX'—WARNERS DO AGAIN! BEFORE—THEY'RE SAYING AGAIN!

THE CHARGE AT FEATHER RIVER

WARNERCOLOR!

ND!



FRED SCHWARTZ, *President, Century Circuit—*

It's everything an exhibitor and the public could ask for in excitement, beauty and quality. A real entertainment achievement that will do great business!"

SI FABIAN, *President Stanley Warner Theatres*

"The impact was overwhelming! It has bigness, beautiful WarnerColor and smash quality in every sense of the word! This is an achievement to make all of you very proud!"

SOL SCHWARTZ, *President RKO Theatres—*

"Congratulations for another splendid Warner Bros. achievement. When I saw 'House of Wax' I became convinced our industry was entering a new era of great business and great entertainment. 'The Charge at Feather River' is another showman's dream, with gripping story, thrilling action, WarnerPhonic Sound and the greatest outdoor photography I've ever seen!"

BOB SHAPIRO, *Executive Manager, N. Y.*

Paramount—"In my book it's another 'House of Wax'—and we have 6 record weeks we're counting on matching!"

I want to convey the thanks of all of us to the more than two hundred exhibitors who were so enthusiastic in their reception of "The Charge at Feather River" at our New York screening. As producers of "House of Wax" we had a high boxoffice standard to live up to.

We were determined to give motion picture patrons a 3D picture of real quality and it's a great feeling to know that our goal has been fully realized.

I again assure our exhibitor friends everywhere that this standard of quality will be steadfastly maintained in the vast program coming from Warner Bros. Studios.

Jack L. Warner

STORY BY STEVE BRODIE • WRITTEN BY JAMES R. WEBB • MUSIC BY MAX STEINER • PRODUCED BY DAVID WEISBART • DIRECTED BY GORDON DOUGLAS



THIS PICTURE ALSO CAN BE EXHIBITED IN 3-D
ON WIDE OR GIANT SCREENS!

British Exhibs Allowed to Ask For Supporting Quota Relief From BOT

London, June 23.

For the first time since the 25% supporting quota was introduced under the 1948 Films Act, exhibitors are to be allowed to apply for relief. Hitherto, they have only been allowed concessions on the first feature quota which started off at 45% and has since been scaled down to 30%.

Demand for supporting quota relief was instituted sometime back by the Cinematograph Exhibitors Assn., which pointed out that the mass defaults in this category were indicative of the inability of theatres to comply with the law. Its claim was subsequently supported by the Films Council, and the Board of Trade prez has now accepted that body's advice.

In an official statement announcing the decision, the BOT explained that the theatres which have already applied for first feature relief do not have to make an additional application. Their claims may be considered on the basis of information already received.

Crix Lukewarm on 3-D Pix in West Berlin But Biz Shapes Very Good

Berlin, June 16.

With "House of Wax" (WB) and "Man in the Dark" (Col) being preem here last week at Gloria Palast and Delphi Palast, the 3-D era has begun in earnest in West Berlin. Transition from 2-D to 3-D was not as dramatic as some distributors may have expected. "Man in the Dark" received modest crix appraisal, while reviews on "Wax" ranged from okay to fair.

Impact at the boxoffice, however, was more than satisfactory if not sensational. While crix generally show a dislike for the new era, business-minded observers feel 3-D and other new techniques will revitalize the pic biz.

Both houses showing these 3-D films report very good biz. "Wax" is still shown without stereo sound. Widescreen probably won't come to Berlin before August.

Local pix prems are obviously cut down to a minimum and some distributors are holding back their better pix because the Berlin Film Festival opens here June 18.

VICHY PIX FETE JARS TO MEANINGLESS END

Paris, June 23.

The Vichy Film Festival handed out its prizes, statuettes depicting the bubbling water of the resort, this week to films picked by public referendum. This fourth Vichy Fete has been under fire here from the French press for being too blatantly commercial.

Prizes for the best French film went to "Le Petit Jacques" while the best foreign pic award went to the Spanish "Don Xavier Legionnaire." Best French actors awards were won by Andre Huguet, Hildegarde Neff and Fernando Gomez were named top foreign actors. Pix out of competition got special awards, the Grand Prize of Vichy going to Julian Duvivier's Franco-Italian "Le Retour De Don Camillo" with Fernandel.

There were also special medals for artists present at the fete who had appeared in any of the pix shown, with Suzy Carrier and Jean-Pierre Keriou coping these awards.

Trevor Howard's New Play

Edinburgh, June 16.

Trevor Howard, stage and film actor, is to star in a new play, "The Devil's General," by Carl Zuckmayer, set for world preem here Aug. 17. Piece is about a Luftwaffe general who loses faith in the Nazis.

John Fernald is director.

'Wax' Manchester Record

Manchester, June 23.

Boxoffice records have been shattered at the Theatre Royal here by Warner's 3-D pic, "House of Wax."

Lines started to form three hours before the doors opened, with SRO biz reported.

'Pacific' to Sydney in July

Sydney, June 16.

After a 10-month run in Melbourne, "South Pacific" bows into Empire, Sydney, around July 14 under the J. C. Williamson banner. Cast includes Richard Collett, Mary La Roche, Virginia Paris, Leonard Stone and David Welsh.

Empire will be redecorated and made a more intimate house via the reduction of seating capacity from 2,500 to 1,900. It still will be the biggest legit house here.

Top Mex Pix Players Would Do Co-op Film If Prod. Union Strikes

Mexico City, June 23.

Topflight Mexican film players, headed by Crox Alvarado and Maria Elena Marques, are readying co-op film production if and when the strike threatened by the Picture Production Workers Union (STPC) for July 1 materializes. Walkout is planned to enforce pay hike demands of 30%-50% for the players, directors and manual and technical workers. Co-op players explain they want to launch their pix just to prevent any halt in production.

Alvarado already has written a script and plans to direct the first picture which is to star Miss Marques. The players will help on additional dialog.

All member of the cast are to work at reduced scale so as to form a fund for making other pix on the co-op plan. Cost of these films is reckoned at around \$69,300, the average current cost of producing a film in Mexico.

PARIS LEGIT PREPS SHOWS FOR TOURISTS

Paris, June 23.

Amidst the barrage of early legit shutterings, new shows are still opening to try for the summer trade. Week's presentations saw a few that may be hot weather fare, alongside the perennial specs and operettas that stay open for the tourist trade.

The Grand Guignol, having buried the "Bat," now has another more modern form of mayhem and terror at this famed spot. "Du Plomb Pour Ces Demoiselles" ("Hot Lead For Hot Babes") get its gore out of a modern whounit-spionage affair. Reviews were good and it looks set for the summer.

Another aspect here of the summer legit picture is the growth of more outdoor specs. Directors feel that the festival-like offerings can cash in on tourists and those looking for unusual theatre fare.

Comedie-Francaise has also added a new oldie to its rep that got good reviews. "Le Cure Espagnol" ("The Spanish Curate") is an adaptation by Roger Ferdinand of the Fletcher & Massinger Restoration farce. It's played with speed and dexterity by this top company.

Two more reprises, Steve Passeur's "Je Vivrai Un Grand Amour" ("I Shall Live a Great Love") and Henri De Montherlant's "Maitre De Santiago," are in the modern classic category. Simone Volterra has filled her Marigny Theatre with "Los Romaneros," a new Spanish dance group under the direction of Jose Estrada.

Unfinished Shaw Play

London, June 16.

An unfinished play by George Bernard Shaw which came to light in Siegfried Trebitsch's autobiography, "Chronicle of a Life," may eventually be published under the auspices of the public trustee. An official said "we may get some literary authority to advise us whether it is worth publishing or not."

The unfinished play, entitled "Why She Would Not," has five of its six scenes completed.

BRISTOL OLD VIC CO. TO ZURICH FESTIVAL

London, June 16.

Prior to its opening at the Old Vic June 30, the Bristol Old Vic company's production of "King Henry V" is to play a short season at Zurich for the annual festival there. John Neville plays the title role. The cast includes Dorothy Reynolds, John Ruddock and David Bird.

The current Old Vic presentation of "King Henry VIII," directed by Tyrone Guthrie, goes on a five-week provincial tour after its closing June 27.

U. S. Market

Continued from page 17

erage TV audience just doesn't measure up to the traditional taste or intellectual level of the foreign film devotee.

Otherwise, the majority of foreign films now available face, in general, the same major fault—poor quality. There was some early optimism that the long-held-back film industry on both sides of the line in Germany would come through with a series of high-quality films, but the hope proved groundless. Scandinavian productions proved equally disappointing, and quality in France and Italy has slumped considerably.

Odds Deepened

From the standpoint of U. S. distributors, the gamble has deepened the odds against them. Once in a while they hit a "Two Cents Worth of Hope," a "Fanfan The Tulip," a "Forbidden Games" or a "Seven Deadly Sins." But for each of these there are from 35 to 50 flops.

Pre-distribution expenses have accounted for a large part of the lengthening odds. These include, in part, guarantees to producers, transportation and import duties, negatives, prints, titling, advertising, publicity, selling, etc.

As a part of a malicious imbalance, these costs have been rising steadily in the exact ratio that demand has been diminishing. At the same time, foreign producers not only demand the same cash advances as before, but are insisting on participation by U. S. distributors in production costs.

But the entire picture is not as grim as its sordid side would make it appear. There are hopeful signs of salvation, too.

For one matter, foreign film exhibitors, out of sheer desperation to stay alive economically, are co-operating among themselves and more closely with distributors. The exhibitors are now participating in seeking out attractive and saleable titles for the films, cooperate more intensively in press campaigns and even make suggestions as to promotional tieups.

Then, there is the belief that, sooner or later, TV interest must level off so that home TV-viewing will become only a routine part of a balanced American life, rather than its major entertainment factor. There is also the fact that the foreign film fans will find their deep "movie hunger" reasserting itself and they'll start to flock to the foreign film theatres to assuage the long fast suffered on the trek across the TV deserts.

Foreign film interest is certain to be revived, to some extent at least, by the first 3-D foreigners to arrive here—and they'll make a barrel. At least one is reported almost completed, and a new device has been perfected for the automatic titling of 3-D films by an engraving process.

Remarkable improvements in the dubbing technique also hold out much promise for the foreigners, and about 100 of them will be English-dubbed in the next year, according to present plans. Dubbing, if done properly, will fit them not only for general theatre distribution, but also for TV, eventually. But it is not a catchpenny gimmick that will pay off on poor jobs.

The foreign film distribution and exhibition businesses are thoroughly dizzied from being inside several vicious circles all at once, but the remedy lies in interrupting the most harmful circle at its source. From here, according to several veteran importers, that would seem to demand that the producers abroad—who are getting to be old enough to listen to some plain talk, be given some of the colder facts of American moving picture life.

2 Major Aussie Chains In Race To Show First Coronation Pix

Sydney, June 16.

Play for biz with Coronation films saw the major circuits—Greater Union Theatres and Hoyts—in a race to be first on Down Under screens. Former is handling J. Arthur Rank's "A Queen Is Crowned," distributed by British Empire Films, unit under the GU banner. Hoyts is playing "Elizabeth Is Queen," on distribution through 20th Century-Fox, organization with which Hoyts is allied. Both were timed to preem June 11 but the plane arrived from London 24 hours ahead of schedule. Pix were greenlighted through the censor in record time, and hit the Sydney screen Wednesday morning (10), eight days after the Coronation.

Greater Union played up the Rank pic as "the only full-length Technicolor feature film." Hoyts, opposition loop, cracked back by labeling "Elizabeth Is Queen" as the "official" pic of the Coronation. GU shot "Queen Is Crowned" into the 2,779-seat State, with Hoyts setting "Elizabeth" into the 675-seat Esquire.

"Queen" hit a socko pace right at the start and is currently playing to capacity four sessions daily. When "Elizabeth" dropped its biz pace, Hoyts decided to release the pic in 40 suburban spots simultaneously with city date. Greater Union stressed the fact that "Queen" would not be seen in suburbs until completion of city run. Both are pulling heavy carriage trade.

"Queen Crowned" is smash in New Zealand via the Kerridge-Odeon loop. Pic is playing three houses simultaneously in Auckland, Wellington and Christchurch. K-O execs say they have \$650,000 bookings for the film in New Zealand.

German Distribs

Continued from page 17

during the past year. DEFA, the lone film producing outfit in East Germany, is going through one crisis after the other. Although the State Film Committee, which was established last year for the furtherance of film art and production planning, is making a big effort troubles are encountered all along the line. Lack of scripts, experienced personnel and qualified talent has caused numerous halts in production.

Despite good salaries, DEFA stars keep going into West Berlin. Recent losses include Claus Holm, very popular film star in East Germany; E. W. Fielder, outstanding cameraman and holder of Commie National Award and such experienced producers as Adolf Hanne-mann and Robert Leistenschneider. Holm now has a role in a W. Germany film.

DEFA boss Sepp Schwab, more Russo than German, is driving out anyone who does not follow strict party lines no matter how qualified. He recently appointed Hans Rodenberg, who lived 17 years in Moscow, as chief of production, although Rodenberg admits he hasn't the slightest idea about the film biz.

After a halt of several months, there are currently three films being shot in DEFA studios; including "Little Muck," "A Little Summer Love" and "Ernst Thaelmann." The last, a color biopic of a German Commie leader, has been in production for more than 18 months. Even the completed portion had to be done over.

There are 13 pix planned for release this year, but even the DEFA bosses don't know how many will be finished. DEFA planned 18 films for 1952 but, not one of them got into release that year. Few DEFA pix were pressed this year. Greater part of East Germany customers show an open dislike for DEFA pix by staying away from cinemas. When a West German pic is shown, houses are mostly filled to capacity.

Let Javes Into Sunday Cinemas

Huddersfield, June 16.

Huddersfield Town Council has decided that children over six may be permitted to attend Sunday-cinema shows. Hitherto the city's watch committee had a ruling that youngsters under 12 would not be admitted on Sundays.

London Film Notes

London, June 16.

Harry Foster has closed deal with Exclusive Films to do film version of radio's feature, "Life With the Lyons," which will star the Lyons family. Shooting starts late in August. Exclusive Films have brought over American actor Alex Nicol for starring role in "The Trumpet Story," film based on murder mystery with jazz background. George King's "Eight O'Clock Walk" finally set for production at the end of June with Richard Attenborough and Derek Farr starred. Lance Comfort directs for Alexander Korda. ABPC finally going ahead with the best seller "The Dam Busters," which starts shooting at Elstree studios early in August. Richard Todd, whom ABPC has under long-term, will be starred. Dennis Van Thal appointed casting director for London Films.

Mex City Exhibs Lose Another Move to Tilt Admissions Above 46c

Mexico City, June 16.

Local exhibitors have lost still another move to induce the city amusements supervision department to approve an increase in the cinema admission price ceiling of 46c for top first-runs and 34c for lesser first-runs. This maximum was established last December. Exhibitors asked that top houses be allowed to resume the old 57c scale for good pix and the secondaries to charge their former 46c for like films.

The department explained that it nixed this proposition because all exhibs here are operating in the black. It is claimed that the complaint about losing money was based on the fact that they are earning less coin but are not in the red. It contended that the new ceiling pleases the public.

There will be no price ceiling for other theatres at the present time, the department announced. This is because the playhouses are not doing so well, and also "these theatres are far from being the popular diversion that the cinemas are since the cinema admission prices we have fixed permits practically everybody to attend film shows."

Bomb N. Ireland House; See Anti-British Plot

Newry, North Ireland, June 16.

A bomb exploded in the Savoy Cinema here, doing slight damage to balcony of building. Film of the Coronation is due to be shown at this house June 25, and bomb is reported to have been placed by an anti-British agitator.

Films of the Coronation are not being shown in southern Ireland.

Legit Shows Abroad

LONDON

(Week ending June 20)

Affairs of State, Cambridge (8-21).
Paint Wagon, Royal Ct. (22).
Appiecart, Haymarket (5-7).
Dear Charles, New (12-18).
Dial M Murder, West (6-19).
Eastward Ho, Royal Exchange (6-10).
Escapade, Strand (1-20).
For Better Worse, Comedy (12-17-52).
Glorious Days, Palace (2-20).
Guys and Dolls, Coliseum (6-28).
Happy As a King, Princess (5-23).
Happy Marriage, Duke York (8-7).
High Spirits, Hippo (5-33).
King Henry VIII, Old Vic (5-6).
Little Hut, Lyric (6-23-50).
Living Room, Wyndham's (16).
London Laughs, Adelphi (4-22).
Love From Judy, Saville (6-25).
Mousetrap, Ambas. (11-25).
Over the Moon, Piccadilly (5-7).
Redhead Rides, Shaftesbury (2-11).
Paris to Piccadilly, St. James (4-15).
Private Life of Helen, Globe (6-11).
Quadrille, Phoenix (9-12).
Redhead Rides, Shaftesbury (4-1).
Reluctant Heroes, White (12-50).
Ring Out Bells, Vic. Pal. (11-12).
Sacha Guitry, Winter Gard. (6-4).
Seagulls Sorrento, Apollo (4-50).
Set to Music, New Watergate (6-9).
Seven Year Itch, Aldwych (5-14).
South Pacific, Drury Lane (11-51).
Two Bachelors, St. James (5-27).
Uninvited Guest, St. James (5-27).
Woman Importance, Savoy (2-12-53).

SCHEDULED OPENINGS

(Figures denote premiere dates)
Arms & The Man, Arts (6-25).
Bad Samaritan, Criterion (6-24).
Henry V, Old Vic (6-30).
Julius Caesar, Westminster (6-29).
Light Fingers, Richmond (6-29).



TURN IT OFF, GIRLS!

You have *never* in all your TV days witnessed a scene as sizzling as this movie love duel — between the red-headed temptress and the desperate outlaw!

ROBERT TAYLOR has just slapped gorgeous AVA GARDNER! Why? Because suddenly she kissed him with mad abandon, while her rancher-husband HOWARD KEEL was away!



Between them — a strange secret fire.

(Right: the striking 24-sheet cut-out)



It's been a long time since the screen has blazed forth such a bold, hot-blooded story as this—the romance of

THE GIRL AND THE GUN-FIGHTER!

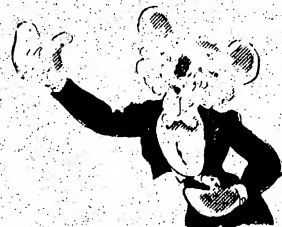
In Full Flaming Color M-G-M brings you a Spectacular Drama of Great Adventure.

"RIDE, VAQUERO!"

(THE BEAUTY AND THE OUTLAW)

M-G-M presents Robert Taylor • Ava Gardner Howard Keel in "RIDE, VAQUERO!" • Print by Technicolor • Photographed in Ansco Color with Anthony Quinn • Kurt Kasznar Screen Play by Frank Fenton • Directed by John Farrow • Produced by Stephen Ames

Note to theatre Ad Men:
Please save these ideas
and copy angles for your
campaign.



Film Reviews

Continued from page 6

Great Sioux Uprising

Domergue is good in the femme lead. Bettger's heavy character comes over properly, and he gets an assist in the dirty work from Stacy Harris. Peter Whitney is the village smithy given to spouting Scriptures and Charles Arnt does a toudy spy for Bettger. Others are acceptable also.

Lloyd Bacon's direction runs into an awful lot of material in the script, but keeps the action bearing down on essentials as much as possible. The outcome is on the credit side. Melvin Levy, J. Robert Bren and Gladys Atwater scripted from a story by the latter two and added dialog was contributed by Frank Gill Jr. The Albert J. Cohen production, on which Leonard Goldstein was co-producer, wears an excellent outdoor look, having been location lensed in eastern Oregon and the scenery is beautiful. Camera work was contributed by Maury Gertsman. Edward Curtis' editing is good.

Brog.

Flame of Calcutta (Color)

Okay period meller for the program market.

Columbia release of Sam Katzman production. Stars Denise Darel, Patric Knowles; features Paul Cavanagh, George Keenan, Joseph Mell, Ted Thorne, George E. Stone, Gregory Gay, Edward Clark. Directed by Seymour Friedman. Screenplay, Robert E. Kent, from story by Sol Shers; camera, Technicolor; Henry Freulich, Ray Cory, editor; Jerome Thoms; music, Mischa Bakaleinikoff. Tradehouse, N.Y., June 15, '53. Running time, 70 MINS.

Producer Sam Katzman, who has a penchant for action-mellers with geographical titles, stays in the groove with "Flame of Calcutta." This Denise Darel-Patric Knowles starrer is fashioned from the same familiar cloth that has paid off box-office-wise in the past. As such it shapes up as good material in the program market.

Scripted by Robert E. Kent from Sol Shers' story, the yarn is located in India circa 1760, when native princes were vying for power. Situation is tailor-made for Miss Darel; daughter of a slain French government official, to assume the mantle of "The Flame" and wage guerrilla warfare against a wicked usurper.

Villain is Prince Jehan (George Keenan), who not only is committed to extinguishing "The Flame," but also on tossing out the British East India Co. British Army Capt. Knowles sees through the treacherous scheming, and windup finds him effecting a romantic coup d'etat with Miss Darel and eliminating Keenan from the political scene.

Historical license can be overlooked in the welter of battle scenes and harem sequences and general accent on entertainment aspects that Katzman usually stresses. His production values bespeak well of the modest budget, while Technicolor lensing of Henry Freulich and Ray Cory adds an extra flipp.

Cast romps through the footage with tongue-in-cheek performances. The robust Miss Darel has little difficulty in handling the physical requirements of a guerrilla leader, and Knowles likewise discharges his military role with precision. Keenan is adequate as the heavy, as are other supporting players under Seymour Friedman's breezy direction. Jerome Thoms edited to a tight 70 minutes.

Gibb.

The Captain's Paradise (BRITISH)

Alec Guinness clicks again in British comedy hit; co-starring of Yvonne de Carlo is added help for American market.

London, June 9. British Lion release of London Films presentation. Stars Alec Guinness, Yvonne de Carlo, Celia Johnson. Produced and directed by Anthony Kimmins. Screenplay, Charles Goldner, Nicholas Phipps; camera, Ted Seafie; editor, G. Turner-Smith; music, Malcolm Arnold. At Plaza, London, June 9, '53. Running time, 93 MINS.

Capt. Henry St. James Alec Guinness
Nita Yvonne de Carlo
Major Chief Officer Rice Celia Johnson
Lawrence St. James Miles Malleson
Principal Officer Peter Bull
Principal Doctor Tuttle Lemkow
Susan Daley Chloë Green
Daphne Bligh Ann Hefernan
Bob Walter Crisham

Alec Guinness turns up again in this new British comedy hit.

which should do hefty gross on this side of the Atlantic and prove a strong lure in the American market. Chalk up another success for British studios and writers in a production that has three top marquee names in Guinness, Yvonne de Carlo and Celia Johnson.

The yarn is done in an almost continuous flashback. In the opening scene Guinness, the ship's captain, is facing a firing squad in North Africa. The rifles are fired and the flags drop to half mast. Back on his ship, the first officer begins to explain the philosophy behind Guinness' mode of life. It appears that ever since his childhood, Guinness had been in search of paradise, and eventually he finds it by having a wife in Gibraltar who satisfies his domestic yearning and a diversion in North Africa who panders to the more exotic things in life.

As time progresses, the domestic wife longs for the bright lights; the gay senorita in turn has an unrequited ambition to prepare a meal for her man. In this triangle, only Guinness is satisfied.

The original story by Alec Coppel has been subtly translated to celluloid by the author in conjunction with Nicholas Phipps. It takes some little time for the plot to emerge. But once the theme is established, the situation is developed with good clean fun and satire. There are many obvious angles for exploitation. Production and direction by Anthony Kimmins is vigorous and frivolous alike.

The role of the paradise-seeking captain is a natural for Guinness while the two women in his life are admirably portrayed by Miss de Carlo and Miss Johnson. The former's performance as a high-spirited girl is in perfect contrast to Miss Johnson's interpretation of the sedate British housewife. Of the supporting cast, Charles Goldner has the prize role as the chief officer, a man anxious to emulate the philosophy of his chief. Miles Malleson, Walter Crisham and Tuttle Lemkow (the last two also directed the dance sequences) are among the more prominent members of the supporting team.

Myro.

Tarzan and the She-Devil

Slow-moving, way below par in Tarzan series. Good lag, past reputation of the ape man plex will help b.o.

NKO release of Sol Lesser production. Stars Lex Barker, Joyce MacKenzie; features Raymond Burr, Monique Van Vooren, Tom Conway. Directed by Karl Kamb. Screenplay, Karl Kamb, Carroll Young, based on characters created by Edgar Rice Burroughs; camera, Karl Struss; editor, Leon Barsha. Previewed June 18, '53. Running time, 75 MINS.

Tarzan Lex Barker
Jane Joyce MacKenzie
Vargo Raymond Burr
Lava Monique Van Vooren
Vidal Tom Conway
M'Tara Henry Brandon
Lavar Michael Granzer

A much tamer Tarzan than heretofore cavitorts in "Tarzan and the She-Devil," resulting in film being a tedious affair for a goodly portion of its 75 minutes. Best selling points are the title and past reputation of the series.

Keeping the hero a tied-up captive for a long stretch wasn't hept scripting on the part of Karl Kamb and Carroll Young, who additionally came up with no more than a strictly formula plot structure. Yarn pits Tarzan against a group of ivory thieves. The baddies want the ape man's help in rounding up a large herd of elephants, and when he refuses they try to capture his wife, Jane. She escapes into the jungle, however. When he sees their tree home burnt to the ground, Tarzan thinks Jane has been killed. The fight is out of him and he's captured. But Jane eventually shows up, by which time the baddies are fighting amongst themselves. It all winds with the "right" people trampled to death by the angered elephants, Tarzan and Jane back together.

Lex Barker looks like a Tarzan should, and consequently comes across okay in the lead, while Joyce MacKenzie is acceptable as his vis-a-vis. Raymond Burr is good as one of the heavies, as is Tom Conway as another. Monique Van Vooren presents sex allure and nothing more as the gal who finances the ivory hunters. The chimp playing Cheeta accounts for a few amusing moments.

Kurt Neumann's direction of the Sol Lesser production is on the slow side, but then he wasn't given much to work with. Karl Struss' camera work is average. Nead.

Safari Drums

Jungle meller stacking above average in Allied Artists' Bomba series; okay dualer.

Hollywood, June 19. Allied Artists release of Ford Beebe production. Stars Johnny Sheffield; features Douglas Kennedy, Barbara Bestar. Directed by Ford Beebe. Screenplay, Ford Beebe; camera, Harry Newman; editor, Walter Hannemann; music, Marlin Skiles. Previewed June 17, '53. Running time, 71 MINS.

Bomba Johnny Sheffield
Bomba Douglas Kennedy
Bomba Barbara Bestar
Bomba Emory Parnell
Bomba Paul Marion
Bomba Leonard Mudie
Bomba Smokey Whitfield
Bomba Russ Conway

Bomba, Allied Artists' indestructible jungle boy, has the usual obstacles to surmount in "Safari Drums," but it has enough exciting footage to shape up as above average for the series.

Ford Beebe works in triple capacity for "Drums"—one of the rare instances in AA annals. As producer, he's taken over for Walter Mirisch on this one, he's turned out pic in know-how fashion. An eye on the budget is evident in the direction, but it's entirely suitable to demands. Beebe's script allows for much stock footage, which improves the overall effect. Best moments come via a long, raw fight between a lion and a tiger.

Story deals with a group which comes into the African wilds to film a picture of jungle animal life. It later turns out that one of the bunch has robbed and killed a geologist for his fortune in diamonds. Bomba works with the group in helping them get their film, but it's a lion that kills the baddie. Pic winds with Bomba swinging off into the jungle again.

Johnny Sheffield (it's John now on the screen) has the physical appearance to do the lead role justice and is competent in the acting division. Barbara Bestar is better than might be expected as femme lead, while supporters Douglas Kennedy, Emory Parnell and the others are satisfactory. Technical credits are stock.

Neal.

Single-Handed (BRITISH)

C. S. Forester's "Brown on Resolution" modernized into action-packed naval meller; looks like steady grosser for U. S.

London, June 16. 20th-Fox production and release. Stars Jeffrey Hunter, Michael Rennie, Wendy Hillier. Directed by Roy Boulting. Screenplay, Patrick Kirwan, based on novel "Brown on Resolution," by C. S. Forester; camera, Gilbert Taylor; editor, Alan Robinson; music, Clifton Parker. At Odeon, Marble Arch, London, June 15, '53. Running time, 85 MINS.

Capt. Richard Saville Michael Rennie
Lucinda Bentley Wendy Hillier
Sergeant Valence James Hunter
Pett Officer Wheatley Bernard Lee
Captain Van Falk Peter Van Eyck
Captain Ashley Patrick Barr
Commander Willis John Horsley
Lieutenant Stafford Robin Bailey
Commander Laughton James Copeland
Sergeant Earnshaw Victor Maddern
Naval Rating Stanley Van Beers
Hesse Nicholas Bruce

An up-to-date version of C. S. Forester's "Brown on Resolution," this 20th-Fox Anglo-American production is a reliable action drama which is tuned up for steady grosses. To make the picture more acceptable in the American market, the main character has been changed to a Canadian with the role filled by Jeffrey Hunter, who was brought over from Hollywood.

Most of the action sequences were lensed off the coast of Malta, with the co-operation of the British naval authorities who provided men and ships as well as proffering technical advice. These have been invigoratingly filmed and are undoubtedly the most effective part of the pic.

The yarn opens with a prolog in 1916 when Michael Rennie, a naval lieutenant, meets Wendy Hillier on a train going to London. They become so obsessed with each other, they spend a few days at a country inn. Despite what has happened, she refuses to marry him. The story then switches abruptly into the last war, with Rennie, now a captain, patrolling in the Pacific. A German raider is intercepted, but one British battleship is smashed to bits. Rennie leads his own vessel to the scene.

When the first battleship was sunk, one of the two survivors, Jeffrey Hunter, is captured and made a prisoner on the Nazi raider. Despite this, he breaks loose from his guard, steals a rifle and ammunition, crosses to the nearby mainland in a dingy and picks off the German sailors one by one. The enemy pounds his hideout with heavy guns and eventually sends a landing party after him. By the time the British arrive, Hunter is dead from exhaustion.

Roy Boulting has directed the

production with vigor although handicapped by the too conventional opening prolog. Once the story moves to the sea, however, there is an abundance of action-packed incident with the cast playing secondary roles to the ships and their guns. Jeffrey Hunter fills his role with a sincere earnestness, and always over-eager to do more than his share. There are no contrasts as he plays his part solidly in a single key.

Rennie, on the other hand, is inclined to be somewhat sardonic, but makes a good showing as a British naval captain. Miss Hillier plays the opening romantic scenes with charm but turns unnecessarily coy in the closing sequences when she goes to a Buckingham Palace investiture to receive a Posthumous Award for her son (Hunter), and refuses to tell Rennie that he is the father. Bernard Lee's characterization of an injured stoker is a first-class contribution although some of his broad Cockney slang may be difficult for American audiences.

Myro.

The Fake (BRITISH)

Contrived British meller basically only good enough for dualers; Dennis O'Keefe, Colleen Gray names may help.

London, June 11.

United Artists release of Pax Films production. Stars Dennis O'Keefe, Colleen Gray. Features Hugh Williams, Guy Middleton. Directed by Godfrey Grayson. Screenplay, Patrick Kirwan, from original story by James Daplyn; camera, Cedric Williams; editor, Charles Hasse. At London Pavilion, June 11, '53. Running time, 81 MINS.

Paul Mitchell Dennis O'Keefe
Mary Mason Colleen Gray
Sir Richard Aldingham Hugh Williams
Smith Guy Middleton
Henry Mason John Laurie
Peter Randall Gerald Case
Weston Seymour Green
George Eliot Makeham
Cartwright Stanley Van Beers
Miss Fossett Ellen Pollock

Two U.S. names may help sell this British pic on both sides of the Atlantic, but basically it is a contrived meller which rates booking as a dualer.

The principal setting for the yarn is the Tate Gallery in London, and is mainly concerned with a plot to replace a genuine Leonardo da Vinci painting with a fake. A similar plot had succeeded in New York and Florence and a U.S. agent assumes, correctly, that a third attempt would be made by the same person.

The drama rarely works up to any pitch of suspense and the story is largely unfolded in slow, deliberate style. The script makes no pretensions and the direction never moves out of the leisurely stage.

Leading roles are adequately played by Dennis O'Keefe and Colleen Gray, the former as the agent and the latter as the daughter of the master-faker. Hugh Williams, Guy Middleton, and John Laurie are at the head of an average supporting cast.

Myro.

Valley of Song (BRITISH)

Simple Welsh rural story; difficult to understand accent and absence of names limit this to a few U. S. art houses.

London, June 9.

AB-Pathé release of Associated British production. Stars Mervyn Johns, Clifford Evans. Directed by Gilbert Gunn. Screenplay, Phil Park and Cliff Gordon based on play "Choir Practice" by Cliff Gordon; camera, Lionel Banks; editor, Richard Best; music, Robert Gill. At Studio One, London. Running time, 74 MINS.

Griffiths Mervyn Johns
Geraint Llewellyn Clifford Evans
Lloyd Hugh Evans
Mrs. Lloyd Rachel Thomas
Cliff Lloyd John Fraser
Olwen Davies Maureen Swanson
Bessie Lewis Rachel Roberts

A picture of infinite appeal, "Valley of Song" has only modest prospects in America because the pronounced Welsh accent, likely will make it difficult to understand by most U.S. audiences. It may have a modest lure for restricted art house bookings.

Staged in a rural Welsh valley setting, the simple yarn tells of a village divided among itself when the local contralto is dropped from the chapel choir. The rival factions are a feudin' and a-fightin' until they are brought to their senses by a young couple who are determined to wed irrespective of family opposition.

Simplicity is the keynote of the treatment, and this is evident in the dialog, characterization, and story. But it is a warm-hearted simplicity which will mainly appeal to local audiences. Acting matches the subject with the leads nicely played by Mervyn Johns as a minister and Clifford Evans as the choirmaster. Romantic roles are warmly done by Maureen Swanson and John Fraser. Direction is fluent and sets effective.

Myro.

New Ozoners Crowd Twin Cities, Despite Snow, Rain, Red Ink, & Choosy Clients

Minneapolis, June 23.

Despite the fact that with their season nearly half-over the vast majority of the territory's drive-in theatres are believed to be operating in the red, due mainly to snowy and rainy weekends, new ozoners continue to crowd the scene here.

During the past fortnight, the new Navarre Amphitheatre was launched in a local suburb, making the ninth Twin Cities area ozoner.

New ozoners also came into existence at Roosevelt, Minn.; Linton, N. D.; and Chamberlain, S. D. Also, Mrs. Jack DeMarce, owner of a conventional theatre at Benson, Minn., will start construction of one with a 400-car capacity.

Variety's 'Johnny Night' In Philly Draws 25,000

Philadelphia, June 23.

Crowd of 25,000 turned out for the "Johnny Night" June 16 activities at Connie Mack Stadium, sponsored jointly by Variety Club, Tent 13 and the Philadelphia Daily News. Proceeds go to sustain the Variety Club's summer camp for handicapped children.

Show combined musical and cafe talent with baseball game (Cleveland-Philadelphia Athletics) in benefit.

Korea Truce

Continued from page 1

Tokyo, who repeated her husband's words for American broadcast.

When the truce does come, all the nets plan hard news coverage. In addition, CBS Radio expects to follow the initial truce announcement with interviews from Korea and Tokyo, and NBC Radio will have a 15-minute program of condensed tapes. CBS-TV will put on at least one half-hour special program of film, and probably more. NBC-TV will follow the hard news with a half-hour telecast from New York, Washington and Hollywood (also containing latest fighting films). The Sunday following the truce announcement, a special half-hour NBC-TV documentary will be aired.

ABC television has in readiness a 30-minute program, "APO Korea," in cooperation with Freedom House. Show, aimed to underscore the significance of the war to the United Nations and the men who fought the battles, will have as participants Ernest Gross, former U. S. deputy to the U. N., Ralph Bunche, principal director of the U. N. Trusteeship department, and a group of American servicemen from Korea interviewed by prominent journalists. There may be another half-hour TV program of films.

On radio, ABC will present in two 30-minute parts "The Korea Story," a documentary on the history of the war prepared in cooperation with the U. N. department of information.

20th Frowns

Continued from page 7

man's feeling is that if an exhibitor can gain some extra coin from widescreening current product it's okay with 20th. However, he is of the opinion that the practice is a "fraud" in that the patron is not getting a genuine widescreen presentation. He likens the current practice to the early days of sound when exhibitors were presenting faulty talkers.

Meanwhile, 20th expects to clear its decks of all standard pictures by October when "The Robe," its first CinemaScope production, hits the market. Company will release a total of 21 pictures from now to C-Day. Included in the total are 16 flats, one stereopic and four reissues.

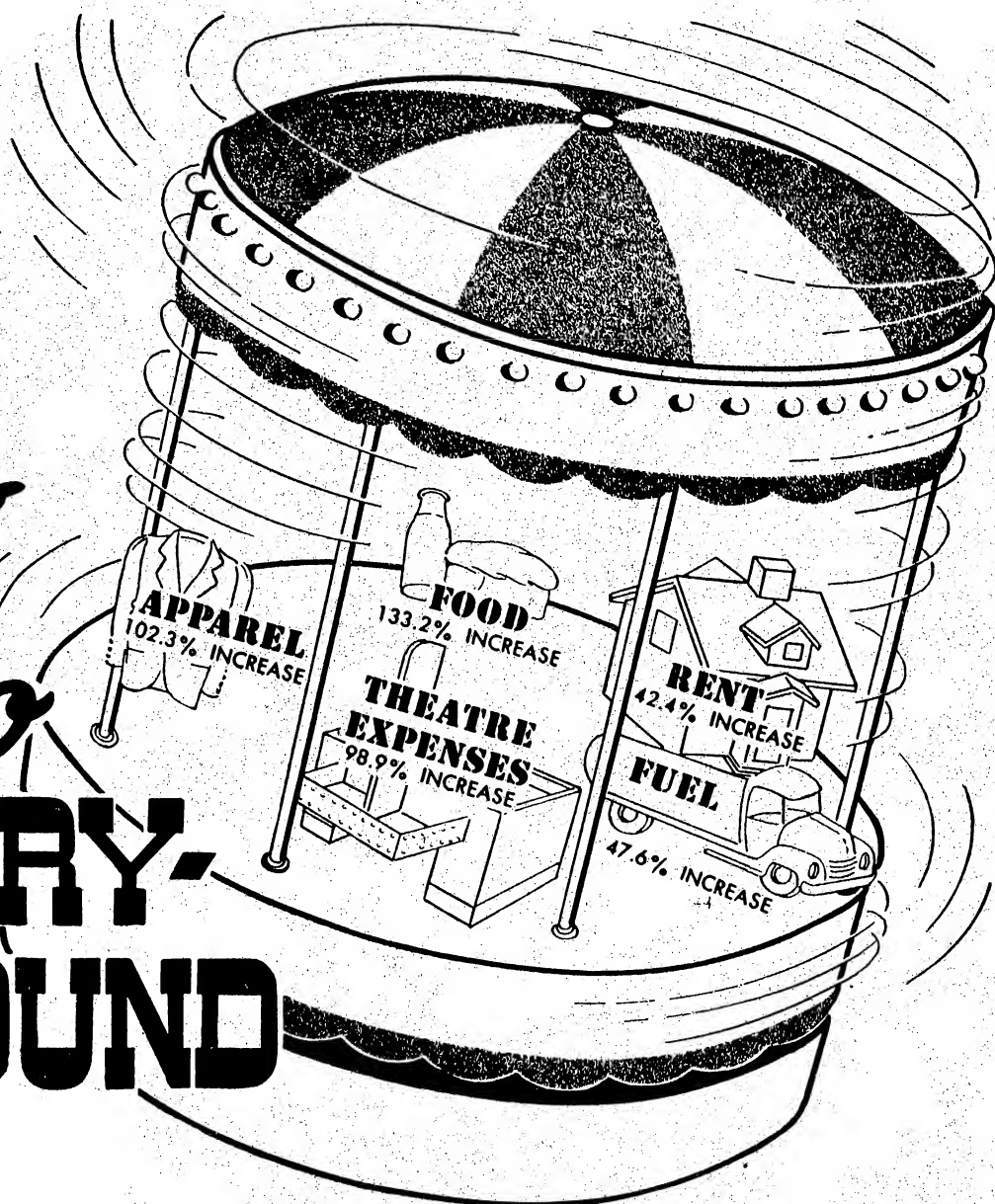
Tregaskis' Korean Job

Hollywood, June 23.

Richard Tregaskis has resigned from the exec-board of the Screen Writers Guild for a Government job, which will take him to Korea.

Details of his new post were not disclosed.

Not so MERRY- GO-ROUND



If the MERRY-GO-ROUND of High Prices has you spinning, these daze... here's the reason.

The Bureau of Labor Statistics has recorded a 90.8% increase in your cost of living from 1939 to 1952... with such items as FOOD, FUEL, RENT and APPAREL leading the way. The Exhibitors Digest reports that from 1940 to 1952 the cost of your theatre equipment and supplies zoomed upward 98.9%... highlighted by such typical increases as PROJECTION EQUIPMENT... 115%; MARQUEE LETTERS... 126%; SEATS... 143%.

BUT you'll catch the one gold ring on this carousel of increased costs when you note the negligible increase, IF ANY, you've received from NSS during these same years of spiraling expenses.

COMPARE all your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby.



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

'Main to B'way'

Continued from page 3

ing the picture, but will help your own careers too. Even in the current troubled market, I still think the film will be a success," Dietz, who himself has pursued a dual career in films as well as in the theatre (as a librettist), termed "Main St." a successful collaboration between the two art forms.

Luncheon, marking completion of the film, saw a turnout of about 150 reps of the theatre, motion picture and newspapers. S. H. (Si) Fabian, Stanley Warner proxy and a member of the exhib group which put up the coin for the picture, declared that theatre men are interested in the development of business. One way to do it, he noted, is through new talent which the stage can supply. "Perhaps this alliance between motion pictures and the stage may develop into something permanent," Fabian stated.

Arthur Schwartz, proxy of the Council of Living Theatre, noted that the coin received from profits of the film will not only go toward building up the road, but that a portion would go to the New Dramatist group for the development of young playwrights, Actors Equity, ANTA, and the American Theatre Wing. Schwartz also echoed Dietz's appeal for actors to take to the road for the pic.

With Faye Emerson as femcee, speakers also included Angus Duncan, executive secretary of Actors Equity, Cowan, and a telephoned message from Herb Shriner speaking from Chicago. Later makes his film debut in "Main St." Program included excerpts from the film, showing numerous celebs of the N. Y. theatre as they appear in "Main Street."

Council of Living Theatre has already received \$50,000 from the film, with half that sum coming from Robert E. Sherwood, who turned over his writing fee to the Council. Samson Raphaelson, another noted playwright, wrote the screenplay.

Cowdin Named

Continued from page 4

lean on Hollywood a great deal in the future.

Cowdin's appointment was announced by Dr. Robert L. Johnson, IFA Administrator, who explained he had asked Cecil B. DeMille, his chief consultant on motion pictures, "to scour the field for the best man." A State Dept. release added:

"DeMille reported he had conferred with leaders of the motion picture industry and that Cowdin was their unanimous choice."

"Because of his expert knowledge of foreign operations, particularly in film distribution, he is exceptionally well qualified for this position," said Johnson. State Dept. further explained:

"As head of the International Motion Picture Service, Mr. Cowdin will direct an organization which distributes motion pictures abroad through 135 United States information service posts in 88 countries. It is estimated that these films are viewed by more than 500,000,000 people annually. The service is one of the principal means of communication used by the United States Government's overseas information program in creating understanding abroad of the United States and its policies."

By Aug. 1, the International Information Administration will cut loose from the State Dept. to become an autonomous propaganda agency under Dr. Johnson.

Cowdin arrived here Monday (22), but hasn't been sworn in yet. Also uncertain is his salary status. Under the old setup, he would have gotten between \$11,000 and \$12,000. However, although he says he intends to devote himself full-time to the new job, it is not certain whether he will draw a salary or whether he will be a \$1-a-year man. Under the new super grades to be created in the information division, he could get \$15,000 a year.

John G. McCarthy, former v.p. in charge of the international division of the Motion Picture Assn. of America, is due here today (Wed.) for talks with Johnson. McCarthy reportedly has been offered the position of assistant supervisor of all-media under Johnson. He had also been offered Cowdin's job, but had turned it down.

2 'Queen' Films on B'way Vie for Royal Liz Biz

Although already more than two weeks old, England's "greatest show" will still be much in evidence on Broadway. In addition to the J. Arthur Rank "A Queen Is Crowned," currently playing to hefty biz at the Guild Theatre, Warner Bros. will enter a Coronation picture at two Stem houses day-and-date on Monday (29).

New entry, "Elizabeth Is Queen," filmed in WarnerColor by Associated British Pathé for WB, is a 51-minute job set for unveiling at the Little Carnegie and the Bryant Theatre on 42d St. Rank picture, being released by Universal, is in Technicolor and runs for 80 minutes, although there's a 60-minute version available for dualers.

With two versions of the Coronation on tap, traders are speculating on the b.o. take. The Rank entry, rushed to the U. S. four days after the Coronation, showed surprising wicket activity, despite extensive TV-radio and newspaper coverage of the event. After setting a record \$27,000 for the first week, it maintained the pace for the second stanza.

Pix Suits

Continued from page 5

passed, would have any effect in curbing the practices of the so-called "let's sue" attorneys.

Film lawyers have placed their rival legalities in the same category as "ambulance chasers" and have been weighing appeals to the Bar Assn., as well as legal means, to stop the practices. Reportedly under consideration is the use of a little-known legal method known as "barratry." Employment of this legal device is so rare that attorneys queried recall the legal aspects only from their law school days.

In addition, a record of an indictment is almost unknown, since it is a difficult point of law to prove and involves the ethical problem of bringing charges against another attorney.

Webster's New International Dictionary, 2d edition, unabridged, defines barratry as the practice of "exciting and encouraging or maintaining lawsuits or quarrels; persistent excitement of litigation." While agreeing that barratry is a difficult charge to prove, one highly-placed film attorney declared that "it's worthy of looking into."

Ozoners Nix

Continued from page 7

(18) that the problem of additional light for ozoners was being licked; that it was now possible to weatherproof screens; and that the difficulty of installing stereo sound in cars was the least of them all.

Taking issue with Lichtman, equipment men maintain that he's right only in that there really is no such thing as 3-D sound in a car, and that any attempts to work on it would be a waste of time. It was Lichtman's contention that the 1954 season would see drivings hopping on the widescreen handwagon.

After a hull in the construction of outdoor installations, caused by uncertainties in the industry, work on new ozoners now is going forward again, it's reported. Conservative estimate puts the number of ozoners now in operation at about 3,000, with another 400 expected to rise before the end of the year. Attendance is good and the drive-ins are putting in bids for first-run product in increasing numbers, according to the distributors.

Occasionally, ozoners are experimenting with widescreens. One is said to be toying with the idea of installing a removable widescreen.

Nizer Tries to Squash

N. J. Exhib's Trust Suit

Attorney Louis Nizer will appear in N. Y. Federal Court today (Wed.) to argue a move for dismissal of the long-pending antitrust suit instituted by the Mayfair Theatre, Hillside, N. J.

All distributors are defendants in the action. It charges restraint of trade in licensing of pix to the Mayfair and its competitors.

Tix Tilt

Continued from page 3

There are indications that a general price rise for all theatres may soon be forthcoming as more and more theatres switch to the new dimensions.

Despite exhib beefs regarding high rentals forcing them to up admissions, theatremen agree that theatre price hikes have lagged substantially behind those of other industries. For instance, Allied of Western Pennsylvania has produced some figures to show that taking 1939 as a base, the cost of food has increased 132.2%, the cost of house furnishings 105%, clothing 102.3%, fuel 47.6%, rent 42.6% and theatre equipment and supplies 98.6%.

The Independent Theatre Owners of Ohio, in relaying these figures to its membership, advises: "You know what your admission charges are and can use these figures to justify any permanent increase in admissions."

ITOO notes that film-goers are becoming increasingly aware of price changes, and that, when patrons call a theatre, they ask the price of an attraction when inquiring what is playing. Although presenting a case for admission price boosts, exhibs are careful to point out that certain price cuts, at times, may be advantageous. It indicates that certain theatres cut children's prices every summer, a move that pays off at the b.o. as well as in community goodwill.

Wall Street

Continued from page 5

a liquidation or merger of some filmeries within the next few years, "but there are units in the industry which have the know-how and resources needed for survival."

The Goodbody report, said to be based on investigations on the Coast, says: "From all the hullabaloo about 3-D that we have been hearing, we expected to find Hollywood talking of nothing else. Actually the top topic of conversation there seems to be methods of saving money. Strange as it must feel to most film-makers, frugality has become the first order of business. Some, we suspect, are trying to salvage as much as they can before stepping out of the picture business, but most are fighting for survival by as ruthless an economy program as the industry has ever seen."

The Goodbody letter indicates a cautious Hollywood approach toward 3-D, noting that few top production people are sold on it, but recognize its novelty value and "most are eager to cash in on it."

Brokerage firm is more optimistic regarding a partnership with TV. It feels that the time is not too distant "before a suitable marriage can be arranged." With this marriage, the Goodbody firm sees a revitalization of the motion picture industry. Among film issues recommended by Goodbody are Paramount, Technicolor, Loew's and Universal.

COMPO Stand

Continued from page 4

mands, is reportedly fearful of the Senate tacking on a rider extending the profits tax if any excise tax measure is presented to the Senate.

If a compromise can be reached on the profits tax, it's felt that the industry tax bill can be entered without running into a series of riders. In addition, it's noted that if any assurance can be had that the Senate would not add amendments to the film bill, the chances of its getting out of the House committee would be immeasurably improved.

Meanwhile, Texas exhibs, in an effort to spotlight need for elimination of the tax, are making out their current taxes payable to the Director of Internal Revenue and sending it directly to their Congressmen. Accompanying the checks are letters outlining the distress of their own situations showing how much they have left after shelling out the tax coin. The procedure, it's acknowledged, "will confuse the routine of the Treasury Dept. and your Congressman, but it will focus immediate and full attention of the whole Congress on our problem."

Philly Exhib's \$330,000 Suit Claims 'Conspiracy'

Philadelphia, June 23.

Percy Friedman, operator of the suburban Yeadon Theatre, filed suit for \$330,000 triple damages in U.S. District Court against 15 major film producers and distributors, charging "conspiracy" by maintaining illegally an unfair releasing system.

Friedman named the nearby Waverly Stanley Warner Theatre, in Drexel Hill, Penn., along with other houses in the vicinity, which he averred got product seven days after the key run, reducing Yeadon to a subsequent run. Plaintiff asks that defendants be compelled to license pictures to Yeadon on fair and nondiscriminatory terms no later than 42 days after the end of the Philadelphia first run.

Exhibs Squawk

Continued from page 4

have to change viewers too much to make it practical.

Skouras thought that pix, after they'd played the first runs, might conceivably go to subscription TV. In the same breath he wondered who would pay to see such product. "After all, for a man to pay for what up to now he had gotten for free, the programs offered would have to be a lot better than what he is getting now," he added. Skouras emphasized that the future of the biz was in the theatres. Latter point he also made some months back in turning down Skiatron's request for demonstration pix.

Asked his view on subscription TV—another company topper commented last week that it was largely a matter of the industry's future economic course. If the current innovations set the business back on the road to prosperity, toll TV has little attraction, he asserted. If the decline continues, however, another source of income might well hold strong appeal. He added that it was futile to speculate on subscription-TV methods until the Federal Communications Commission has given the basic idea its approval.

Exhibs Irked

Continued from page 2

exhib complaints could be alleviated by stricter D. of J. supervision. Starr particularly emphasized that additional legislation was unnecessary and that present laws, adequately enforced, were sufficient to meet exhib beefs. Myers presented to the committee a whole batch of exhib complaints, many of which, he noted, were ignored or not followed up.

Officials of the Justice Dept. were originally scheduled to appear before the solons, but won a delay on the ground that the department was undergoing reorganization and needed more time to study the film industry situation. Later the department's suggestion that it would enter a report rather than testify was accepted by the Senate committee without argument. Report still has not been submitted and the committee's overall summation of the probe reportedly awaits the D. of J.'s views.

MPAA to O.K.

Continued from page 7

MPAA turn thumbs down on the pilot, or should ABC fail to exercise its option, the initialer will be scrapped and all rights revert to MPAA.

Selection of excerpts for the series, tentatively titled "Hollywood Parade," will be jointly by ABC and the MPAA, with the association agreeing to name a liaison man on the Coast. ABC will pay for his services during the series.

Should the project fail to come off, MPAA can keep the pilot with the understanding that, should another similar series be aired over another web, ABC would be reimbursed for out-of-pocket expenses incurred in connection with the film. MPAA also agrees that, in case of a cancellation of the agreement after the series has been on for a while, ABC will have the right to first bid on any new series for a one-year period following the cancellation.

20th Splurges

Continued from page 3

would assume a lot of properties which we otherwise would have had to discard," Skouras stated.

Earlier last week, Lichtman also had endorsed the Goldstein arrangement, "because it may take some time for the small houses to convert. Until they do, they'll need product." Lichtman further predicted a \$20,000,000 gross for "The Robe" in its first 1,000 engagements and an eventual worldwide recordbreaking gross exceeding that scooped up by "Gone With the Wind," which took in \$35,000,000. ("GWTW" so far has grossed \$27,000,000 in the domestic market alone.)

"The Robe" is skedded to open a few days before Labor Day in N. Y. and moves on to other principal cities two or three weeks later.

Altogether, about 100 houses will be playing the CinemaScope pic by the end of November. Lichtman, in announcing that the entire Famous Players Canadian circuit had submitted a "firm order" for CinemaScope equipment, said more than 4,000 orders were now on hand. CinemaScope installations are currently being made at the rate of eight to 10 a week; 250 CinemaScope camera lenses will be available by August, and screen production is being stepped up to the point where 900 a month will be available by August.

Expect 3,000 Lenses

CinemaScope lens production is ahead of schedule with 3,000 projection lenses to be available by the end of this year. Lichtman disclosed that 20th had invested \$650,000 to get Bausch & Lomb to retool for CinemaScope lens grinding. According to Skouras, 20th expects 1,500 to 2,000 houses in the U. S. and 500 abroad to be CinemaScope-equipped by the end of this year. By the end of 1954 there should be 10,000 theatres in this country and 5,000 houses abroad ready to book CinemaScope pix, of which 20th has currently skedded 19.

Skouras emphasized that, with the exception of "The Robe," 20th had no intention of making duplicate standard versions of its CinemaScope pix. It's his belief that enough houses will be equipped to insure 20th its profits, and that the rest of the situations would be in no particular hurry, since, what with long runs, it would take a long time for the first CinemaScope productions to percolate down to them.

Foreign Pix

Continued from page 7

ally is the fault of American distributors trying to keep them out.

Small outfits releasing foreign pix here complain that a good many of their normal outlets now are booking offbeat Hollywood pix. Also, arties are beginning to buy films of their own to avoid the first-run bidding in N. Y. Latest in line are Trans-Lux Theatres with "Anapurna" and Norman Elson Embassy chain. Recently returned from Europe, Elson bid there on a number of pix.

Indie execs admit that quality of European productions has not been impressive, but they say the real change has taken place in the audience here. "Perhaps Hollywood was right, after all, in sticking to escapist stuff," one indie commented ruefully this week.

Wildcat Strike

Continued from page 5

is unfair, since the increase then can't be passed on.

Newsreel execs mapped emergency measures in N. Y. last Friday (19) to forestall disruption of reel delivery, should the strike continue through Monday night, which is makeup night. It was decided to form a pool reel. Latter was taken to the Coast Saturday (20) by Movietone makeup editor Harry Lawrenson. Had the walkout continued, prints would have been processed by Coast labs.

As it happened, Movietone did rush out a special clip covering the East-Berlin-and-Russian-riots from the Coast. Total of 620 clips was shipped. Material had been received in N. Y. too late for inclusion in the pool reel.

Inside Stuff—Pictures

Motion Picture Assn. of America "fact book" on the international picture market will be completed and ready for distribution to the companies within three weeks. Compilation of data, giving economic and other background on every foreign territory, represents the first concerted attempt to give MPAA member companies a convenient reference book on any given trading area abroad. Information so far had been largely scattered in the MPAA files. Project is being brought in well ahead of schedule, which originally didn't call for it to be finished until the end of this year. MPAA staffers in N. Y., Washington and abroad worked on it under the supervision of Ralph Hetzel, MPAA v. p. Book will be kept up-to-date, to keep pace with rapidly changing conditions in the foreign market. It will not be made generally available.

Unusual stunt was pulled by Universal for its international sales convention in Rome recently. Company put out a 20-page newspaper in Rome, telling delegates all about U. S. plans and its execs. Borrowing the masthead of the Rome Daily News, the paper carried stories in 20 different languages, each page being devoted to a different country and the U. S. story there. Copies are being mailed to exhibitors everywhere. Alfred E. Daff, U. S. exec. v. p., says that when people at the hotel in Rome saw the U. men reading the issue, they swamped the newsdesk in the lobby with inquiries where they might buy "the new movie paper."

Metro is taking no chances on its dip into CinemaScope production. Studio now is shooting "Knights of the Round Table" in the CinemaScope process and will shortly start "Rose Marie" in the 20th-Fox system. In each case, however, Metro is also shooting conventionally. This hypos the budget, of course, but it gives the Culver lot both a CinemaScope and a "flat" version of the films. Twentieth did the same thing on "The Robe," its initial CinemaScope film, with the flat version earmarked for church and 16m showings. Since then, however, 20th has been shooting in CinemaScope only.

Picture production slowdown has had the anticipated effect on the ranks of Hollywood screenwriters, with assignments at an all-time low. Only 135 scribes currently are working at the majors, and of this number 43 are contract writers. In the last three months, the majors dropped 10 other contract writers. Metro leads the list with 32 writers working, 20th-Fox and Columbia have 26 each, Paramount has 18, Republic 12, UI 10, RKO seven and Warners four.

See Longer Runs

Continued from page 3

or wrong, but at least we aren't confused. We know where we are going," Daff said.

James Mulvey, Goldwyn Productions prexy, is one of those who feel that what's happening now is strictly temporary. "We are in an interim period. Anything might happen. The one thing we do know is that the companies can't turn out as many films in the new medium as they did in the old. That condition may last, and then again it may not," he said.

Ditch 2d-Raters

In the opinion of Seymour Poe, the product shortage will make itself felt in midsummer, but the lull is strictly temporary. He feels that the people really hard hit won't be the exhibs ("they can always play something") but the U. S. rights distributors who'll be left without pix. Poe thinks it'd be a good thing for the majors to ditch production of "second-rate features."

Feeling that widescreen is bound to create much longer runs and that, for some time to come, there will not be any need for as many pix has been lensed in the past, is widespread among distribs, and to an extent also among exhibs. Latter group is more apt to cite the need for quality before going along with that theory.

It's pointed out that the trend toward fewer pix concerns the theatres more than it does the distribs, who can show a profit from comparatively few situations. Al Lichtman, 20th director of sales, pointed out last week that he hoped "The Robe" would clean up with a \$20,000,000 gross from its first 1,000 engagements.

Skouras, while refusing to align himself with those who hold that a large-scale closing up of theatres is inevitable (if not outright desirable), pointed out that 20th and other distribs get 40% of their

income from the first 1,000 engagements of a film; 70% from 3,000 engagements, and almost 90% from about 5,000 dates. Thus, while the distribs are naturally concerned over the product supply of the smaller situations that may not be in a position to convert speedily to the new medium, they are at the same time unwilling to tailor their economic policies to a market most of them could, theoretically at least, do without.

It's felt by some that, should the hope of longer runs materialize, the majors may well serve their own purpose and stick with the reduced skeds, accenting important productions. Such a policy is seen, as doing away with double features, a move many consider highly desirable.

Berlin Pic Fete

Continued from page 2

ducers for the best films of 1952. It was significant, however, that the oratory did not follow the normal fulsome theme, but dealt with the struggle for freedom "which is taking place in our city." As a tribute to the East Berliners who had lost their lives in the clashes with the Russians, the opening night audience was invited to stand for a moment's meditation.

Although the mood of the speakers was hardly conducive to establishing an atmosphere of gaiety, the audience soon became absorbed in the initial screening, "Bad and the Beautiful" (M-G), was shown simultaneously in two theatres (one, VIP, the other for the public), with two repeats the following day.

The two British pix had their festival prems by the weekend. Renown's "Pickwick Papers" on Friday (19) was followed by British Lion's "Captain's Paradise" Sunday (21). "Member of the Wedding" (Col) was allotted an afternoon date on Saturday with the peak evening screening going to an Egyptian film, "Lak Yom Ya Zalem." This had to compete, however, with a German version of "Moon Is Blue," which was featured at an arena theatre at the same time.

Yesterday (Mon.) was given over to entries from the Continent, including films from France, Italy, Spain and Germany. The only English-language pic skedded for today (Tues.) is "Shane" (Par), due to be screened at the Europa-Palast tonight. It is one of two films scheduled for this theatre since the main festival center is the Gloria-Palast (rebuilt since the war), with the Marmorhaus opposite to handle the overflow.

SW-Cinerama

Continued from page 5

has remained quietly on the sidelines up to now, is reportedly causing some of the delay.

Cinerama, Inc., is said to be demanding additional concessions in exchange for an amendment in its contract with Cinerama Productions. Deal, currently in force, is a five-year one, with Cinerama, Inc., receiving 10% of the gross from exhibition. SW, which will enter production as well as operate theatres, is seeking a two-year extension of the arrangement until 1958.

SW also would acquire the 700,000 shares owned by Cinerama, Inc., which, in effect, would give the theatre outfit a 35% control of the equipment company. Price SW would shell out for the stock is still unclear. However, the stock, an over-the-counter security, is currently selling for 27s.

Shareholders Oppose?

While it has been indicated in the past that the okay of Cinerama Productions stockholders would be a mere formality, because the company was a closed corporation with the stock in only a few hands, there are reports that there might be some shareholder opposition.

Originally, there were about 20 stockholders, with about a \$50,000 stake each. During the last year, numerous shares have filtered out, and there are now approximately 200 stockholders.

After a year, closed corporation stock can be traded and some brokerage firms have been handling the issue. Original capitalization of Cinerama Productions was 1,000,000 shares at \$5 per share. Later stockholders received two shares for each one held as the capitalization was upped to \$2,000,000, with the value of each share at \$2.50.

Curious aspect of the stockholder relations is complete absence of C. V. Whitney, a former official and holder of 10,500 shares. Since Whitney resigned, when his offer to take over the company was turned down, he has not made any appearance nor offered any views, although he maintained his stockholdings. Whether Whitney and his supporters will go along with the SW deal, if concluded, is still uncertain.

M & L

Continued from page 1

spite the blasts, a queue was evident this morning trying to purchase non-existent tickets for the M&L show.

Incident started after Martin & Lewis put on one of their 10 performances and Lewis was trying to thank the audience. While the comic was speaking, the catcall came, and the audience kept yelling for the heckler to shut up and it seemed as though they were telling Lewis to remain quiet. As a result of the audience trying to make amends to the pair, the crowd kept yelling "We love you, Jerry," and windup came after the traditional "God Save the Queen" when for the first time in history the audience continued to applaud.

Parnell stated that the heckler disappeared, otherwise "he would have been torn apart by the audience."

They Killed the Kilites

Glasgow, June 23.

Dean Martin and Jerry Lewis aim to be choosy about their film stories from now on. Lewis told VARIETY: "We will choose our stories instead of having 'em chosen for us. We will do 'em our way and will only release one every 18 months." Duo head back to Coast in fall for an indie production.

At press confab, Lewis explained the difference between himself and Martin thus: "I'm Jewish, with a theatrical background, and I have to show my emotions. Dean is Italian, from a tough steel town in Ohio, where it's supposed to be sissy to show what you feel. So he covers it up and pretends never to be serious or nervous. But we both think the same way."

Comics were nonplussed by strength and warmth of their Scot welcome, saying they've never before encountered audience reaction so good. Stagedoor is mobbed nightly by shouting fans, dispersed with difficulty by police.

Ozoners Boom in Canada With 112 Operating, 24 Building, Sez Golden

Washington, June 23.

Trans-Lux, Mayer's U.S. Rights on 'Annapurna' Pic

In a switch on usual procedure, Trans-Lux Theatres and Arthur Mayer have acquired the television as well as U. S., British and Canadian 35m and 16m theatrical rights to "Annapurna," French-made mountain-climbing pic. Deal involved a flat sum.

Only prior pic taken on by Trans-Lux and Mayer was "Seven Days to Noon," which eventually also ended up on TV. However, Trans-Lux merely owned a clearance waiver on the film and not the video rights.

No Quick D. of J. Decision Due on SW-Cinerama Buy

Washington, June 23.

Because several officials must study the matter, the Justice Dept. will hardly be in a position to hand down a quick decision on the request of the Stanley Warner Theatre circuit to buy into Cinerama, a Justice spokesman indicated last week.

Department must pass on two important phases before the deal can be consummated. Both call for amendments to the Warner antitrust decree which affects the theatre chain as well as the studio.

First, SW is enjoined from distributing pictures without court approval. Second, to provide a full national circuit for Cinerama exhibition, SW would have to acquire theatres in a number of key cities where the chain doesn't have houses. The decree prohibits acquisitions of additional theatres without court approval.

Grand Jury

Continued from page 1

union and its secretary-treasurer, Edward O'Donnell.

Indicating how truck has become an important item in legit operating expense, recent move of "The Love of Four Colonels" from the Shubert Theatre to the next-door Broadhurst, N. Y., cost the producers \$4,500.

Assistant Attorney General Stanley N. Barnes, in charge of the D. of J.'s Antitrust Division, stated yesterday annual volume of business racked up by the defendants amounts to \$2,000,000. He added "their alleged conduct also affected the televising of theatrical and advertising performances, which amounts to many millions of dollars annually."

Atty-Gen. Herbert Brownell, Jr., commented: "It is hoped that the return of this indictment will serve to indicate that labor unions may engage in legitimate union activities, but may not join with business groups to enforce monopolistic agreements, which serve to restrict competition among non-labor organizations." This was in reference to the charge that the companies and Local 817 joined in a system of allocating customers among themselves.

AFTRA Suspends

Continued from page 1

union, Claude McCue, exec secretary, said.

Libby Burke, Shimen Ruskin and Murray Wagner were found guilty of violating a resolution adopted by the AFTRA membership, ordering members to cooperate with the House Committee. A fourth, Judy Gilbert, was not called before the AFTRA board, because she is reported to be ill.

AFTRA board, after a five-and-one-half-hour session, gave the trio a June 23, 1954, deadline for testifying freely before the House Committee and AFTRA regarding their past or present Communist party associations.

The drive-in theatre has caught on in Canada and is beginning to multiply there at a fast clip, reports Nathan D. Golden, director of the Commerce Department film division. In 1947, that country had only seven ozoners. There are now 112 operating, with a total capacity of about 50,000 autos. In addition, 24 are under construction and another 20 are planned for this year.

The operating drive-ins are located as follows: 52 in Ontario, 17 in British Columbia, 16 in Saskatchewan, 12 in Alberta, and the other 15 scattered through Manitoba, New Brunswick, Nova Scotia, and Prince Edward Island. There are none in Quebec or Newfoundland.

Golden explains that "the drive-in layout, technical equipment and supplemental attractions, closely follow the U. S. pattern. The average Canadian ozoner accommodates about 500 cars and plays to about 200,000 persons a season. Admission costs are about the same as second-run, downtown theatres. However, some exhibitors are charging a flat rate of \$1 per car, regardless of number of passengers."

"Continuing new construction is evidence of the almost-boom conditions prevailing. The question is how long the expansion of facilities can continue in view of Canadian population and special location problems peculiar to outdoor exhibition. Zoning restrictions and government regulations with respect to highway proximity are already causing problems to operators seeking sites in the more populous areas."

Disney Pay

Continued from page 3

pair, the complaint said, were members of the board up to Feb. 3, 1953.

Action-attacked Disney's salary and expenses, asked that the existing employment contract be rendered invalid, and that the court, after stopping payment to Disney, obtain an accounting of all contracts issued since 1940.

Melancon, who owns 500 shares of common stock, said that Disney was given a seven year contract as executive productions manager in 1940 at \$2,000 per week plus expenses. Pact was not renewed upon expiration, the suit charged, but Disney earned \$90,200 in 1947, \$108,000 in 1948, \$104,000 in 1949, \$104,000 in 1950 and at least \$104,000 in 1951.

Disney has been either board chairman or president at all times since 1940, the suit contended, and the cartoon topper, his wife Lillian, his brother Roy and the latter's wife Edna, own 51% of the stock and control the corporation, as a result of which there is no possibility that a board member would bring suit.

Melancon charged that Disney's new contract, signed April 6, 1953, names him executive producer for seven years at \$3,000 per week, and allows him to participate in other theatre releases and indulge in outside production. It also gives him an option to buy 25% of any Disney Productions feature. Plaintiff asked that this be declared a corporation asset and not a personal asset. He also charged that Walter Disney, Inc., pays Disney Productions \$30,000 annually for the use of the name. Common stock hasn't paid a divvy since 1947, he added.

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From 20,000 Fathoms

PARAMOUNT

in person DON CORNELL FRANK FONTANE SUE MARCO SISTERS

also starring BOBBY BYRNE and His Orchestra

Midnight Feature

Clips From Film Row

NEW YORK

Paul Swater, formerly manager of Loew's Kameo, transferred to Melba, Brooklyn, just reopened.

Samuel Goldwyn homeoffice undergoing facelifting. Goldwyn company occupies half a floor in the RKO Bldg.

ST. LOUIS

Shortly after Fanehon & Marco announced it would take bids for new ozoner near Granite City, Ill., the Kohn Circuit of St. Louis and Miners Theatres, Collinsville, Ill., made public plans for a new ozoner near same town.

Harry Fryer named manager of the new ozoner near Rantoul, Ill., lighted by the Kerasotes Theatres, Springfield, Ill.

Don Roads, manager of the McLean, McLeansboro, Ill., unit of the Little Amus. Co., resigned to enter other biz; replaced by Byron Lasswell.

Andy Dietz, who heads Andy Dietz Enterprises and Co-Operative Theatres, convalescing after major surgery.

KANSAS CITY

Special permit for a drive-in east of Independence, Mo., which was granted over two years ago but in litigation since, was denied by a ruling of the K.C. Court of Appeals. The permit was issued in January of 1951 to James E. Fortmeyer, Levasy, Mo. Property bought by Fortmeyer is zoned for agriculture with a maximum height for buildings of 35 feet. Screen planned for ozoner would have been 74x64 feet.

Senn Lawler, publicity director for Fox Midwest Amusement Corp., elected chairman of 1954 polio campaign at annual meeting of the Jackson county chapter of National Foundation for Infantile Paralysis.

Fox Midwest Theatres has started an extensive program of weekly film showings for school children in 14 of its houses here. Each Wednesday morning for 12 weeks, circuit will present a picture drawn from the nationally-recognized Children's Film Library. Series is sponsored and approved by public and parochial Parent-Teacher Ass'n's of Kansas City.

PHILADELPHIA

Mel Fox, indie exhib. plans to convert his Bridgeton, N. J., drive-in to year-round use. Ozoner will be first in that part of state with summer-winter hookup.

Stanley Warner sold the Colney Theatre to Jacobs Safeway Corp. for \$135,000. House will be converted to commercial use.

David Law resigned as WB cashier to go with Republic as office manager-booker; F. J. Herm succeeds Law.

Stiefel-Blumberg chain sold the Academy Theatre.

Stanley Warner's Felton Theatre shuttered after a try at weekend operation. The SW Keystone changed to weekend runs.

The Stanton, SW first-run house, putting in 3-D equipment, stereophonic sound and widescreen.

Polly Bergen, star of "Arena," in town to exploit 3-D rodeo film set for the Stanley July 3.

MINNEAPOLIS

For fourth successive season, Grace Presbyterian church holding Sunday morning services at suburban 7th St. deacons.

North Central Allied scheduled regional meetings for Fargo and Minn. N. D., and Marshall, and Duluth, Minn., for August and September to discuss new projection types and film buying.

Bill Elson, one-time VARIETY man and now Los Angeles resident, here to look over his territory theatre holdings.

Tom Letcher, Metro exploiter here, resigned to join Twin Cities WMIN-TV in publicity and ad capacity.

North Central Allied rallying members to continue fight for federal 20% admission tax repeal.

RKO on competitive bids sold "Peter Pan" away from Paramount circuit's local Uptown to independent St. Louis Park for first nabe pre-release date.

CHICAGO

Family Drive-In, Clinton, Ill., suspended operations for repairs after having been hit by a twister.

Harry Sears of Metro promoted to Minneapolis office in charge of publicity.

Judge Julius Hoffman set Theatre Operating Co. hearing for July 2.

Old Wisconsin shuttered 40-year-old Stax in Milwaukee because

it no longer operates in the black.

Fox Theatre of La Porte, Ind., closed for the summer.

Graham Giles named manager of H&E Balaban Des Plaines. Stanley Lesbatz, former Des Plaines chief, made relief manager for entire circuit.

Plaisance Theatre, Chi., closed since June last year, reopened for weekend operation. Westmont Theatre, Westmont, Ill., also reopened.

Collens Theatre, operated by Jim Finoglio in Joliet, Ill., padlocked last week.

John Joseph, Cinerama ad-publicity exec, here to prepare for opening July 30. First day proceeds go to Peacock Camp for Crippled Children.

Jack Kirsch released from hospital after undergoing surgery.

ALBANY

Lake George Drive-In closed while another ozoner at Lake George, the Beach, is to be reopened. Jules Perlmuter, decided the area would not support two drive-ins.

Ernest Whitman, connected for several seasons with the Starlit Drive-In (now dark) at Pottersville, made a deal to take over and re-light the Beach.

Ralph Rippes, Metro salesman, won the Albany Variety Club golf championship at eleventh annual tournament on the Shaker Ridge Country Club course. W. Gordon Bugie, Paramount salesman, finished second.

WINNIPEG

Special stage and screen show recently held at the Capitol Theatre here benefited Canadian Motion Picture Pioneers Benevolent Fund by \$1,850. Famous Players donated use of the house, WB permitted cuffed screening of "Trouble Along Way" while projectionists, stage hands and musicians contributed services gratis.

Douglas Stanger, of Indian Head, Sask., and Regina, has bought the 260-seat Qu'Appelle, Sask. Theatre, which had been operated by a group of businessmen as a community effort.

New neighborhood theatre at Edmonton, the 560-seat Ingledale, opened by W. P. Pilkie and his son, B. Pilkie.

Showman

Continued from page 2

(He wall. Wellington (Duke) Cross walked out on show business and got himself a good job with a cosmetic manufacturer and is a big exec today. Then there was a lad named Harry Fender who ran out on Ziegfeld when he was getting \$1,500 a week to become a motor cycle cop in St. Louis, and years later I heard he was a lieutenant of the vice squad; and still later in radio. These three valiants did not believe in Berlin's "There's No Business Like Show Business."

One day I hear that my Chicago entertainer had married a glamorous in Hollywood. She was the famous "Feathers" in the film hit, "Underworld."

He took his lovely bride on a personal appearance tour but the five and six a day soured him so they quit. That was 20 years ago. Last year I caught up with him. We were both patients in a Valley hospital. He was in for major surgery and I was Mr. High Blood Presh himself. We were together for six weeks, cutting up touches and having a few laughs. His faithful wife never left his side, day in and day out. What a woman is Evelyn Brent.

Came the day he was discharged and when he left he urged me to come out and see his home. It was a little cottage in West L. A. with ivy twining round the cabin door, a home made out of dreams. I learned that he was a top man at Douglas Aircraft, where he had been for 18 years. At his peak he was a \$1,500 a week man, now he was getting a fraction of that, but he told me he was 10 times happier than he had ever been in his life. He's known as Harry Mesmer, his real moniker. He had forgotten the glorious days of the theatre. He didn't want acclaim or publicity. He never had it so good. Well, I just wrote this to let his former pals know what had become of him. He personally hopes he has seen and heard the last of Harry Fox. So if you were wondering about him now you know.

'BEAST' BOFF \$13,000, INDPLS; 'STIFF' 13½G

Indianapolis, June 23. First-run biz here this stanza is best in two months despite record heat wave over weekend. "Scared Stiff" at Indiana and "Beast From 20,000 Fathoms" at Circle are running close for top money.

"Arena," Loew's first 3-D, is only fair, handicapped by street being closed for repaving.

Estimates for This Week
Circle (Cockrill-Dolle) (2,800; 50-76) "Beast From 20,000 Fathoms" (WB) and "Cow Country" (AA). Hot \$13,000. Last week, "Split Second" (RKO) and "Queen Is Crowned" (U), \$7,000.

Indiana (C.D.) (3,200; 50-76) "Scared Stiff" (Par). Solid \$13,500. Last week, "Powder River" (20th) and "Invader From Mars" (Indie), \$9,000.

Loew's (Loew's) (2,427; 65-90) "Arena" (WB) and "Luxury Girls" (UA). Moderate \$10,000. Last week, "Scandal at Scourie" (M-G) and "Slight Case of Larceny" (M-G), \$8,500 at 50-76c scale.

Lyrie (C.D.) (1,600; 50-76) "Angel Face" (RKO) and "White Goddess" (Indie). So-so \$5,000. Last week, not operating as a first-run.

DENVER

(Continued from page 13)

Last week, "Scared Stiff" (Par) (2d wk), \$8,000.

Denver (Fox) (2,525; 50-85) "Lone Hand" (U) and "White Lightning" (AA). Light \$10,000. Last week, "Come From Outer Space" (U), \$19,000.

Esquire (Fox) (742; 50-85) "Lone Hand" (U) and "White Lightning" (AA). Thin \$2,000. Last week, "Come From Outer Space" (U), \$4,000.

North Drive-In (Wolberg) (750 cars; 85) "Columb South" (U) and "Black Narcissus" (U) (reissue). Fair \$5,500. Last week, "Girl Next Door" (20th) and "Road House" (20th) (reissue), \$7,000.

Orpheum (RKO) (2,525; 50-85) "Beast From 20,000 Fathoms" (WB) and "Rebel City" (AA). Good \$15,000 or near. Last week, "Fair Wind Java" (Rep) and "Lost Women" (Indie), \$6,500.

Paramount (Wolberg) (2,200; 50-85) "Columb South" (U) and "Black Narcissus" (U) (reissue). Good \$11,500. Last week, "Girl Next Door" (20th) and "Road House" (20th) (reissue), \$14,000.

Tabor (Fox) (1,367; 50-85) "Woman They Almost Lynched" (Rep) and "Perilous Journey" (Rep). Fair \$6,000. Last week, "Raiders Seven Seas" (UA) and "Phantom from Space" (U), same.

Vogue (Pike) (600; 80-120) "Queen Is Crowned" (U) (2d wk). Still great at \$5,000. Last week, \$8,000.

PITTSBURGH

(Continued from page 13)

is also Penn's, but not lifting house much out of its recent doldrums. Looks only good \$13,500. Last week, "Dramatic Wife" (M-G), \$8,000.

Squirrel Hill (WB) (900; 50-85) "Queen Is Crowned" (U) (2d wk). Real sizzler holding up, and house adding weekday matinees to accommodate crowds. Second Friday (19) was bigger than first; then came heat. Will probably top great \$3,500. First week just missed \$5,000, beating everything here since it became a nabe art house 18 months ago with exception of Alec Guinness' "Lavender Hill Mob," which played New Year's week.

Stanley (WB) (3,800; 50-85) "Beast From 20,000 Fathoms" (WB). Novelty thriller had a tremendous first two days, and then slipped when mercury began to soar. Even so, should hit \$14,500. Last week, "Scared Stiff" (Par), \$15,400 in 8 days.

Warner (WB) (2,000; 50-85) "Scared Stiff" (WB) (n.o.). Here from Stanley and doing okay at \$7,000. Last week, "Code Two" (M-G) and "Rogue's March" (M-G), \$3,000 in 5 days.

ST. LOUIS

(Continued from page 12)

Big \$12,000 or near after \$16,000 first frame.

Loew's (Loew) (3,173; 90) "Arena" (M-G) and "Slight Case of Larceny" (M-G). Sock \$20,000. Last week, "Dream Wife" (M-G) and "Five Angles On Murder" (M-G), \$14,500.

Pageant (St. Louis Amus.) (1,000; 90) "Man On Tightrope" (20th) (2d wk). Nice \$4,000 following \$5,500 initial session.

St. Louis (St. L. Amus.) (4,000; 60-75) "Beast From 20,000 Fathoms" (WB). Fair \$11,000 or near. Last week, "Blue Gardenia" (WB) and "Kansas Pacific" (AA), same.

Shady Oak (St. L. Amus.) (800; 90) "Tonight We Sing" (20th) (3d wk). Good \$3,500 after \$4,000 second stanza.

Amusement Stock Quotations (N.Y. Stock Exchange)

For Week Ending Tuesday (23)

1953	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net. Change for week
High: Low					
157 1/2 13 3/4	Am Br-Par Th	21	14 3/4	14 3/4	+ 1 1/2
45 1/4 38 1/4	CBS, "A"	81	43 1/4	41 1/4	+ 2 1/2
45 1/4 38 1/4	CBS, "B"	12	42 1/2	41 1/4	+ 1 1/2
16 1/4 11 1/4	Col. Pic.	18	14	13 1/2	+ 1 1/4
12 1/2 9 1/4	Decca	186	9 1/4	9 1/4	+ 1 1/8
47 41 1/4	Eastman Kdk	155	42 1/4	41 1/4	+ 1 1/8
14 1/2 11 1/4	Loew's	119	11 1/4	11 1/4	+ 1 1/4
7 1/4 4 1/4	Nat. Thea.	125	6 1/4	6 1/4	+ 1 1/2
30 1/2 25 1/4	Paramount	48	26 1/4	25 1/4	+ 1 1/8
36 1/2 28 1/4	Philco	78	30 1/2	29 1/4	+ 1 1/4
29 1/2 22 1/4	RCA	235	24 1/4	23 1/4	+ 1 1/4
4 1/2 3 1/4	RKO Picts.	100	3 1/4	3 1/4	+ 1 1/4
4 1/2 3 1/4	RKO Thea	166	4	3 1/4	+ 1 1/4
4 1/2 3 1/4	Republic	44	3 1/4	3 1/4	+ 1 1/4
11 1/2 10 1/2	Rep. pfd.	9	10 1/2	10 1/2	+ 1 1/4
12 1/4 9 1/4	Stanley War.	97	11 1/4	10 1/4	+ 1 1/4
19 1/4 13 1/2	20th-Fox	102	15 1/4	14 1/4	+ 1 1/4
17 1/2 14	Univ. Pix.	37	16	15 1/4	+ 1 1/4
68 1/2 61	Univ. pfd.	40	64	63	+ 1 1/4
17 1/2 13 1/2	Warner Bros	63	14	13 1/2	+ 1 1/4
84 63 1/4	Zenith	27	69 1/4	66	+ 1 1/4

American Stock Exchange

17 1/2 12	Du Mont	34	13	12 1/2	+ 1 1/8
4 1/2 2 1/4	Monogram	29	3 1/2	3 1/4	+ 1 1/8
17 1/2 14 1/4	Technicolor	111	16 1/4	15 1/4	+ 1 1/8
3 1/4 2 1/4	Trans-Lux	33	3 1/4	3 1/4	+ 1 1/8

Over-the-Counter Securities

Color Corp. of Amer.	1 1/4	1 1/4	+ 1 1/8
Cinerama	2 1/4	2 1/4	+ 1 1/8
Chesapeake Industries (Pathe)	3 1/4	3 1/4	+ 1 1/8
Polaroid	41	43	+ 1 1/8
U. A. Theatres	10 1/2	11 1/4	+ 1 1/8
Walt Disney	7 1/4	8 1/4	+ 1 1/8

*Actual Sales

(Quotations furnished by Dreyfus & Co.)

Picture Grosses

SAN FRANCISCO

(Continued from page 12)

From Outer Space" (U) (2d wk), \$9,500.

United Artists (No. Coast) (1,207; 65-95) "Shoot First" (UA) and "Man From Tangier" (UA). Fair \$6,500 in 6 days. Last week, "Jugger" (Col) and "Secret Sharer" (UA), \$10,500.

Stagedoor (A-R) (370; \$1-\$1.80) "Hans Christian Andersen" (RKO) (18th wk). Nice \$7,600. Last week, \$7,500.

Clay (Rosen) (400; \$1) "Seven Deadly Sins" (Indie) (2d wk). Big \$4,500. Last week, \$4,700.

Vogue (S.F. Theatres) (377; 85-11) "Times Gone By" (Indie) (10th wk). Good \$1,100. Last week, \$1,200.

'Let Go' Solid 5½G, Omaha; 'Stiff' Strong 10G, 2d

Omaha, June 23.

Only two new bills this week, but biz is holding up. Record temperatures are aiding matinee play at the boxoffice. The 2,100-seat Omaha of Tri-States, taken over by legit "Good Nite Ladies" opus Friday (19) for five days, finished okay with "Small Town Girl." "Never Let Me Go" shapes solid in the State.

Estimates for This Week
Brandeis (RKO) (1,100; 50-76) "Pickup South Street" (20th) and "Street Bandit" (20th). Okay \$5,500. Last week, "Fair Wind to Java" (Rep) and "Wac from Walla Walla" (Rep), \$4,500.

Orpheum (Tristates) (3,000; 50-70) "Scared Stiff" (Par) and "Cry of Hunted" (M-G) (2d wk). Nice \$10,000 after big \$13,500 opener.

State (Goldberg) (865; 50-76) "Never Let Me Go" (M-G) and "Enchanted Forest" (M-G). Solid \$5,500. Last week, "Abbott-Costello Go to Mars" (U) and "Queen Is Crowned" (U), ditto.

DETROIT

(Continued from page 13)

2d wk. Second week was great \$8,000 after \$11,000 opening round.

United Artists (UA) (1,938; 70-95) "Scandal at Scourie" (M-G) and "Remains To Be Seen" (M-G). Slow \$10,000. Last week, "Girl Next Door" (20th) and "Cow Country" (AA), \$8,000.

Adams (Balaban) (1,700; 70-95) "Girl Had Everything" (M-G). Slow \$5,000. Last week, "Young Bess" (M-G) (3d wk), \$5,500.

Broadway Capitol (Korman) (3,500; 70-95) "Columb South" (U) and "Outpost in Malaya" (UA). Fair \$9,000. Last week, "Cairo Road" (Indie) and "Battles Chief Pontiac" (Indie), \$5,000.

Musie Hall (Cinerama Productions) (1,236; \$14-\$20.80) "Cinerama" (Indie) (14th wk). Holding at smash \$28,000. Last week, \$28,200.

'SANGAREE' SOCK 10G, PROV.; 'SPACE' 6G, 2D

Providence, June 23.

With the temperature over 90 for first really hot weekend, many people went outdoors over the weekend. Hence, most stands are just marking time currently. Best of the fair lot is Strand's "Sangaree."

Estimates for This Week
Albee (RKO) (2,200; 44-65) "Columb South" (U) and "Lone Hand" (U). Slow \$5,500. Last week, "Desert Rats" (20th) and "Night Without Stars" (RKO), \$6,500.

Majestic (Fay) (2,200; 44-65) "Come From Outer Space" (U) (2d wk). Fast \$6,000 after sock \$11,000 opening week.

State (Loew) (3,200; 44-65) "Girl Next Door" (20th) and "Cry of Hunted" (M-G). Dull \$8,500. Last week, "Sombro" (M-G) and "Remains To Be Seen" (M-G), \$9,000.

Strand (Silverman) (2,200; 40-61) "Sangaree" (Par). Good \$10,000. Last week, "Fort Ti" (Col) (2d wk), \$8,000.

'Beast' Lusty \$16,500, Seattle; 'Song' 7G, 2d

Seattle, June 23.

It is supposed to be final (11th) stanza for the record run of "Moulin Rouge" at Blue Mouse, but trade is so good it will hold a 12th round. This is best current showing. "Beast From 20,000 Fathoms" looks good at Liberty and Orpheum as does "Sangaree" at Paramount. "Desert Song" is rated sock in second Music Hall round.

Estimates for This Week
Blue Mouse (Hamrick) (800; 90-125) "Moulin Rouge" (U). (11th wk). Sensational \$5,000. Stays again. Last week, \$5,200.

Coliseum (Evergreen) (1,829; 65-90) "Sea Devils" (RKO) and "Below Sahara" (RKO). Okay \$8,000. Last week, "Jamaica Run" (Par) and "Mesa of Lost Women" (Indie), \$7,700.

Fifth Avenue (Evergreen) (2,366; 65-90) "Girls of Pleasure Island" (Par). Brutal \$5,000. Last week, "Pickup on South St." (20th) (3d wk-4 days), \$4,500.

Liberty (Hamrick) (1,650; 65-90) "Beast From 20,000 Fathoms" (WB). Good \$6,500. Last week, "Law and Order" (U) and "Moons-truck Melody" (Rep), \$4,100.

Musie Hall (Hamrick) (2,263; 65-90) "Desert Song" (WB) and "Blue Gardenia" (WB) (2d wk). Sock \$7,000. Last week, \$9,800.

Orpheum (Hamrick) (2,700; 65-90) "Beast From 20,000 Fathoms" (WB). Swell \$10,000. Last week, "Scandal at Scourie" (M-G), floppo \$3,400.

Paramount (Evergreen) (3,039; 84-95) "Sangaree" (Par) and "Stolen Identity" (Indie). Big \$12,000. Last week, "Scared Stiff" (Par) and "Vanquished" (Par) (3d wk-6 days), \$6,300.

STATIONS REVOLT OVER REPEATS

'TV Needs a G. W. Hill'

Modern TV commercials need more of the excitement engendered in radio by that "genius of the common touch," the flamboyant, legendary, highly controversial George Washington Hill, Sr., late prexy of the American Tobacco Co. If Hill were alive today, he would contribute a lustre to the patina of video advertising "that would be talked about, that would make you aware that his product was alive and kicking."

These are the views of Howard Connell, just appointed radio-TV director of the Hewitt, Ogilvy, Benson & Mather agency, N. Y., on the heels of his predecessor, Clinton Wheeler, who has moved over to the radio-TV department of Kenyon & Eckhardt. Connell, after eight days at his new desk, disclosed some of his plans for HOB&M, which has an annual air billing of some \$8,000,000.

Connell has devoted 14 of his 41 years to the radio-TV field, a career he initiated after serving as English professor at Midwestern U. He began by writing for CBS-Radio's experimental "Columbia Workshop" (his major script dealt with an eccentric who made a life study of church bells and wound up crazily hearing bells clanging in his ears wherever he went).

Along with Frederick Wakeman, author of "The Hucksters," he was subjected to five years of the diodes of Hill, serving as Lucky Strike creative supervisor at the old Lord & Thomas agency, followed by the Foote, Cone & Belding agency. Most recently, he was creative supervisor at the Biow agency, working on such shows as "I Love Lucy," "The Philip Morris Playhouse" and Goodman Ace's "Ruthie On The Telephone."

Connell says he is currently in the process of raiding other agencies for five key men to head up direction, production, art, writing and liaison work in his new radio-TV department. "My special opium dream," he says, "is to match the quality of HOB&M's print ads in our commercials." By that he was referring to the agency's widely lauded man with the eye patch ads for Hathaway Shirts; its Guinness Stout's "Guide to cheese and oyster" displays; its man with the beard ads for Schweppes Quinine Water; and its "Come To Britain" ballyhoo for the British Travel Assn.

Agencies Wielding a Subtle Hatchet On Outside Buys; Packagers Miffed

Trend of the big agencies in withdrawing from production of their own shows has brought with it a stricter control by the agencies over the activities of packagers and producers of programs the agencies are buying. Agency houses, it's reported, while pointing out the economic advantages of buying outside packages, and trimming their production staffs accordingly, have still retained a trump card—enough topflight radio-TV personnel to control production of a show through all its stages.

The packagers and vidpix producers, consequently, find themselves on the horns of a dilemma. They've got a substantial increase in business, but at the same time find themselves tied up in supervisory knots by the agencies. Instead of being independent producers, many of them claim they're now in the position of being part-time employees of the agencies in that they're subject to the same restrictions as members of the agency production staff.

Controls, it's reported, extend far beyond the commercial stage, and include story and script supervision, decisions on standards of good taste and even extend to spotting and production techniques. There's another facet to the problem too—packagers are finding that the degree of agency control is slowing production and increasing costs. Some packagers fear this factor may cause the trend to run its cycle—that the agencies may feel that in view of the costs involved in agency supervision, they'd be just as well off going back to production on their own.

Latest source of packager-agency (Continued on page 44)

'Big Sister' Back, This Time in TV

"Big Sister," the Julian Funt-produced soap opera which was one of the longtime entries in radio prior to its cancellation by Funt and Gamble last December, is being readied by NBC as a daytime television strip.

Samish, the web's supervisor of TV daytime programming, is integrating the video edition into the late morning soap formula. Part of the network's determination to get its daytime program structure operating in high gear.

MILWAUKEE IN LEAD ON BOYCOTT

By GEORGE ROSEN

The practice of sponsors of television network shows to fill in the summer months with repeat shows, chiefly through the expediency of vidpix, is stirring up a minor revolt among TV station operators, particularly in the single station markets where the programs have already had 100% viewer saturation.

In the case of one of the nation's major outlets in a single-station market—Walter Damm's WTMJ in Milwaukee—the word has already gone out to clients that no repeat shows will be acceptable, for the summer or for any other time of the year. If the national clients want to buy the Milwaukee time, says Damm, they're welcome to it, but they'll have to buy a local show or something that will not be a reprise of what WTMJ viewers had already seen.

Similarly, other stations, even in two and three-station markets, are protesting over the superabundance of repeat shows. As one station manager put it: "Practically everybody's going in for the repeat technique to tide them over for the summer. Under the guise of a 'Summer Theatre' series, they're all doing 'command performances'—but the only ones doing the commanding are the sponsors so they can save a few bucks until the fall season arrives. But as far as the stations are concerned, it's the quickest way to lose an audience. The viewers have seen them, there aren't enough of them sufficiently exceptional to warrant the repeat run, even though they're camouflaged under a new title. Even the 'I Love Lucy' repeats have been overdone. We've had our fill of them."

The "repeat" practice of sponsored vidpix (permitting clients to retain their valuable time franchises, with discount structures, while enjoying some talent-production amnesty) hits a new high this summer. Colgate's "Mr. and Mrs. North," the Groucho Marx "You Bet Your Life" NBC series, the Ralph Edwards "This Is Your Life" series, the Colgate acquisition of some Screen Gems replays as filler for "Our Miss Brooks," the "Ford Theatre" returns—these are but a few of the established video properties doing the "repeat hooking" circuit cueing the station dissatisfaction.

The squawks may have even more significant overtones than appear on the surface. It's no secret that the entire premise of filming shows—as against "going live"—is predicated on the reissue values, which in practically all cases are necessary to get the client, the producer and the distributor off the investment hook. While it's recognized that the new stations going on the air will provide some untapped markets for residual properties, the fact remains the present disquietude over "return engagements" may kick back on the residual boys by limiting the major markets and distribution outlets.

Many millions of dollars are at stake in the realm of TV film residuals. It's a situation that will be watched closely.

Gillette Buys All-Star Game on NBC-TV, Mutual

The All-Star baseball game between the major leagues will be broadcast by NBC-TV and Mutual radio Thursday, July 14, from Crosley Field, Cincinnati, under the sponsorship of the Gillette Safety Razor Co. Mel Allen and Jack Brickhouse will do the TV commentary, and Waite Hoyt is set for the AM chores. Airing will be from 2:15 to 5:30 p.m.

Clamor for Ford Cavalcade Repeat; 100G Offer for Martin & Merman Act

M & H as Textbook

The Edward R. Murrow-Oscar Hammerstein 2d problems into the future "design for living" in an atomic era, one of the highlights of last week's Ford 50th annl jubilee TV show, will be used as text in the schools of America.

Within 24 hours after the "Voice of America" had sent out taped playbacks of the two-hour show to various parts of the world, the U. S. Dept. of Education last week sent in requests for the full text of the Murrow-Hammerstein sequence for distribution and discussion in the nation's schools.

WHAM-TV Stands Pat; Final Returns In on Affiliations

WHAM-TV, the Bill Fay-managed NBC affiliate in Rochester, N. Y., has rendered its decision, and the final returns in the NBC-TV vs. affiliate "impasse" have now been posted. WHAM has notified the web it is staying put, with an NBC identity still in its future.

If there were any doubts as to the manner in which NBC-RCA board chairman David Sarnoff restored peace in the web-affiliate hassle at the recent Princeton meet, the payoff came last week when it became clearly established that only Norfolk would go down in the books as the lone casualty, whereas at one point at the height of the crisis the possibility loomed of seven major defections into the rival CBS-TV camp.

With all the fires put out, NBC has started mending its Norfolk fences. Having signed up WVBC-TV (UHF on Channel 15, which goes into full commercial operation on Sept. 1), the network itself is undertaking a campaign designed to make the populace UHF-conscious toward conversion of sets.

42 NBC AFFILIATES SIGN FOR COLOR TV

With the signing of five more affiliates, the number of stations which have pacted color-TV supplements to their present NBC affiliate contracts now come to 42. Latest stations are WDAF-TV, Kansas City; WALA-TV, Mobile; KTCB-TV, Austin; WBT, Charlotte; and WBRC-TV, Birmingham. Signing of the contract updating, to assure immediate switch to color once the FCC approves, began at the NBC affiliate meeting in Princeton.

Joe E. Brown Curtails Yank Gab to Fore & Aft

Comedian Joe E. Brown has stepped out of his job of assisting Mel Allen and Jim Woods on the play-by-play radio and television commentary on the N.Y. Yankee baseball games, but will continue his pre- and post-game television shows on WPIX, N.Y.

Brown was signed by the Yanks to do the fore and aft segments and the play-by-play, but found that the commentary left little time for the other shows, according to a Yankee spokesman. He dropped the radio play-by-play on WINS, N.Y., a couple of weeks ago, then bowed out of the video chore last week. Allen and Woods will go it alone on both AM and TV.

The repercussions from last week's Ford 50th anniversary TV cavalcade have been somewhat unprecedented in character, creating an unanticipated aftermath of activity for the agency (Kenyon & Eckhardt) which was responsible for getting the two-hour two-network show on the air.

Literally thousands of calls were received by the networks, the stations, the agency, the Ford Co., and even newspapers, requesting a repeat performance. This has not been entirely written off, with Henry Ford, 2d, having already had conversations with K & E execs both as to the advisability and feasibility of encoirng (via kinescope) the Leland Hayward-produced mammoth production.

Meanwhile Arthur Murray stepped into the picture late last week and offered to turn over \$50,000 as a contribution to Theatre Wing if Mary Martin and Ethel

'Lucy's' Hangover

Fact that CBS-TV practically doubled the NBC-TV audience on the two-network Ford 50th annl show last week presented something of a ripley to the trade in view of NBC's crack facilities lineup.

However, rating statisticians explain it off through the simple reasoning that Monday night at 9 (time of the Ford show) is "I Love Lucy" time coast-to-coast, with viewers conditioned to tuning in the Columbia channels. And once they got the Ford show they stayed with it.

Merman would reprise their stand-out song session on the Murray Sunday night TV show. Similarly another sponsor (who prefers anonymity) expressed willingness to plunk down \$100,000 (to be divided between Miss Martin and Miss Merman) if they would reprise the same 10-minute songfest. Both offers were nixed.

WPTZ, the NBC-TV affiliate in Philadelphia, notified K & E that, as result of requests from Philly viewers, it would clear two hours of prime time and repeat the show cuffed if the agency would send a kinescope. Other stations represented both the CBS and NBC video skeins, have been chiming in with "how soon" and "hurry it up."

One top K & E exec saw little (Continued on page 44)

TV Writers Elect Eastern Officers

At an organizational meeting of the Television Writers of America in New York last Monday (22), Bill Ryan and Murray Karallier were elected temporary co-chairmen of the union's eastern unit. TWA recently won NLRB election to represent freelance writers on network shows.

Temporary board members elected were Irv Turk, Patricia Moore, Bruce Marcus and Ernest Kinoy. Regular election will be held before November.

Meeting was opened by Phil Sharpe, board member of the Hollywood region, with attendance of about 100 in the Hotel Astor. Many new members were reported to have joined TWA.

Meanwhile, a national executive meeting of the Radio Writers Guild (Authors League of America) was called quickly for the coming weekend in New York, presumably to discuss policy in connection with the growing strength of TWA. Those attending the RWG meet will be Ben Starr, voast veepee; Mike Davidson, coast exec secretary; Russ Bensley, Chicago veepee; Phil Higley, eastern region veepee; May Bolhower, eastern exec secretary, and Hector Chevigny, RWG veepee.

Kraft, Hazel Bishop, Luckies Lead In Sponsor Identification Breakdown

Despite the acknowledged impact of television commercials, recent studies of sponsor identification show that viewing audiences of network shows can only recall the sponsors about 60% of the time. What's troubling the sponsors and the agencies is not the figure itself, but the seeming absence of any successful standards by which sponsor identification can be improved.

A Trendex study for February-March, for example, showed a median of 63.3% for 90 network shows, meaning that 45 shows had over 63.3% identification, while the other 45% were under that figure. Only three programs had over 90%, and study of those three alone bring out contradictory factors. Three are "Kraft TV Theatre" with 91.6%, "This Is Your Life" with 91.4 and "Your Hit Parade" with 91.3%.

First two would seem to indicate that longtime sponsor identity would guarantee good sponsor recognition. But Hazel Bishop only started "Life" this year, yet is already among the top three. Ratingwise, "Life" has risen to the top 10, yet "Dragnet," which was third in National Nielsen's last month, got only a 69.6% identification.

Another example of longtime sponsor identity failing to bring recognition is "Cavalcade of America," which only 34.4% of the viewers recognized as being sponsored by DPont, despite the chemical firm's longtime sponsorship on radio and then TV.

Use of sponsor's name in the program title would appear to lend strength to audience recognition. "Kraft" is an example; another is "Ford Theatre," with a whopping 89.5%. "Voice of Firestone" again would seem to prove the point with an 84.5%. Yet Gillette's "Cavalcade of Sports" came up with a 65.5% identification, while "Fight of the Week," sponsored by Pubst, got 88.0%.

Personalities a Factor

Building of a top personality also would seem to insure good recognition. Ed Sullivan's "Toast of the Town" got 83.6% for Lincoln-Mercury; "You Bet Your Life," with Groucho Marx, hit 88.0%.

(Continued on page 70)

TV Talk Simmers Down To Whisper

With Knickerbocker Beer set to cancel its sponsorship of "Talk of the Town," the late-night variety segment on WABC-TV, N. Y., the ABC-TV brass has ordered a complete overhaul on the show in a last-minute effort to keep the program on a commercial basis. Knickerbocker has signed for sponsorship of a Steve Allen-emceed late-nighter on WNBT.

Effective next Monday (29), crooner Alan Dale, who's been guesting on the show this week, will take over the permanent emcee slot, vice Jimmy Blaine, Henny Youngman, who also has been guesting on a week-to-week basis, moves into the comedy slot on a temporary basis, with possible permanent status depending on nitery schedule. He replaces Louis Nye & Bill Williams. Elise Rhodes exits as femme vocalist, and will be replaced by Betty George, with Marilyn Ross, as an added chirp. Dancer Ray Malone, exited the show couple of weeks ago.

Show kicked off couple of months ago as one of the biggest deals the ABC-TV flagship had ever made, with Knickerbocker picking up the tab for a full hour nightly five nights a week. Critically and ratingwise, however, program failed to deliver. In fact, Pulse figures show that the station actually dropped a couple of percentage points from its April mark, when it had assorted programming, live and film, in the time.

It was figured that the live variety segment would pull a large portion of the feature film audience away from WNBT and WCBS-TV, which both had films following the newscasts at 11 p.m. But June Pulse figures for the 11-12 p.m. period showed otherwise.

Gillette's Quickie Payoff

Although it was called "the most expensive spot commercial in the history of television," Gillette's \$400,000 backing of the one-round Marciano-Walcott fight last May 15 got into a lot of tele homes.

Nielsen rated the fight the highest of any single commercial show that week. At a 68.7 rating, the heavyweight championship reached 14,480,000 homes, outpulling "I Love Lucy" with a 61.8 rating and 14,222,000 homes.

Petrillo's AFTRA Gripe May Spread

Broad hint that AFM proxy James C. Petrillo's warfare with American Federation of Television and Radio Artists may spread on a national scale is seen in Petrillo's wire sent the three networks in which he declared AFTRA was infringing on the tooters' union territory by seeking to sign singing or emceeing musicians.

Petrillo entered the fight about two weeks ago when AFTRA launched its campaign here, and ordered all AFMers holding AFTRA cards to resign from that union, result being a flock of resignations, all of which AFTRA refuses to accept.

In his wires to NBC, CBS and ABC, Petrillo called their attention to the feud and accused AFTRA of trying to "intimidate" musicians, averring "this practice has to stop." An exec of AFM local 47 here predicted the musicians union might take drastic action if AFTRA didn't call off its drive.

Ch'field Drops Simulcast Plan on Como; Too Costly; Will Tape 'Em Instead

Cunningham & Walsh agency last week gave up the idea of simulcasting Chesterfield's "Perry Como Show" over CBS-TV and the Mutual radio nets. Instead, it will tape each telecast for replay over Mutual either two days or one week later.

Move, caused by higher costs of simulcasting, puts to an end what was thought to be a possible new trend by sponsors in reaching non-TV markets via a radio net with different affiliates from the TV web. But it doesn't affect, on the other hand, the growing tendency to tape TV shows for replay on radio. Mutual has set the AM pace with taped versions of the Bishop Sheen show from DuMont for Admiral and the Eddie Fischer telecast on NBC-TV.

Como show will start on Mutual as scheduled on Aug. 31 and will retain the same time segment, Monday, Wednesday, and Friday at 7:45 p.m. Reason for going to tape, an agency spokesman said, was that talent costs were higher for simulcasts than for transcription. Musicians, under AFL rules, could be paid a flat transcription rate for a tape job while they had to be paid regular broadcast rate for a simulcast. Also, putting show on tape could enable Chesterfields to air the show on the Coast in the evening instead of at 4:45, which a simulcast would necessitate. "Who wants to hear Como at 4:45?" the spokesman said.

Mark Stevens Replacing Lee Tracy on 'Martin Kane'

Mark Stevens will replace Lee Tracy as "Martin Kane, Private Eye," beginning with the NBC-TV show of Aug. 27. U. S. Tobacco Co. sponsored series has had two other Kanes, William Gargan and Lloyd Nolan.

Sponsor, changing commercial emphasis from pipe tobaccos to Sano and Encore cigarettes, is also planning a switch in the show's format. Stevens' latest appearance on the stage was in "Mid-Summer." He has completed the pic "Slade," due for fall release.



JIMMY NELSON

DANNY O'DAY AND HUMPHREY HIGGINS

PERSONAL MANAGEMENT
LOUIS W. COHAN
1776 Broadway, N. Y.

Dodgers, Yanks Claim McLendon 'Pirating' Games

Washington, June 23.

Two major league baseball clubs—the New York Yankees and the Brooklyn Dodgers—want the FCC to stop Gordon McLendon's dramatized broadcasts of their games over his father's three radio stations in Texas (KLIF in Dallas, KLBS in Houston and KELP in El Paso).

McLendon, the clubs charged in separate complaints filed last week with the Commission, is "pirating" major league games and taking such liberties in describing the contests as to "constitute a fraud on the public."

The Yankees complaint, signed by George M. Weiss, veepee and general manager of the New York Yankees, Inc., said that the broadcasts from Dallas and Houston are based on play-by-play accounts of games "on information appropriated without authority from authorized broadcasting or telecasts of the home games of complainant or of the other American League Clubs, such appropriated information being teletyped or otherwise transmitted . . . by persons listening to or viewing the authorized broadcasts or telecasts of such games."

The Yankees said that the Mutual network has been granted broadcast rights for certain of its home games during the 1953 season and that Mutual affiliates WRR in Dallas and KTHN in Houston broadcast these games.

The Dodgers complaint, signed by Walter F. O'Malley, proxy of

(Continued on page 44)

FCC's 'Mock' Hearing

Washington, June 23.

Something new in the way of TV hearings will be held here next Monday night (29) when the FCC will stage a "mock" conference to demonstrate to radio lawyers how competitive contests for video applications can be speeded up.

The demonstration will be put on by a joint committee of attorneys practicing before the Commission, FCC Examiners, and FCC attorneys. The practicing lawyers will represent three "simulated" TV applicants competing for a channel.

The legal "actors" will work out stipulations to reduce testimony to bare essentials, in line with a new procedure adopted by the Commission to deal with the log jam of contested TV applications on which hearings must be held before Examiners to select the most qualified applicant. The first hearing under this procedure required only four days of testimony as compared with 40 to 60 days in two previous cases.

Eliminating TV 'Blind Buying'

Unique method of eliminating "blind buying" of spots by agencies and clients has been devised by the NBC Spot Sales Division as part of the whole new operational pattern of the network's owned-and-operated division.

Under the new "network-within-a-network" concept inaugurated within the o & o framework designed at coordinating all the sales and programming facets of the NBC-owned stations, a "closed circuit" system has been put into operation.

Clients and agency reps are now invited into a special conference room at Spot Sales hqs. in Radio City, N. Y. Henceforth, instead of buying spots on any of the TV stations on a blind basis, the specific shows (whether in Cleveland, Chicago, Washington or L. A.) are "close-circuited" into New York so that potential sponsors can see what they're buying.

Bob Hope's Denver Bid Gets FCC Nod as Previous Nix Is Overruled

Washington, June 23.

Folsom Out of Hosp

Frank M. Folsom, president of the Radio Corp. of America, was discharged from Roosevelt Hospital, New York, on Monday (22) following surgery which has proved 100% successful. Any suspicion of malignancy was quickly dispelled following the operation and, in fact, his ability to return home is part of the unusually favorable aspects. The surgery usually requires a longer hospitalization session.

He was in for less than three weeks but will take it easy for a fortnight at home and possibly go away for another semester to recuperate leisurely.

End 28-Day Strike At WDAF (AM-TV)

Kansas City, June 23.

WDAF and WDAF-TV, radio and television outlets of the Kansas City Star, returned to the air here last Friday morning, after being closed for 28 days by a strike of the American Federation of Television and Radio Artists. A settlement was reached at midnight earlier in the office of Ernest E. Myers, federal conciliator.

Return to operation followed four weeks of almost endless conferences from the morning of May 22 when AFTRA threw a picket line around the WDAF-WDAF-TV building. Case was described by Myers as one of the toughest in years.

Under terms of the new agreement an increase of \$6 in base pay of announcers, directors, sports and news men was granted retroactive to March 1 when the previous contract expired. The new base pay for announcers becomes \$108 per week. The new contract expires October 31, 1954, but may be extended to March 1, 1955, if the union notifies the company within the 10-day period before August 31, 1954, that it prefers the extension.

The moot issue of the negotiations was the principle of fee on shift, and the settlement calls for a study of this principle by the company between now and Oct. 1. Between that date and Nov. 1, 1954, the fee on shift principle is to be negotiated with AFTRA and referred to arbitration if negotiation fails. In substance, the AFTRA members understand the fee on shift will become regular practice, with the nature and amount of pay to be determined by the interim study. The strike was the first to shut down a radio or television operation here.

Florida Citrus Joins NBC-TV 'Today' Clients

The NBC-TV "Today" program has added three more clients to its fall roster. The Florida Citrus Commission has bought 156 segments beginning Sept. 29, running two a week for a month and four a week for 11 months. Smith Bros. cough drops and G. E. Telechron start one segment a week for 13 weeks, both starting in October.

As of the moment, the early-morning program is 30% sold out for July, 20% in August, 40% in September, 50% in October, 48% in November and 45% in December, with large hikes due in last two months with inrush of seasonal campaigns.

Bob Hope's Metropolitan Television Co. was favored for channel 4 in Denver over radio station KMYR in an initial decision last week by FCC Examiner James D. Cunningham. The examiner, in making his recommendation, disagreed with findings by the Commission's Broadcast Bureau that Metropolitan is ineligible for a TV license by virtue of the arrangements under which the company purchased KOA in Denver from NBC.

However, Cunningham made his decision conditional on Metropolitan furnishing "concrete proof of the removal of all presently existing conditions under which NBC has an ownership interest and a controlling status."

It's expected that the Broadcast Bureau, representing the public, and KMYR will request oral arguments on Cunningham's report before the full Commission. Such requests must be granted.

The Bureau had contended that the deal for the \$2,250,000 sale of KOA, which included acceptance by NBC of a five-year note of \$1,250,000 from Hope Productions, Inc., carried provisions which gave the network an ownership interest in Metropolitan amounting to control. Since NBC already has its full complement of five stations, the Bureau held that a TV grant to Metropolitan would be a violation of the FCC monopoly rules.

In discussing the issue raised by the Bureau, Cunningham, agreed that "in taking steps to protect its investment in the unpaid balance of the purchase price of KOA, NBC acquired a controlling status" in Metropolitan. But the precautions taken by NBC, he said, were purely for protective purposes and involved no "improper motives."

"Indeed," said Cunningham, "the parties to the KOA sale, from the very outset, entertained serious doubts upon the question, for one of their agreements, which was filed with the Commission in this and the assignment proceedings, (Continued on page 70)

'Operation '54' Gets Crosley Unveiling

Cincinnati, June 23.

Although Crosley alternate-week sponsorship of "Your Hit Parade" with Lucky Strikes doesn't start until the fall on NBC-TV, the backing had an advance personal appearance payoff here before 500 distributors assembled over the weekend for the unveiling of the 1954 line of Crosley TV receivers.

Group of Hit Paraders showed before gathering, including Dorothy Collins, Snooky Lanson, Russell Arms, Raymond Scott, Andre Baruch and Gisele MacKenzie, who replacing June Valli on the show in the fall.

Distributors heard Crosley ad plans to buy time on NBC-TV's "Today" show, with Dave Garroway, to intro the new line, as well as the first three-page foldover TV ads to appear in national magazines.

Crosley division of the Avco Manufacturing Corp. attained a new high in presenting the 1954 line of TV receivers. Show was in the Taft Theatre, and was showman shipped with participation by a bevy of femme models.

Models in the new line, ranging from 17 to 30-inch screens, have a TV-radio-phonograph remote-con-

(Continued on page 70)

UHF'S 'COME ON UP, IT'S FINE'

TV Shows Inspire Top Disk Clicks

Perhaps one of the major auxiliary phenomena of the past TV season has been the video-sparked emergence of some of the top disk clicks directly attributable to TV stars and their weekly shows.

What CBS-TV and Columbia Records initially intended as a "stunt" as an added promotional value for the Red Buttons Show has snowballed into a windfall for the recording company, with approximately 750,000 copies of the Buttons "Strange Things Are Happening" platter already sold. As a result Col. is currently prepping a new one, "I Like Buttons" (but in this instance the comic will not be used).

The Jane Froman "I Believe" signature from her CBS-TV twice-a-week show has parlayed itself into a 900,000 total sale (including the star's Cap release and Frankie Laine's Col disk).

The Jackie Gleason recordings for Cap are becoming "big business," with a fourth album now in preparation.

B'casters Pay Tribute to FCC's Walker; Charles Garland Seen as Successor

Washington, June 23.

FCC Comr. Paul A. Walker, who is due to retire June 30, when his term ends, after 20 years with the agency, was honored last week by the National Assn. of Radio and TV Broadcasters' board of directors.

It's expected that Walker, a Democrat, will be replaced by a Republican in order to give the Administration greater control over agency policies. Under the law creating the Commission, the party in power may have four members on the seven-member agency. The present composition is three Republicans, three Democrats and one Independent.

Most frequently mentioned to succeed Walker is Charles Garland, general manager of Gene Autry's radio station, KOOL, in Phoenix, Ariz. Garland has the backing of Eugene Pulliam, Indianapolis publisher, who reportedly has high influence in the Administration. It was expected that Garland would be named to the commissionership given to John C. Doerfer when former Comr. Eugene Merrill, an interim appointee, was replaced several months ago. However, Doerfer was a surprise appointee who was nominated for FCC after reported southern objection to naming him to the Federal Power Commission.

Walker is the only member of the Commission who has served since its creation in 1934. He was formerly chairman of the Corporation Commission of Oklahoma, a practicing lawyer in Shawnee, Okla., a member of the faculty of the University of Oklahoma, and a high school principal.

Nix 'Police Story' As CBS-TV Entry

Bristol-Myers is reportedly doing a burn over refusal of CBS-TV to permit a "Police Story" crime series to go into the Sunday night 9:30 to 10 period. B-M currently sponsors the "Time to Smile" show in the spot (which alternates Ken Murray and Alan Young) but is dropping both comics at the end of this month, although still holding on to the valuable time franchise.

CBS-TV has rejected "Police Story" on the basis that it doesn't want any more crime shows prior to 10 p.m. Further, it's the web's conviction that crime programming is on the decline in popularity.

BURGESS MEREDITH 'JR. OMNIBUS' EMCEE

Burgess Meredith will be the master of ceremonies of "Junior Omnibus," children's teleproduction to be presented in September by the Ford Foundation's TV-Radio Workshop.

Program, aimed at youngsters 8 to 16, will be seen over NBC-TV Sundays from 3:30 to 4 p.m.

Alistair Cooke is the emcee of the senior "Omnibus," returning in the fall to CBS-TV, 5 to 6:30 p.m. Sundays.

ULTRA CHANNELS GAINING RESPECT

Washington, June 23.

With 43 UHF stations already on the air or ready to commence commercial operations, a figure which is more than the "most optimistic schedule" projected before the lifting of the freeze by the TV manufacturing industry, belief is growing here that the new video service has passed the hump and is due for rapid expansion.

Fears that UHF would encounter serious technical difficulties have largely been dispelled as reports come in attesting to adequacy of reception in areas which are getting their first local TV service from the new ultra-high stations. Fresh surveys show that VHF set owners, particularly those in the fringe areas of large TV cities, are converting their sets to receive local UHF signals, trading in for all-channel sets, or buying sets for the first time.

Webs Impressed

There are indications too that the networks are looking to UHF affiliations with a more respectful eye—definite recognition that the ultra-high stations mean business and profits. The speed with which UHF prospectors have gotten on the air, while more cautious applicants wait to battle it out in hearings for VHF channels, has resulted in splitting network affiliations between local AM outlets and new UHF operators. Although contracts with these new affiliates are generally for one year, that may be sufficient time for the new stations to develop audience following and, possibly, a departure in network VHF thinking.

Results of first experimental survey on UHF, made by American Research Bureau here, show quite conclusively that if UHF brings in better pictures and a greater variety of programs than available VHF service public will (Continued on page 44)

'Surprise Party' Proves Bigger Surprise Than Expected—Not Even On

Viewers tuned in on WABD, DuMont's N.Y. flagship, at 11 p.m. Sunday night (21) for a new show called "Sunday Surprise Party," got a surprise all right—no program. Despite advance publicity and program listings on the show, which was to star Hal Block, station signed off at 11:15 after news and program notes without any announcement about what happened to the show.

According to Norman King, packager of the program, difficulty was encountered when DuMont demanded a bond be posted with the N.Y. AFTRA local prior to airtime, although AFTRA had okayed delay in posting the bond until after the first show. DuMont's reasoning, King said, was that it wanted a bond posted prior to the first telecast because subsequent failure to post a bond would make the program tantamount to a one-shot and would cause embarrassment to the station and network.

Bond finally was posted Saturday, according to King, but then the station's production department informed him that it was too late to get the program on the air. Reason given was that lack of time would damage the program's quality. Show was to have been a variety and audience participation session, with a "surprise party" for the cast of a Broadway leglight. Cast of "Seven Year Itch" was to have been guests on the initialer.

Status of the program is still in doubt, however, from another direction. Arrow Stores, for General Electric and Fedder Air Conditioners, has signed to sponsor the show, but postponement Sunday plus a week's previous delay (which had been announced) has left the sponsor undecided whether to go on with the airer.

Web Publicity Boys Stir Up New Kind Of Excitement to Keep Pace With TV

Polished Off

Midway through last week's rehearsals for Monday night's (22) "Robert Montgomery Presents" dramatic show on NBC-TV, Jeffrey Lynn was suddenly yanked from the cast, with Kent Smith going in as substitute.

Someone suddenly recalled a clause in the contract on the Johnson Wax-sponsored show forbidding use of any talent who had appeared for a rival bankroller within a 30-day span.

Three weeks ago Lynn did a one-shot TV tryout on "My Son Jeep" for which Beacon Wax picked up the tab.

Despite the wholesale regretful clucking over television's high-powered coverage of the Coronation, with two webs rooting their planes home to Boston's Logan Airport and the flacks skirmishing over pronouncements by the Mayor, feeling in the trade is that the souped-up proceedings, besides being a healthy piece of industry excitement, served notice that television has changed, in addition to other things, the quality and texture of broadcasting publicity.

In the old days of radio (before television), publicity was pretty much a quiet matter, with informing the press the major function. Wilder exploits were left to the publicity outfits of ad agencies, which also created most of the programs on the air and consequently had a deeper interest in them. Radio was a time salesman, and its publicity reflected it.

But now television has gone in for program creating and star building, edging the agencies out of that area, and consequently the nets' publicity picture is changing. For instance, both CBS-TV and NBC-TV now have exploitation units. Today tele flacks are stuntmen, advancement, talent builders and what have you, being patterned more and more to the film biz.

In fact, ex-film flacks are joining the tele ranks. Over at CBS-TV, Jack Goldstein, formerly with 20th and Seznick, is exploitation man, and Norman Siegel, ex-Paramount, holds down the Hollywood office. At NBC-TV, Norm Pader, formerly United Artists and Republic, is the exploitation chief.

Offbeat Hoopla

Example of new approach was the Jackie Gleason tour of theatres last year, before his first show on CBS, to whip up local interest enthusiasm for the star. Songs are being written, in the hopes of further exploiting show titles, such as "I Like Buttons" and "My Favorite Husband." At CBS-TV, too, last year one of public-relations chief Dave Jacobson's smart boys thought up the idea of holding a TV school for politicians to prep (Continued on page 44)

Deny Claim WWBZ 'Bookie's Delight'

Vineland, N. J., June 23. Charges that WWBZ, Vineland AM outlet, is a "bookmakers' delight" drew prompt denials from Fred M. Wood, general manager of the South Jersey station. Accusation was made by Curtis B. Plummer, chief of the FCC's broadcast bureau, who asked that WWBZ's license be revoked.

Wood said WWBZ broadcasts only the horse race results it gets from legitimate news sources, and that these broadcasts represent only a minute part of the station's sports coverage, and that much more time is given to other sports results.

Plummer's charge was in a report filed with the FCC, averring that it was "difficult to see what legitimate community needs were being served by the extensive year-round and detailed racing coverage provided by WWBZ."

"Such items of information as last-minute scratches, track and weather conditions, off times and results and mutual prices given soon after the race and before the next race is run are in the commission's experience particularly susceptible of use in bookmaking operations," Wood charged.

In a period when gambling operations are being clamped down elsewhere, Wood pointed out, it would appear to make "WWBZ a bookmakers' delight."

"The station is owned and operated by the Community Broadcasting Service, Inc., of Vineland, headed by Joseph M. Bullock.

NBC's 'We're The Champ' Campaign Set for Teeoff

NBC is embarking on one of the most ambitious and costly advertising campaigns in broadcast annals, designed for both consumer and trade readership. Within the next few days the network will let loose with a hard-hitting, "hit-between-the-eyes" series of ads which, all told, will represent an investment of several hundred thousand dollars. For 13 consecutive weeks, starting July 1, NBC will take double spreads in the key trade mags based on the NBC claims of "superiority on a 12-point basis."

The web is purposely refraining in advance from tipping the 12-point content and meanwhile, as an auxiliary aspect of the triphammered campaign, has initiated a contest among advertising agency personnel, winner to be based on who has to determine in advance the 12 points in their consecutive order. NBC maintains the ads will be jam-packed with "solid facts based on reliable, authoritative sources."

Concurrently the network will run for an indefinite period in consumer dailies and mags a series of ads based on "NBC leadership encompassing the whole cultural pattern of the nation," with emphasis on such showcasings as Arturo Toscanini, "Victory At Sea," etc.

Campaign was conceived by Jake Evans, director of advertising and promotion for the network.

McKEE VICE REEL AS AFTRA'S EXEC SECY.

Alex McKee, AFTRA exec, replaces A. Frank Reel as the union's N. Y. executive secretary, beginning July 1. Reel has resigned to join the law firm of Silverstone & Rosenthal, which represents AGVA and other branches of show biz.

A charter member of AFTRA, McKee was a singer on radio for 20 years. He is also a member of AGVA, and has worked in many branches of entertainment.

Sullivan Extends 'Toast' Vacation; Mull New Subs

Ed Sullivan will be away from his CBS-TV "Toast of the Town" five weeks instead of three, as originally planned. He has changed his mind about going to Europe, and is staying on the Coast with his daughter and son-in-law.

With Tony Martin subbing for Sullivan next Sunday (28) and Victor Borge the following week, two more replacements will be needed. Gloria Swanson and Ted Lewis were being mulled, but plans fell through.

WNBT Goes 'Live' Until Midnight, Sets Steve Allen In Beer Coin Shift

Steve Allen will be the emcee of a new "live" variety show to be telecast over WNBT, N. Y., from 11:20 p.m. to midnight Monday through Friday, beginning in July.

Program, which is produced by Johnny Stearns and directed by Dwight Hemion, had an audition last week. Vocalist Bill Lawrence will be featured, as will a femme chirper to be named and an orchestra, probably Bobby Byrnes.

Ruppert's Knickerbocker beer, cancelling out of WABC-TV's "Talk of the Town," will sponsor the "Steve Allen Show" three nights a week, Monday, Wednesday and Friday, when it starts, probably on July 27.

On Saturdays, the "Morey Amsterdam Show," sponsored by Chockful o' Nuts, will be the live variety show from 11:20 p.m. to midnight. Amsterdam program, which is in addition to his "Breakfast With Music," begins July 18 and has the Milton DeLugg orch and singer Jean Martin.

As result of new shows, the nightly pic feature will be pushed to midnight, with the station signing off about three quarters of an hour later, at about 1 or 1:30 a.m., according to the length of the feature.

Decision to slot the live shows before, and the film after, midnight, was made because the 11 to midnight time, once marginal, is now prime, said Ted Cott, NBC veep, and the N. Y. NBC flagship general manager. He says an advertiser is offered very little competition at C rates, citing the station's 11th Hour News at 90c. per thousand homes and Uncle Wethby at 60c. per thousand homes.

Live competition includes "The Talk of the Town" on WABC-TV, and WABD's "Late Mono-Drama Theatre" and "Bill Silbert Show."

Cott feels there is "no long-range future for feature pictures in prime time." It also has become increasingly difficult, he says, to get new, first-rate and first-run pic.

The WNBT variety shows are strictly a local operation, although it's planned to feed later to NBC o&o's (Cott is also deputy to Charles R. Denny, NBC o&o veep).

Allen, once a CBS exclusive, has been signed by WNBT on a non-exclusive basis.

Gen. Motors Sets NCAA Grid Sked

In releasing the National Collegiate Athletic Assn. schedule of gridiron games to be telecast over NBC-TV in the fall, General Motors announced that it is ready, in addition to the full nationwide schedule, to sponsor one-station telecasts of important sellout games as they come up during the season.

NCAA games, to be shown over a 81-station network, include 11 complete contests and portions of eight others. On two Saturdays, Oct. 24 and Nov. 7, the TV Game of the Week will be a pauramic coverage of four games played in different parts of the country.

No college team appears more than once in the 12-week network series, which includes at least one

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ABC-TV AGAIN PACTS FOR SUGAR BOWL GRID

ABC-TV last week completed negotiations for telecasting the annual Sugar Bowl game from New Orleans on Jan. 1. Network televised the game last year, first time it was seen on video. ABC Radio will also carry the game, as it has in the past 18 years.

Les Arries, Sr., who joined the network a month ago as director of sports, will produce the telecast plus supplementary programming during the week-long New Orleans Mid-Winter Sports Carnival.

TELFORD EXITS Y&R TO JOIN DU MONT

Frank Telford exited Young & Rubicam last week after nine years with the agency as a producer-director to join DuMont network as a producer. His first project at the web will be summer production of "Captain Video," following which he'll work on program development.

Another in the growing list of creative personnel leaving the agency field, Telford while at Y & R handled "Schlitz Playhouse," "Silver Theatre," "Molle Mystery Theatre" and the "Pulitzer Prize Playhouse," among a host of other radio and video programs.

Charles M. Stark has left the packaging field to join the DuMont sales staff. He's a former partner in Solow-Stark Productions and a veteran of 25 years in the broadcasting field.

CBS Determined to Get Off \$500,000 'Father' Nut Via New TV Try

Sock reaction to the Dorothy Stickney-Howard Lindsay recreation of their "Life With Father" legit roles on the Ford 50th. anniversary two-network TV cavalcade last week may prove the shot in the arm in CBS-TV's determination to bring in a saleable and potent video version of the play.

Thus far the network is committed to the tune of \$500,000, the amount involved in royalties, payroll, etc., involving Lindsay and Russel Crouse (authors of the legit version), Mrs. Clarence Day and others.

Martha Scott and Dennis King are in the CBS-TV version now being peddled to agencies at \$32,000 a week, but unsuccessfully. However, CBS-TV is convinced that "Father" still has the kind of big league potential as was suggested in last week's Lindsay-Stickney TV vignette, and even though it means major casting and production changes, come the fall and the network envisions a TV "Father" as one of the major commercial web entries.

Local car dealer and teevce personality Jim Moran has nixed an offer from Henry Kaiser to move from Chi to Detroit to enicee a contemplated web video show from the Motor City.

MORAN NIXES KAISER'S DEAL FOR TV SHOW

Chicago, June 23. Local car dealer and teevce personality Jim Moran has nixed an offer from Henry Kaiser to move from Chi to Detroit to enicee a contemplated web video show from the Motor City.

Among other things the deal involved the sale to Kaiser of Moran's auto agency that records yearly sales of over \$22,000,000, and a position as sales chief of the Kaiser organization.

According to Moran, "It was a fabulous deal, involving astronomical amounts." Emcee of "The Courtesy Hour" a televaryety show, Moran prefers to remain in the Windy City where he has always been happy and where his "roots are deep."

'Meet Your Congress' TV Show Goes Live for DuM

DuMont last week bought "Meet Your Congress," the ex-Sen. Blair Moody television package, which it will broadcast Tuesdays at 8:30 p.m. as a replacement for the Martha Rountree-Lawrence Spivak show, "The Big Issue." "Congress," which Moody has been syndicating as a filmed show, kicks off on a live basis from Washington July 7.

"Big Issue" goes off after more than a year and a half on the network, most of which time it was sponsored by Saturday Evening Post under the title of "Keep Posted." Program bowed in October, 1951, under the Satevepost banner, but name was changed after mag cancelled in March. "Congress," incidentally, has been seen in N. Y. via film on WPIX.

KSD Signs NBC Spot Sales as AM-TV Rep

NBC Spot Sales has been named national advertising rep for the St. Louis Post-Dispatch stations, KSD and KSD-TV, effective Oct. 1. George M. Burbach, general manager of the two stations, said the decision was based solely on anticipated advantages of integrating the stations' Spot Sales operation with the net. KSD is one of the six original NBC affiliates, and KSD-TV was the originating station of NBC's TV midwest web.

See U.S. 'Fall Guy' In Cabinet Split On Brit. Comm'l TV

London, June 23. A wide diversity of opinion on commercial TV caused a split in the Cabinet at a meeting in the House of Commons last week. A lively scene resulted in Anthony Nutting, Foreign Under-Secretary, accusing some members of dragging the U. S. into the controversy. He claimed that opponents of the scheme were trying to smear all American broadcasts of the Coronation, whereas hundreds of American radio and TV networks presented the ceremonial with propriety and restraint, agreeing with the British Ambassador that it was "a profound manifestation of sympathy and goodwill towards Britain."

The deadlock was brought about by a big majority of members urging the Government to bring in sponsored TV immediately, while others wanted a debate on the subject which would result in considerable delay.

Parliament has given the greenlight to the BBC plan to give coverage throughout Britain and five new permanent stations are skedded for completion early next year at the Isle of Wight, Plymouth, Aberdeen, Belfast and Newcastle.

3-Hour Post-Midnight DeeJay Strain Too Much, Henry Morgan Bows Out

Late night radio audiences in New York got something of a jolt last week when Henry Morgan decided to call it quits on his WGMG show from Hutton's West 51st St. eatery. Morgan, who was released from a five-year pact with the station and from another contract with Hutton's, stated strain of broadcasting three hours nightly, six nights a week, was too much for him, physically and mentally.

Morgan's biting satire wit and general show biz savvy, stemming from a long and colorful radio-TV career, had made the show one of the top contenders in late-night radio and had launched the west side Hutton's (the old Lexington Ave. restaurant is a landmark and scene of the origination of another former WGMG late night show, Bea Kalms) in a big way.

Strain showed couple of weeks ago, however, when Morgan found himself losing his temper on the air. He went to Bermuda for a vacation, and Steve Allen, Skitch Henderson & Faye Emerson and number of other top personalities pinch-gabbed for him for a week. When he contracted pneumonia in Bermuda that finally decided him. "When a guy of my constitution gets pneumonia, it's time to quit," said Morgan. He's got no definite plans for the future—he's currently narrating a television film series for Federal Telefilms and is making occasional TV panel appearances. Other than that, he said, he's going to take it easy.

Station is currently filling in with recorded music from 12 to 1:30 a. m. It will extend the disk show to 2 a. m. this weekend. Now using staff announcers, it may go after a name deejay to fill the time.

Mutual Board to Meet

Mutual execs and the 14 members of the network's affiliates Advisory Board meet in a regular session Friday (26) at Oyster Bay Country Club in Cape Cod, Mass. Meeting will run over the weekend.

FCC Clears Chi Channel 2 for CBS; Zenith Loses Joint Operation Bid

BB PEN DICKERS FOR JESSEL SPONSORSHIP

BB Pen Co. is reported dickering with ABC-TV to sponsor a quarter-hour of the upcoming George Jessel video series for its Rol-Rite Pens. Firm would co-sponsor the half-hour banquet, table variety segment.

ABC-TV is understood to be aiming at single or alternating sponsors for the series. However, if a co-sponsor can be found for the show, it will go ahead with BB. If not, pen company is interested in bankrolling a quarter-hour show biz chatter segment with Jessel.

Virginia Graham's Late Nite WABC Show Gets Circus Bar Origination

Constantly changing New York late-night disk jockey lineup gets another new face starting June 29, when Virginia Graham starts a celebrity-music show from the Circus Bar of the Hotel Piccadilly on WABC, N. Y. Program, aimed at homegoing theatregoers, will air from 11:15 to midnight.

Station meanwhile announced that Eva Gabor won't be back in the fall with her Belmont Plaza Hotel origination. Hotel is contracted for the midnight-to-2 a. m. time, but hasn't yet lined up a name for the slot. Miss Graham, who conducts the "Food for Thought" TVer daytime on WABD, DuMont's N. Y. key, subbed for Miss Gabor the week of June 2, her last week on the air, and present new show is the result of that stint.

Miss Graham will be assisted by Murray Kaufman, who produced Miss Gabor's aier and who'll also produce the new show. Program, which will be sponsored on a participating basis, replaces latter part of the cross-the-board George Hamilton Combs program, "Spotlight New York." It's set for a 10-week ride with options. Should it go into fall, WABC will be the only station in town with two jabber-jockey shows, back-to-back.

CUBA'S BLUE NET STARTS TV AUG. 1

Gaspar Pumarejo will inaugurate tele operations on the Blue network of Cuba starting Aug. 1. Pumarejo, who recently purchased the chain from Ben Marden for \$1,000,000 will start video at CMCY, Havana, and will then spread to other cities. Blue network now comprises nine AM stations and one shortwave outlet.

Pumarejo, who leaves N. Y. tomorrow (Thurs.) for Cuba, states that live programming must form the keystone of Cuban tele operations. He says that films, whether the Hollywood product or in Spanish, haven't been working out too successfully.

He was at one time head of Union Radio which was the first tele station to start operations in Havana. He currently conducts "School of Television," an amateur hour on Union Radio, which he'll transfer to his station.

WITH's Balto Story

In a lowest, effective presentation, officials of the independent radio station WITH, Baltimore, yesterday (Tues.) pitched its selling story of being "the best dollar buy in the Baltimore market" to some 70 timebuyers at the St. Regis Hotel in New York City.

Robert C. Embry, station's manager who with prey and general manager Thomas G. Kinsley, Jr., repped WITH, made an easel presentation which included an observation that local programming was taking the play away from net programming. Attendees left with a WITH reminder of the sales pitch in the form of an 8 x 11 booklet.

Detroit — Kenneth H. Boehmer has been named sales promotion manager of WJBK and WJBK-TV, succeeding Peter Storer, the station's new commercial rep and merchandising manager.

Washington, June 23. Zenith Radio Corp. bid for joint operation with CBS of Channel 2 in Chicago while the legal battle over the channel is fought in the courts, was turned down today when the FCC issued a special temporary authorization to the network to move its WBBM-TV operation from Channel 4 to Channel 2.

The commission acted after the contestants submitted their choice of alternative solutions to use of the channel prescribed by the U. S. Court of Appeals, pending arguments on the case. The move from Channel 4 to 2 was required under the new FCC allocation. The commission made its authorization subject to the condition that if a comparative hearing between CBS and Zenith is ordered by the court, the equipment expenditures by either party as a result of the authorization will not be considered pertinent to the final determination.

In a six to one vote on the case, the commission held that joint operation of the station would not be "feasible or practicable." Emphasizing the importance of "harmonious relationship" among persons trusted with a TV license, the majority felt that "in view of the strong adversary position and the conflicting interests" in the facilities at issue, joint operations would be "illfated."

Regarding Zenith's alternative proposal for operation of the station by an independent trustee, the commission decided that the problems which would be presented by such an arrangement would make the scheme "infeasible."

As to Zenith's second alternative (Continued on page 42)

NBC-TV's Summer Chi Originations

Chicago, June 23. With three network shows set for NBC-TV origination here, the web will receive a real summer hypo but will show no capital gain. The shows, two new and one a revival, are all sustainers.

"The Bennetts," a soap opera, will be slotted back-to-back with "Hawkins Falls" at 10:15 a. m. daily. The new 15-minute dramatic show will be staffed by the same production team that turns out "Falls" each day. Preem is set for July 6 with imported leads from New York and the Coast heading an otherwise local cast.

"Super Ghost" panel show that spooked out last year after a short run is to replace "Sight-Seeing with at Swayzes" and the "Eddy Arnold Show" will summer sub for Dinah Shore.

"Ghost" once again features Bergen Evans as emcee, and will be in view on Sundays in the 4:30 to 5 time slot. Eddy Arnold with the Dickens Sisters also featured emanates from the Studebaker Theatre with an audience beginning July 7 from 6:30 to 6:45 on Tuesday and Thursday evenings.

Priscilla Morgan Exits L-W for Own Agency

Priscilla Morgan has checked out of the Liebling-Wood office and has set up her own agency for the handling of TV writers, producers, directors and performers. In addition to her own stable, which includes among others David Shaw, Arnold Shulman, Robert Anderson, Martin Manulis, Don Appel, Robin Chandler, Dan Levin and Dorothy Greener, Miss Morgan will continue her association with Liebling-Wood on some other clients.

Femme agent is ex-Young & Rubicam.

Mowrey a Consultant

Paul Mowrey, who resigned as general manager of WABC-TV, ABC's N. Y. key, during the network shuffle which saw v.p. John Mitchell come in from Chicago to take over the N. Y. operation, has opened his own consultant's office in N. Y.

He'll act as both an advisory and sales rep for video stations.

Tele Follow-Up Comment

CBS-TV's "Toast of the Town" coasted its way into the summer season Sunday night (21), now that Ed Sullivan, having disposed of the show's fifth annual celebration formalities, is vacation-bent in Hollywood. As result the first hot weather "Toast" presentation played strictly as a filler show; a simple and unadorned vaude layout totally bereft of any spark or offbeat novelty.

Initial emcee for the summer semester was Gracie Fields, no stranger to these "Toast" frolics as a guest performer. But this time up Miss Fields was a disappointment, for the most part confining her contributions to the intros in bringing on the acts (attended by an unfortunate curtain call miscue and forgetting the name of the flycasting champ as the week's sports entry). For the closing few minutes Miss Fields turned up with a couple of her own numbers; but these, too, were lacking in the usual verve and bounce that have characterized some of her previous TV appearances.

Otherwise "Toast" represented a reprise of standard turns—Kay Starr vocalizing (and doubling into both the front and final portions of the show); Jan Peerce for the operatic "Carmen" production number; the Armat Bros. in their long familiar bird call act; and Jimmy Nelson's ventrilo turn (the latter providing an unexpected filip by inserting some business in the continuity which could only be interpreted as a swipe at Milton Berle, whose Tuesday night NBC-TV show Nelson has just vacated).

Summer or no summer, Ray Bloch is still doing orchestral duty. Rose.

Al Capp, who's becoming such a peripatetic comic on the TV panel circuit that one wonders when he finds time to ink in the daily doings of Dog Patch and Lower Slobbovia, popped up as antagonist on a lively session of DuMont's "Author Meets The Critics" last Thursday (18). The cartoonist-cum-satirist contributed to the merriment by debunking the high society characters in Cleveland Amory's best-seller, "The Last Resorts." (50,000 copies sold and being mulled as a Broadway musical) as "annoying mosquitos" and "stark raving nuts." He questioned their social lineage, because he had never heard of most of them; lampooned their taste, because they preferred vulgarity over intellectual fodder; and derided them as money-grubbing anachronisms, because they considered foolish common folk who worried about the state of the world.

Like the other members of the panel, though, Capp couldn't resist joining Ilka Chase and Bennett Cerf in quoting the bizarre anecdotes surrounding Bar Harbor, Newport, Saratoga and Palm Springs that Amory has managed to exhumate. There was the goofy dowager who kept a stuffed white fox terrier in an ornate globe. There was the scion who trotted a smartly groomed pig about his zillion-dollar parlor. There was the 80-year-old socialite who went swimming with the seals at Bar Harbor and kept mistaking them for Mr. Cabot.

Although agreeing that the bon ton idle rich used to pride themselves on their stupidity, Miss Chase confessed an admiration for the old-line millionaires because they were individualists. "In any case," she said, turning on Capp, "how can you attack the rich when you're a rich man yourself?"

"I think it's wonderful to be rich," boomed Capp. "I'm a very rich man until March. Then I'm just a common man."

All hands agreed with Amory's contention that the mores of the Four Hundred had indeed changed from the days when society gals were too shy to reveal their insteps. Nowadays, Amory maintained, it was a rare heiress who didn't display her steps. Rask.

Sen. Joseph R. McCarthy displayed his curiously facile debating tricks on General Bronze Corp.'s "American Forum of the Air" over NBC-TV last Sunday (21). The Wisconsin Republican was pitted against Paul Scott Rankine, Washington Bureau Chief of the Reuters News Agency of London, on the subject, "What is the international threat of McCarthyism?" and as verbal matches go, it wound up a draw.

The gambit that McCarthy employed was what might be called the double-pronged dig. His sinuous sentences were edged with two attacks at one blow, with the result

that his opponent was faced with the prospect of defending two differing positions simultaneously. This was illustrated by McCarthy's accusation, "If Britain would stop shipping the sinews of war to the Reds, it would be performing a greater service than it does with its few British soldiers in Korea." Rankine was so taken up with explaining that the so-called "sinews" were fertilizer and rubber, and that Britain itself had no control over the Ceylon and Hong Kong traffic with China, that he didn't even have time to go into the matter of soldiers in Korea.

Another "McCarthyism" was that of oversimplification of a complex subject coupled with farfetched exaggeration. For example, he stretched Prof. Albert Einstein's recent headline statement to mean that intellectuals "should conceal secrets of sabotage and espionage." This was too gross a misquotation even for the moderator, Frank Blair, who corrected the senator.

McCarthy indulged in still other debating acrobatics. He kept interrupting his opponent's period of talk with asides of "Oh, oh" and "Wait, wait." He was by turn bland and savagely harsh for vocal effects. And, at all times, he assumed the solemn, intense, momentous pose of a court prosecuting attorney.

Rankine, however, was equally effective, by virtue of his knowledgeable grounding in history. He charged that, whereas the U.S. was once recognized as a sanctuary for brain experimenters, crackpot idealists, and wildcat business adventurers, McCarthyism was creating a climate of fear under which people afraid of confessing political misjudgments, or else suffer loss of their jobs, intimidation and social distrust. He said the "McCarthy Controversy" had created an atmosphere akin to that in England when King James I scourged the American pilgrims with, "I will make them conform or I will harry them out of the country." Rask.

"The Big Payoff" which shells out prizes like mad as a daytime Monday through Friday on CBS-TV, doubled up as a summer replacement for the "Colgate Comedy Hour" on NBC-TV last Sunday (21). The new evening stanza is largely distinguished by the fact that it is a half-hour longer than its daytime sister, and so it has all that extra time for being more opulent with the moola. (Its producer, Walt Framer, figures that Colgate is dispensing prizes averaging \$30,000 in value each Sunday, including mink coats for the ladies, Kaiser Manhattan autos for the gents, and a KLM Royal Dutch Airline expense-paid trip to any city the jackpot winners prefer.)

Show caught shaped up as one largely designed to appeal to women. There are fashion shows between sessions of baronial largesse (designs by Hannah Troy, Mollie Parris, Cecil Chapman, Jacques Fath); and the females are encouraged to send in letters so that they can participate in the winnings with contestants. Femecee Bess Myerson, a former Miss America beauty contest winner, and Betty Ann Grove, who does a bit of hoofing and piping, are both succulent dishes, but apart from these entrees, male viewers are apt to get bored by the repetitious proceedings. After 30 minutes, even the vicarious enjoyment of watching other people win boodle is bound to grow jaded.

Questioning of the contestants is done by Randy Merriman, a handsome fellow, who performs his functions with slick, but humorless, gusto. Framer, a veteran at the giveaway dodge, has contributed several cute production touches. The business of inserting a "Little Big Payoff" in which a boy and his little girl friend vie for puppydog and bicycle prizes, is bound to make femme viewers happy. The notion of focussing the camera on the related face of the contestant's wife or daughter, after one of the four questions is answered correctly, also adds to the human interest.

Plugs for the manufacturers contributing products to the winners' wardrobes are perhaps too lavish at times, one has a hard time remembering that it is Colgate, after all, that's sponsoring the show. Rask.

Switch Affiliations

Rock Island, Ill., June 23. CBS and ABC are exchanging affiliates here.

WBFB, currently with ABC, lines up with CBS on July 1. WQUA, Moline, shifts from CBS to ABC on that date.

BETTER LIVING TV THEATRE
With Peter Roberts, narrator; E. J. Hanley, guest; Donald Woods, others

Executive Producer: James I. Baker

30 Mins., Sun., 1:30 p.m. Sustaining

ABC-TV, from N. Y.

There will always be a certain limited audience for industrial public relations films, and ABC-TV last Sunday (21) initiated a series based on them, which shapes up as an okay time-filler. As a little window-dressing, the Initiator preceded the Mode Art Productions film on steel with narrator Peter Roberts interviewing E. J. Hanley, prez of Allegheny-Ludlum Steel Corp. The discussion wasn't particularly enlightening, the emphasis being on a repetition of that old maxim, "teamwork gets things done."

The film itself was adequately interesting. It posed film actor Donald Woods as the public relations director of a steel company seeking to show how steel "makes people happy." The dialog was of the conventional rah-rah school of high-pressure publicity, quite unconvincing, which was unfortunate, because the scope of the subject was such that understatement would have made it more dramatic. There were good shots of a pretzel-twisting machine (which looked similar to those seen on the scientific section of "Omniibus" last spring), of jet planes soaring into flight, of a boy happily eating ice-cream scooped from the stainless steel of a drugstore soda fountain, and of the employment of steel for making blood transfusions, penicillin and lab experiments.

Other industrial films skidded for the future will show behind-the-scenes operations of the bread industry, the power industry, railroads and traffic management. Rask.

KAY ASHTON-STEVENS SHOW
With Hy Delman, guests

Director: Bob Giffin

30 Mins., Fri., 11:30 p.m.

WBKB, Chicago

By correcting mistakes made on an earlier edition of this same show, and by surrounding herself with articulate guests, Kay Ashton-Stevens has lifted what might have been a run-of-the-mill interview show to the position of top-notch entertainment.

Leonard Sillman, loquacious producer of "New Faces," sparked interest that was lacking in last week's preem installment. With "Pal Joey" star Lionel Stander sitting in, the two legit stage personalities tossed around the question of best part of entry into show biz by newcomers.

In addition to his opinions, Stander brought along a singing discovery, Joe Whitman, for an audition before Sillman. This fact occupied a good deal of the conversation both before and after the singer performed.

Billed as a "heart singer" and praised excessively by Mrs. Stevens and Stander, the young baritone failed to live up to the terrific advance buildup.

Happily, Mrs. Stevens has followed the advice in letters from viewers, and the reading of scripts and scraping of chairs, flaws of the initiator, were not present on this issue.

Following a slow-moving opening that consisted of a discussion of the Rosenberg spy case between the hostess and Hy Delman, reporter for Chi's American, the show picked up considerably as the conversation moved to the more familiar ground for Mrs. Stevens of the theatre world. Being her forte, it was then that the attractive emcee's talents blossomed forth.

Mrs. Stevens' "man Friday," Delman, had little more to contribute after the opening chitchat session although he tried, without success, to break in to Stevens-Sillman-Stander repartee that came later.

GLEN HURLBURT SHOW
Producer: Glen and Dorothy Hurlburt

Director: Forrester Mashbir

15 Mins., Thurs., 7:15 p.m.

KPIX, San Francisco

This is bright musical fare featuring blind pianist-composer Glen Hurlburt singing and playing current fave tunes and original compositions.

On last time-block viewed (11) Hurlburt offered a novelty tune, a fine piano interpretation of "Moulin Rouge" and a fairytale set to a pianistic mood. He chatted informally about TV's history and offered viewers recordings of his tune "Cable Car Concerto."

Hurlburt gears ash for both adult and moppet dialers. His musical menu is frothy, his chats embrace good human interest. Camera work rates special merit in catching musician's dancing fingers at the keyboard. These ingredients should prompt a permanent niche in the local video scene. Tone.

BANK ON THE STARS
With emcee Jack Paar, Ivan Dittmars orchestra, others

Producer: John Nelson

Executive Producer: Mario Lewis

Director: Dave Rich

30 Mins., Sat., 9:30 p.m.

CBS-TV, from N.Y.

This entry into the audience participation summer sweepstakes has two pleasant assets, the personable Jack Paar as emcee and the use of recent pix releases on which to base the questions shot at each pair of contestants.

On the premiere last Saturday (20), Paar won over his audience with a mild introduction of himself and an exhibit of a blowup picture of his infant. Having thus established himself on an intimate basis with the viewers, he did nothing to spoil the good impression. He did not try for big laughs or act like Santa Claus in giving away money.

Questions are based on observation of clips of new pix, which included in the first program bits of "Scared Stiff," "Melba," "Let's Do It Again" and identification of the voice of Kirk Douglas in "The Juggler" (the contestants only heard Douglas, while the tele audience saw the scene).

The short clips from the films serve as good advance trailers for the pix. Presence of Mario Lewis, co-producer of "Toast of the Town," which has been showcasing new pix clips, as exec producer of "Stars" is probably the answer in the obtaining of clips from film firms.

Contestants, facing three questions, stand to win \$50 for each, and top scoring team gets a chance at a \$250 bonus question (these prizes are half those announced in the first CBS-TV release on the show). If a team is disqualified (when neither partner answers correctly), it dips into a barrel of silver dollars with one hand each so that no one leaves empty handed. A serviceman and his fiancée won \$400 top money on the first show.

Patrice Munsel, who sang in the "Melba" clip, appeared in person to make a bow, as did producer S. P. Eagle from the audience.

Program is a good wedding of pix and tele in the quiz format. It will be interesting to see if short-scene exposure of new releases on this show will hype the boxoffice of those pix. Certainly the TV-film wedding seems closer with this show. Horn.

WIN AND BILL
With Winfield Ruelke, William Lent

30 Mins., Sat., 6 p.m.

Sustaining

WATV, Newark

Storytelling, augmented by illustrations pertinent to the narration, make up this half-hour entry, which should find favor with the napper set. Content of yarn delivered on opening show, Saturday (20), was grooved along educational lines. Kids were briefed on the life of Dr. George Washington Carver and were made aware of the difficulties he had to contend with because of being a Negro. A minor fault was that Winfield Ruelke occasionally resorted to a stereotyped Negro dialect in his narrative. Otherwise he delivered in an okay manner for live audiences.

William Captain Bill Lent is on hand to highlight the yarn dispensing with related illustration, which he puts on paper as the story progresses. In addition, he also gives a drawing lesson to both home viewers and a studio panel of children. Latter, between the ages of seven and 12, are selected for the show each week. Pitches for Venus pencils are integrated into stanza's running time. Joe.

SPORTSCOPE
With Bob Bender, George Marriott, others

30 Mins., Sat., 7 p.m.

GENERAL TIRES

WRGB-TV, Schenectady

(D'Arcy)

Program spotlights area sports events and interviews, handled by Bob Bender. Telenews, sports flashes, narrated by Tommy Hendrich, and commercials, delivered by George Marriott. It is a reasonably viewable half-hour. For the modest budget involved: The interviews, varying in appraisal and impact, cover a wide range: baseball, golf, tennis, football, swimming, track, soccer, hockey, weight lifting, curling, fishing, etc.

Sound General Electric Co. policy of balance for all groups in its operating area is evidenced. Thus, interviews were presented the same night with Manager Skeeter Newcome and "Infielder" Wally Habel (deal boy) of Schenectady Eastern league club, and with members of a Bennington, Vt., semi-pro nine. One of the most interesting recent demonstrations was offered on the proper golfing swing and approach, by Beverly (Continued on page 42)

STUDIO ONE SUMMER THEATRE
(The Paris Feeling)

With Susan Douglas, Marshall Thompson, Odette Myrtil, Vinton Hayworth, Lilla Skala, Boris Marshalow, Mischa Auer, others

Producer: John Haggott

Director: Matt Harb

Writer: Patricia Collinge (from a Paul Horgan story)

60 Mins., Mon., 10 p.m.

WESTINGHOUSE

CBS-TV, from N. Y.

First offering of the Studio One Summer Theatre, "The Paris Feeling" on CBS-TV last Monday (22), was the television equivalent of publishing's summer reading, which is commonly identified by a general relaxation of seriousness of purpose.

"Feeling" had no larger purpose than the telling of a postliberation Paris love story of an American lieutenant and a French girl, but whatever integrity the romance might have had was dissipated in a welter of cliché comedy, characters, lines and situation.

What with the love almost at first sight, the play on obvious differences between Americans and the French, and the final act rescue of the girl from a wedding of convenience with a much older man, who is revealed to be a collaborator and thus hustled off to the chuk, the Patricia Collinge adaptation of a Paul Horgan story was an embarrassingly familiar presentation. To top the old familiar pieces, end of the play had the girl's aunt telling the loole "What are you sitting here for? She's waiting for you!" whereupon there is a final embrace as Frenchwomen chuck "Crazy Americans!"

As the American officer in love, Marshall Thompson played a routine role with the cleanest bodewidement demanded of it. He was most impressive in the long oscillation scenes with Susan Douglas, to which he brought passion and conviction. Miss Douglas was handsome but listless, given to garbling her French accent and throwing away her lines, Odette Myrtil, as the girl's hard-bitten, mercenary aunt, gave body and force to her character but unfortunately, although spelling fluid French, spoke English in a variable French accent.

Vinton Hayworth did what he could with his part of an amiable Major who was a Boy Scout at heart, while Lilla Skala and Boris Marshalow, respectively the girl's mother and aging betrothed, were no more than shadows in sketchily written roles. Mischa Auer was wasted in what amounted to no more than two wall-ons.

Sets, as usual on "Studio One," winter or summer, were excellent, for which credit goes to set designer Willard Levitas. One visually effective stunt in the John Haggott production was the arrangement of a descending hotel elevator, with cameras shooting from and into the conveyance, beyond this conventional and well-done bit of business, Matt Harb's show's major direction needed more brightness of pace and polishing of flawed edges. Horn.

COWBOY G-MEN

With Russell Hayden, Jackie Coogan, Phil Arnold, others

Producer: Henry Donovan

Directors: Leslie Selander, Lew Collins, George Cahan

Writer: Buckley Angel

30 Mins., Sat., Sun., 5:30 p.m.

LAYSIDE BREAD

WPX, New York

(Young & Rubicam)

"Cowboy G-Men," western vidpy series, has been picked up for regional sponsorship in 21 markets by Tayco. It's produced by Telemount-Mutual Production on the Coast, distributed by United Artists Television.

Program stacks up as acceptable water fare for the juves and ought to capture a portion of the western-adult audience too. Stories, written by various freelancers, center about Russ Hayden and Jackie Coogan as two Federal agents counting the west in the post-Civil War days.

Characterizations follow an all too-familiar pattern, with Hayden the upright and hard-core hero and Coogan the bumbling sidekick. But on show caught, story sustained a little interest. Buckley Angel's script had them wandering into a town where the ladies ran things and where suffragism was a hot issue. It all finished with Hayden and Coogan foiling a plot by a gambler to take over the place.

Hayden and Coogan were okay on the treading, but Jackie Coogan's photography was good, and production trimmings okay. Chan.

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Don McNeill Simulcast Marks 20th Anni of ABC Perennial-'B'fast Club'

By BOB CHANDLER

In any of the arts, including broadcasting and telecasting, it's been pretty much agreed that if a creative group hits upon a universal theme and carries it through properly, the resulting program is bound to be a success. If there's any show that proves the point, it's Don McNeill's "Breakfast Club," which celebrated its 20th anniversary yesterday (Tues.) with a simulcast on ABC.

There's many a broadcaster, especially today, who wonders what kind of ingredients go into a show which has managed to retain a highly loyal and widespread following throughout 20 years and has to all intents and purposes been unaffected by television. That broadcaster would have done well to look in on the simulcast. For in spite of the hoopla that surrounded the anni (including month-long promotion by ABC, a week-long series of salutes by the network's radio and TV shows, a special half-hour radio salute Monday night, and to cap it off, a proclamation by Chicago Mayor Martin H. Kennelly making June 23 Don McNeill Day in the Windy City), the anniversary simulcast retained those day-to-day qualities that have made it the longtime radio favorite it is.

Such human touches as a lady with a story to tell about her little girl and a bathroom, which McNeill had to check out before he could let her tell it and then decided he'd better not; a little girl who wrote to McNeill coming onstage to tell him she disapproved of his grammar; a quickie interview with a moppet in a cowboy outfit, with McNeill playing the role of a bandit and having the boy pull out his six-shooter and plug him; a bashful 14-year-old who admired vocalist Peggy Taylor by mail but shied off when she sang to him—all touches of universal appeal which all types of people recognize and enjoy. And the daily custom of a minute of prayer helps bring the show home to people throughout the country.

Sense of the unexpected, due to an intentional lack of rehearsal, lent the show, as it does every day, a feeling of informality. Couple of months ago, McNeill explained the failure of his nighttime television show a couple of years ago, stating that it was due to the fact that they couldn't attain a sense of intimacy when they had to rehearse a program all week. "Let 'em put some cameras on 'Breakfast Club,'" he said, "and we'll give them a good television show simply by ignoring the cameras."

That's exactly what was done in the simulcast, and except for some inept timing of the commercials (Swift had the middle half hour of 9:15 to 9:45 on radio while Philco had it on tele, necessitating separate commercials), show was a natural for daytime, or rather morningtime, television. If and when ABC-TV is ready to start network service in the mornings, it's got a prize commodity on hand to kick it off with.

Program had its share of nostalgia and sentiment, but with none of it overdone. McNeill had 21 "Breakfast Club Babies" on hand, all born on June 23, 1933, date of the program's first broadcast. Most of them were dispensed with via quickie but friendly interviews. The 21st, "one to grow on," was a sailor flown in from the Pacific and rejoined with his mother after 16 months. Bit was handled with warmth but no stickiness. Homes and occupations of the various "babies" pointed up the still great coverage and listening audience afforded by radio.

Another feature was presentation to the audience of McNeill's family—his wife, Kay, and his three sons. Still later, he introduced his parents and sisters. And going back, he recalled beginnings of the show and its major events through the years—a performance on the flight deck of the aircraft carrier Enterprise and one in a jam-packed Madison Square Garden in N.Y. He had Eddie Ballantine, now the orch leader and an original member of the orch, do an oldie, "Too Much Mustard," in the original 1933 style and in a modern version.

Cast was in there pitching too—the amiable clown, Sam Cowling, singers Johnny Desmond and Miss Taylor producer Cliff Petersen, and finally, Fran Allison, in her "Aunt Fanny" characterization, delivering a warm and well-deserved accolade to McNeill. To top the show off, McNeill treated his entire Hotel Morrison studio audience to breakfast—"about time," he said.

THE MONEY RECORD With Mitch Miller 25 Mins.; Sunday, 12:35 p.m. WNEW, N.Y.

An articulate man-behind-the-phonograph record, highly public-minded and, in himself, good copy because of personality and performance, it was a natural for Columbia Records' a&r topper, Mitch Miller, to handle a show of his own. This is a Sunday noon half-hour, lacking five minutes, titled "The Money Record." It is hip, replete with industry inside stuff and projected in a savvy style, which is by no means too trendy for the discophiles because they in other words, the customers, are the real hepcats of the trade. They're the ones who decide which is a "dog" or a "money" platter.

Miller wisely has swung the other way in being objective and eminently fair in treating with all labels; it would have been too palpably a mistake, intra- and out-trade, to utilize this as a cuff commercial for his favorite disk-brand. Fact that Col's "Song From Moulin Rouge" (Percy Faith-Felicia Sanders) is utilized for the topper-offer as the country's No. 1 money record has only the coincidence of actual fact. His indication that next week's accent on "April in Portugal," which took from last fall until June to become a hit, must perforce veer to Les Baxter's Capitol platter, Freddy Martin's first on Victor, the Florian Zebach treatment on Decca, Tony Martin's vocal on Victor. Col's own version was merely "covered" by Ken Griffin's organology.

Miller almost erred in teeing off with the Jimmy Boyd-Frankie Laine record, "Tell Me A Story," which was distinguished more by the Terry Gilkyson songwriting story, because this is by no means the "Mommy Kissing Santa Claus" Boyd bombshell of last fall. But he really got into high with "Say You're Mine Again," performing the original 3-Dons-Ginny Greer version on Allied, thence Coral's version by The Modernaires, the June Hutton-Alex Stordahl (Cap) platter and finally Perry Como's RCA Victor top seller. Miller's accent was that no interpretative difference distinguished all versions; that "unfortunately the trade can't prevent imitation," hence all are carbons of the original.

His somewhat inconclusive summation was, therefore, that the singer's name-power, the opportunity for exploitation and faster pressing (manufacturing) facilities might be considered having swung the pendulum to the Como version. This was rather grudging kudos and not in keeping with the general objectiveness of the program. In actuality the trade knows full well that many an indie or lesser known-label eclipses the name, exploitation- or manufacturing-power of the majors.

For example, the collaborative values that went into "Moulin Rouge" by Faith, Miller, Miss Sanders and William Engvick were vivid—Percy Faith, didn't want the central theme diffused as it is in the score; both got Engvick to write a new lyric, and thus the "wandering" that obtains in the John Huston film production score was eliminated in the platter production.

Miller intelligently discussed the values of gimmicks; championed the present crop of worthy songs, viz., "Ruby," "Limelight," "Moulin Rouge," "I Believe," and for every deprecation of barking dogs and echo chambers ("Doggie In the Window"), he pointed to yesterday's "Hut-Sut Song," "Barney Google." "Yes, We Have No Bananas." As for electronic gimmicks, if they are part of the song and its interpretation, Miller thinks these are definite values. He recalled that when Paul Whiteman introduced fiddles in a dance band they were considered gimmicks; ditto mutes; that even a mike, in today's vocal interpretations, could be considered a gimmick. He kudos Les Paul & Mary Ford for their capabilities with only a guitar and a femme voice to produce consistently "money records," as illustrated by their "Sittin' On Top of the World," current release.

If Miller can maintain standard, this should be a continuing show and not a summer stopgap for Art Ford's "Recording Session," which, in itself, is a good session taking the listener on a tour from song creation to performance on a disk date. Ford's show is ordinarily in this spot but he is on vacation.

Miller, as artists & repertoire chief for Col, is perhaps the best known (to the public) personality behind the record biz, and his ability to express himself with authority qualifies him for this chore. It's good listening and another sample of the brand of good discology showmanship that this indie station, WNEW, has generally achieved.

ROBERT Q's WAXWORKS With Eddie Fisher, Moondog, Howard Nelson Producer: Robert Q. Lewis Writer-director: Ray Allen 30 Mins.; Sun., 10 p.m. WEBSTER CHICAGO CORP. CBS, from N. Y.

The glib Robert Q. Lewis is underway on his summertime "Waxworks" Sunday-nighter with transcribed show that has all the ingredients for winning and holding wide listenership. The Q'er not only turns a neat record with back and front gab but provides a click pace-changer via name interviewees. Last Sunday (21) these were red-hot Eddie Fisher and the unique Moondog, whose turban and elongated beard are one of the more picturesque sights in Gotham's doorways.

Another flip is the session's "Collector's Corner," which this trip had the 1934 Columbia disk of the late Grace Moore in "One Night of Love" which will always provide a sock and schmaltzy nostalgic moment whenever it's played as a retrospective.

With characteristic daring, Lewis said he was skipping the top platter of the week ("Song from Moulin Rouge") since it's been all around the dials. Instead he drew on the Rosalind Russell-Edith Adams "Wrong Note Rag" from "Wonderful Town" (Decca), wrong noting that it was the bestselling album "as chosen by Mike Gross of VARIETY." He was only 50% right in that individual staffers have no part in such selections, the leaders being arrived at via weekly polling, as are all other "bests" in the chart setups.

The deejay cut-in, from Boston, was Howard Nelson (WEEI), who said New England's biggest seller is Perry Como's Victor platter of the Rodgers-Hammerstein "No Other Love" from "Me & Juliet," followed by a spinout of the disk.

Moondog's contribution on his collection of instrumental weirdies was that Mars label thing called "Ootsu," plus another jungle type tune. Moondog said he'd like to play in doorways the rest of his life. He admitted that he had "arrived." The interview, said Lewis, was taped in a doorway at 1291 Sixth Ave. (known officially as Ave. of the Americas).

The Fisher gab related mostly to his British appearances and a couple of interesting incidents with Princess Margaret. Then came the finale, a wrapup of Fisher's Victor cutting of his latest breakthrough, "I'm Walking Behind You," with the lush Hugo Winterhalter backing of the Billy Reid tune. Lewis carries the ball on the Webster Chicago record changer and tape recorder plugs. Some of them can stand editing. Trau.

WE SAW TOMORROW With Melvyn Douglas, narrator Director: George Movshon Writer: Emil Corwin 30 Mins., Sun., 7:30 p.m. NBC, transcribed

This is a public service project all hands can be proud of. Skedded for a six-week ride on NBC, "We Saw Tomorrow," a United Nations production, takes the dialer on a tour of Latin America via on-the-spot tapings. Series is no ordinary travelogue, however, since it's pegged on revealing economic, social and political attitudes of the south-of-the-border countries. It's not too cerebral for those who want more than a picture post card insight of the Latino neighbors.

Major credit belongs to Emil Corwin who scripted and made the tapings. On preem show Sunday (22), Corwin did a cross-section of Mexico. His interviews at hospitals, libraries, power plants and farms were terse and vivid. Commentary, excellently narrated by Melvyn Douglas, knit the half-hour together neatly. Terig Tucci's background score gave the stanza an exciting flavor. Gros.

Radio Follow-Up

Otis L. Guernsey, Jr., Bertram Block and Lee Zhitto as the panel of "authorities" were tossed too vague a question on WMCA's (N.Y.) "Report to the People" Monday (22). In their oral workouts on Hollywood's attitude anent "message" films the trio provided the usual one man's opinion dialog concerning pix generally but there was never any clear-cut definition of "message." Result was a discussion that was given little direction despite the efforts of Mrs. Dorothy Dunbar Bromley, as moderator, to stimulate an informative session. Whether a pic of any social comment at all was "message" or whether it required a Congressional investigation to warrant that identity was given blurry focus. Gene.

From the Production Centres

IN NEW YORK CITY . . .

J. Glen Taylor, v. p. of General Teleradio and Mutual, addressed the North Carolina Broadcasters Assn. last week at Nag's Head, N. C. . . . Kal Ross, WMGM sportscaster and sports editor of Cue, narrated a series of film shorts in industrial organizations in Milwaukee for the Milwaukee Chamber of Commerce . . . WQXR aired the 2,000th Goldman Band concert from Central Park Monday (22) . . . Edythe J. Meserand, onetime assistant director of news and special events at WOR-Mutual, opened a gift shop on Lexington Ave. last week . . . Henry T. (Hank) Wilson upped from business news editor of the Mutual press department to manager of the WOR and WOR-TV press division . . . WNYC inaugurating a series on the growth of major industries, "Our Freedom's Blessing" . . . Henry Anderson, insurance manager of American Broadcasting-Paramount Theatres, named v. p. of the insurance division of the American Management Assn.

Dorothy Lovett, actress who last appeared on "Father Knows Best," in from the Coast to join her husband director Jack Hively . . . Howie Leonard, formerly announcer-deejay at WLAW, Boston, now with WPOR, Portland, Me. . . . Dag Hammarskjöld, U.N. secretary-general, makes first radio address since taking office on CBS Radio's "U.N.—On the Record" next Saturday (27). Francine Owen, after giving birth to her second son, Christopher Eric, on June 6, returns to her role of Debbie on "Right to Happiness" tomorrow (25) . . . Eric Sevareid awarded honorary degree by Cornell College . . . Sherwood Dodge appointed v. p. in charge of marketing and media supervision for Foote, Cone & Belding . . . Ely Landau, Inc., vidpix packager, pacted Jack Trop as associate producer on the "Bill Corum Sports Life" series and R. H. Hays, Bob Wald, Henry Misrock and James Truex as scripters for "The Passerby" series.

Florence Britton, formerly of Young & Rubicam, made story editor of Westinghouse "Studio One" under aegis of incoming producer Felix Jackson . . . Edwin Cox of Kenyon & Eckhardt agency will chair the Eastern Annual Conference of the N. Y., New England and Atlantic Councils of the American Assn. of Advertising Agencies to be held Nov. 10-11 in the Roosevelt Hotel.

H. V. Kaltenborn, 75 on July 9, celebrating July 11 with friends at his Stonybrook, L. I., home . . . Av Westin, CBS Radio news reporter, sails July 10 for a European vacation . . . Ben Alcock and Roy Winsor made veeps of the Biow Co., former in charge of tele commercial production and latter of creative radio-tele programming . . . Dallas Townsend, CBS Radio special events director, addressed grads of the National War College—50 senior colonels in the U. S. Army—last Thursday (18) . . . Carter Products renewed CBS Radio's "City Hospital" through next September.

Murry Salberg named Program Promotion Manager for CBS Radio . . . Helen Gerald appearing on ABC's "Mystery Theatre" today (Wed.) . . . Bill Hoste, former NBCite now in radio-tele charge at Hill & Knowlton, Inc., back at desk after bedded for almost two weeks with colitis.

Bob Haymes of WCBM-Radio received special pair of postman's shoes yesterday (Tues.) from 1,000 Westchester County letter carriers, on behalf of his 15-mile "Postmen's Walk" in Yonkers to get contributions for cerebral palsied children . . . Ed Smollett, ex-Marvin Drager and DuMont, has joined David O. Alber as account exec.

Mary Pates, secretary to WURL program manager Fred Barr, upped to station traffic manager . . . WLBI gets an award from Hebrew Immigrant Aid Society (HIAS) for its public services aiding immigrants . . . Miles Laboratories renewed "Curt Massey Time" for another year on Mutual . . . Sam Rossant, who headed the WMGM Radio Attractions sales setup at WMGM until recently, joined ABC as a sales account exec.

IN HOLLYWOOD . . .

For the superstitious, who believe that fate rules by threes, it can be said that suicide cycle at Don Lee has passed. First it was Tommy Lee, then "Dick" Wiley and Lewis Allen Weiss. Physician, who attended Weiss through his illness, said in all his medical career he had never seen a man deteriorate so quickly. Of Weiss' host of intimate friends, Fulton Lewis, Jr., took it the hardest. He almost broke up on his broadcast and had difficulty continuing when he told of the loss of his best friend. Lewis always house-guested with the Weiss' when he was in L. A. on lecture tour . . . Nat Wolff "passes through" next month en route to a month's stay at his favorite retreat along the Lake Tahoe shoreline. Acting member of the family, professionally Edna Best, will be at La Jolla for a swimsuit version of "Janie" . . . Chet Brouwer and the Larry Owens' snagged space on United Airlines for two weeks in Hawaii. What turned the trick at a time when everybody and his brother is hula-happy is that Brouwer's agency, Ayer, has the United account, which sponsors Owens on television . . . Agencies with swimsuit accounts are keeping a wary eye on encroaching friendships. On losing Cole of California to Young & Rubicam, Foote, Cone & Belding swung Catalina over from David Hillman. Fast-moving Rose Marie Reid of Burbank is being coveted by majors but going along with Carson, Robert. Jantzen is still cozy with Botsford, Constantine & Gardner . . . CBS Radio screened the promotion film, "It's Time For Everybody," to more than 1,000 of the trade and press at two Ciro showings and won a goodly round of raves for the skilled handling of a difficult subject—that is, selling radio pictorially which is TV's domain. CBS Radio prez Adrian Murphy said that a year ago radio was "a doubtful thing" but that the first promotional film helped turn the tide. He expects even more fruitful results from the current color animated 16-minute short.

Major credit belongs to Emil Corwin who scripted and made the tapings. On preem show Sunday (22), Corwin did a cross-section of Mexico. His interviews at hospitals, libraries, power plants and farms were terse and vivid. Commentary, excellently narrated by Melvyn Douglas, knit the half-hour together neatly. Terig Tucci's background score gave the stanza an exciting flavor. Gros.

IN SAN FRANCISCO . . .

KNBC named Alfred W. Crapsey supervisor of public affairs, education and transcription sales operations. He replaces Bill Gavin who resigned to join Moulin Studios as producer-director of TV films and recording . . . Radio station KMAK takes to the air (25) in Fresno, Cal. . . . Rusty Draper, former local teevee fave, inked (30) to Hermie King's Rumpus Room . . . KSFO Boss Alan Torbet appointed chairman of Broadcast Advertising Bureau confab here . . . Barbara Randall, KCBS librarian (and sister of Joan and Constance Bennett) on extended sick leave . . . John Atterbury resigned as art director for Winroux Productions to go to Hollywood . . . Walt Jensen swifited in to air two "Quick, What's the Answer?" at Mutual's affiliate KFRC . . . KSFO salesmen John Mowbray and Dick Schutte promoted to KCBS radio sales. Other new KCBS faces—William Switzer, news dept.; Carol Roloff, technical staff; Lois Rainville, sales. Alan Johnston resigned as KCBS account exec to join Ziv TV Films . . . KNBC sales gal Helen Debolt to marry Arthur Holmlund next month . . . Deejay George Oxford celebrated six "Sepia Serenade" years on KWBK, Oakland.

IN CHICAGO . . .

WGN spln and chin man Buddy Black to Kansas City, June 27 to emcee benefit jazz show for the VFW at the Uptown Theatre there . . . Dick Jones from transcription library to asst. continuity editor at WBBM and Marty Oman named head of the page staff at the same (Continued on page 38)

Katz Agency's Co-op Pooling Setup To Block-Buy Vidpix for Stations

Eugene Katz, prez of the Katz Agency, N. Y., announced this week that his station rep firm has formed Station Films, Inc., a separate corporation that will serve as a non-profit central buying office of vidfilms for 15 to 25 of its station clients. New organization will begin operating Aug. 1, headed by Robert H. Salk, formerly TV program manager of the Katz Agency.

The unprecedented move is regarded as the beginning of a trend which will see both other station reps, and possibly the networks themselves, setting up separate units in order to block buy telepix for a group of stations at reduced costs.

Salk says the cooperative pooling arrangement will be of particular value to film distributors. "It will save the distributors travel money required for sending out their salesmen to stations scattered throughout the U. S.," he says. "This way, they can conduct all their negotiations through us. It'll also be economical in the sense that, if they're thinking of gambling on a film series, they can come to this one base and get an advance assessment of the potential value of the project."

Stations will benefit by the arrangement, according to Salk, because they will now have a "collective bargaining strength." In addition, savings will be reflected in the use of a central outfit that will scout for new product, conduct all negotiations with the syndicators, and serve as an industry information center.

The new organization has been a year in the making, and is a natural outgrowth of the Katz Film Directory, a coordinating film information service for the use of advertisers and member stations. Katz is setting up the corporation on a service rather than a commission basis. Cooperating stations will pay an annual nominal fee, according to each member's hour rates. The arrangement will not preclude vidfilm salesmen from visiting the participating stations, if they feel they want to sell special product direct.

The Katz venture, being the first time a station rep has moved into the vidfilm-buying field, follows the recent setting up of two other block-buying organizations. One is the establishment of Vitapix Corp. as a semi-network of stations combining to buy films. The other is Amalgamated Buying Service, being formed in New Haven, Conn., as a film-buying syndicate for an expected 19 station members.

Maitland's Aussie Vidpix Set for U.S.

Hollywood, June 23. Samples of Australian vidpix will be offered in the U. S. in about a week, it was reported here by Robert P. Maitland, who with Charles Pilleau is partnered in the first vidpix company down under. Maitland-Pilleau Productions is currently shooting several series in Australia, and expects to have full series available in from three to four months, although pilots will be in the country much sooner.

Maitland said the Aussie company also has a number of AM projects in the works, and is currently peddling in this country, "Address Unknown," with Peter Finch handling the narration. Maitland says Australia has no commercial TV as yet, that its video so far is confined to three cities—Sydney, Melbourne, and Brisbane.

Goodman's Puppet Series

Harry S. Goodman Productions, N. Y., acquired for distribution this week a vidfilm series of 65 15-minute puppet fairytales, "Jump Jump Of Holiday House." Produced and narrated by Mary Hickok, the TV films have been playing on KFI-TV, Los Angeles, for the past two years.

Goodman feels it has a ready market for the series, since it already has sold in 150 markets 73 quarter hours of a radio package version of the same show.

'Travelers' on Pix

Chicago, June 23. For the first time since its birth last September, the television of "Welcome Travelers" is going to film.

On a regular Monday and Wednesday afternoon, shooting sked, the cast and crew are readying 15 kine versions of the show to allow a summer hiatus the last three weeks in August.

'Johnny Jupiter's' 80-Market Spread

Martin Stone's Kagan Productions, which showcased its "Johnny Jupiter" series on DuMont as a sustainer, has struck gold with the package. M & M Candy, through Roy S. Durstine agency, has bought the show; will put it on film and has ordered 80 markets on a spot basis. Agency has already lined up 15 markets for a September start.

Program, a satire on modern society, using puppets, starred Vaughn Taylor, but he won't appear in the filmed shows. New lead hasn't been signed yet. Kagan, together with the Durstine agency, starts filming within the next two weeks and expects to have the first six half-hours in the can by Sept. 1. Program is being slotted on Saturday and Sunday afternoons.

Meanwhile DuMont has relinquished the Saturday 7:30-8 p. m. time in which the show appeared to the local stations on a recapturable basis. Locally, WABD, the net's N. Y. key, has slotted a travel show with Dick Noel. "Jupiter" ran as a sustainer on DuMont for little over two months, having replaced "Pet Show" from Chicago.

STERLING SETS NEW VIDPIX SALES PATTERNS

Jumping on the bandwagon of special deals offered to new TV stations, Sterling Television Co., Inc., N. Y., came up this week with two starter plans.

One is its "Cut Rate Plan." It offers new stations commercial vidfilm at sustaining show prices. When the station gets a sponsor for the commercial series, the price is upped to the regular fee.

The second is its "Have You Had It Plan." Instead of having to buy an entire package, a new station can select 1 1/4 or two hours of weekly programming from 16 shows, and cancel whenever it wants. Among the vidfilm series included in this deal are 13 half-hour vidfilms, "The Adventures of Fearless Fosdick," satires based on the Al Capp cartoon character; 52 quarter-hour shows dealing with marriage psychology, "For the Ladies"; 52 old Thomas Edison feature films, "The Paul Killiam Show"; 26 half-hour suspense melers, "In the Night"; and 104 quarter-hour "Armchair Adventures."

Carl Ritchie Sets Up 'Norbert' Vidpix

Carl Ritchie, TV actor and producer, will produce and star in a new D&R Productions series of 15-minute telefilms to be called "Norbert." Shooting starts at Telson Studios, Long Island, June 30. Character of Norbert, originated by Ritchie, is "an efficiency expert for small people," equipped with three identifying props—a squeezey homburg, rolled umbrella and calling card briefcase. Format is situation comedy.

According to Ritchie, who is the "little man" in the Chevrolet commercials, quarter-hour units are in response to increasing demand for shorter presentations by ad agencies, clients and nation's new TV outlets.

Masland's CBS-TV Coin

Charles Masland & Sons, Inc., for Masland-rugs, has bought the 1:30 to 1:45 p. m. Monday spot on CBS-TV's "Garry Moore Show," beginning Sept. 7 for 13 weeks.

LANDAU SETS AMBITIOUS SKED ON VIDPIX SERIES

Ely Landau, Inc., N. Y., will begin producing this week three vidfilm series. Its prez, Ely Landau, formerly TV director for the Emil Mogul and Moss advertising agencies, N. Y., also announced that he would set up a separate corporation to distribute the vidpix.

One of the three is a series of 39 15-minute TV films, "Bill Corum's Sports Life," to be shot at Marion Parsonnet's Long Island studios. Sports columnist Corum will narrate biopix of such sports illuminati as Mickey Mantle of baseball and trotting racer trainer Stanley Dancer.

A second is a series of 52 10-minute, "Man's Heritage," being shot in Israel, France, Italy and England. They will depict Biblical scenes, and Raymond Massey will narrate them from N. Y.

The firm already has 26 of its 15-minute series, "The Passerby," in the can, and will begin shooting this week at the Parsonnet studios another 26. Scripts will include George Axelrod, author of the Broadway legit click, "Seven Year Itch," Anne Howard Bailey, associate editor of Armstrong's "Circle Theatre," and veteran TV writer Max Wilk. A team of three directors, Harold Young, James Nielson and Oscar Rudolph, will do the lensing.

Coronation Aids Brit. Vidpix Here

The Coronation is still hyping interest and business for British vidfilms in the U. S., according to Edwin Levy, assistant distribution manager of the British Information Service, N. Y., which distributes 600 to 800 documentary shorts, 3 1/2 minutes to 87 minutes long, to American video.

The firm's 26-minute series of vidfilm drawings, "The Coronation Ceremony," has already been seen on 150 TV stations, and Levy says requests for it are still coming in. In addition, the Coronation has stimulated bids for the company's series of 40 vidfilms, "This Is Britain," the series featuring modern British paintings, "Painter And Poet," the 17-minute documentary, "Instruments of the Orchestra," and the five-minute documentaries featuring the Sadler's Wells Ballet.

The company is a non-profit-making organization of the British Foreign Office, but sells its vidfilms at regular rates to help recover costs of distribution.

Beckwith Helms Sales For Gross-Krasne; Set Lever Vidpix Properties

Aaron Beckwith, for the past two years director of sales for United Television Programs, this week was named v.p. in charge of sales for Gross-Krasne Productions. Beckwith will work out of New York, handling national sales, reruns and spot commercials for the vidpix producers.

Appointment was made by Jack Gross and Philip Krasne in N. Y., where they're conferring with Lever Bros. on future "Big Town" product and possibility of filming more of the "Lux Video Theatre" series. Beckwith will continue to work out of his UTP office (Gross-Krasne own part of UTP) and will be in direct charge of sales on "Heart of the City," the "Big Town" second runs which UTP distributes.

With the acquisition of their own lot in Hollywood, vidpix producers are expanding their operations to include making of commercials. They just completed a series for Lifebuoy soap as their first venture into the commercials field. They're also producing a religious series, "Gospel Singer," with Edward McHugh.

Beckwith, before coming to UTP in 1951 as sales director, was sales manager and program director of WAGE in Syracuse for a number of years. UTP plans no immediate replacement, with sales v.p. Ben Frye taking up most of the slack.

'Vidpix Markets Just Opening Up', Sez Kling; Sees Web Logjam Eased

'Falcon' Into Telepix

Bernard L. Schubert has packaged "Adventures of the Falcon," longtime AM series, into a telefilm series, first of which, "A Border-Line Case," he is screening in New York this week.

"Falcon" teleseries stars Charles McGraw and Paula Corday. Harry Joe Brown is producer and George Waggoner, the director.

Foreign Dubbings As Vidpix Entries

New source of feature films for television may be in the making, if plans of top syndicators to dub foreign pix in English work out. Number of the distribs have been making inquiries on cost of dubbing a feature, and if a satisfactory job can be done at \$10,000 per picture, they'll go ahead with their plans.

According to Peter W. Riethof, president of American Dubbing Co., NBC and CBS Film Divisions, Motion Pictures for Television and Sterling Films have made inquiries concerning cost of dubbing a feature. Costs range, according to Riethof, from \$12,000 to \$15,000 per film. Distribs indicated that if he can bring the cost down to \$10,000, they can distribute the pix at a profit.

Riethof said he's negotiating with one of the firms to dub 13 pix and cut them to an hour's length at the \$10,000 figure. He said that at the lower figure, synchronization might not be perfect, but that smallness of the television screen might make the difference negligible. At any rate, he emphasized, first run of 13 will be strictly as an experiment to determine quality. If jobs turn out okay, he said, he'll go into full-scale production.

Some dubbed films have already been shown locally, but have not raised much in the way of comment or notice. Distribs feel that even if some discrepancies are noticed, demand for the features is great enough to withstand minor criticism.

CH'FIELD'S \$1,200,000 FOR 'DRAGNET' RENEWAL

Hollywood, June 23.

Chesterfield has renewed "Dragnet" for 39 weeks, in a deal involving \$1,200,000 production costs, with Mark VII Productions again helming the program.

Company has begun shooting the new batch at Walt Disney studios, and it's expected production will continue through November. Stanley Meyer is exec producer, Mike Meschke producer, and Jack Webb star and director of the series seen on NBC-TV.

'Baseball Hall of Fame' In 30 Vidpix Markets

Motion Pictures for Television, Inc., N. Y., reports that its series of 77 15-minute vidfilms, "TV's Baseball Hall of Fame," has been sold in 30 markets within the last month. Series involves Lew Fonsca interviewing professionals from the American and National League and showing footage of their baseball feats.

The firm also begins producing this week, at the California Studios on the Coast under supervision of Whit Ellsworth, the second group of its 26 half-hour series, "Superman." Kellogg Cereals has pledged to sponsor the adventures of the cartoon strongman for a two-year period on a national distribution basis.

'Digest' Vidpix to Roll

Chester Erskine begins production Aug. 20 at the RKO-Pathé Studios on the Coast of his 26 half-hour true-life dramatizations, "Reader's Digest." Bernard Prockter Television Productions, N. Y., will distribute.

Opening of new TV stations in single- and two-station markets will provide vidpix distributors with an even more fruitful market than the new, smaller stations currently going on the air, and additionally will lower costs to producers by reducing distribution fees. That's the optimistic stance taken by Gerald King, president and board chairman of United Television Programs, following a series of sales and production meetings in New York last week.

King feels that the market for vidpix is "just beginning to open up." He points out that those markets which would normally yield the greatest revenue to vidpix syndicators have been the toughest to sell, largely because the distribs face the intense competition of all four networks in the single-station markets. Once second- and third stations open in those markets, the network logjam will be eased to the point where the vidpix sellers will have a chance to peddle their product on the basis of station requirements for programming.

Small stations are important, King declares, but they require just as much of a selling job as the larger markets, where revenue is multifold that of the smaller outlets. Consequently, when the new stations open in the larger markets, King says, they'll provide far greater revenue with just about the same sales effort. This is likely to bring about a reduction in distribution fees from the present average of 35%. In turn, producers will be able to turn out more and better product because of the brighter profit picture.

Even now, King says, market for vidpix has zoomed sharply after a slight slump in May. He revealed that sales for the first half of June topped the May figure, and predicted that UTP's June total will be the best ever in the firm's history.

Bullish market conditions will continue for a number of years to come, he says. FCC, in concentrating on TV stations for non-TV areas, has left the problem of new stations for one- and two-station markets for last, especially where channels in those markets are contested. It will be a number of years, he believes, before these markets have their full complement of stations. But recent grants to second stations in Kansas City and Seattle, for example, point up the future potentialities for the film distribs.

No Stoppage In Film Labs Strike

Quickie strike over the weekend by the Film Lab Technicians Local 702, IATSE, had a negligible effect on operations of the TV networks and vidpix producers. In the Gotham area, strike started against film labs Friday (19) morning, ended Monday (22) morning when technicians went back to work pending a settlement with IATSE brass and the NLRB stepping into the picture.

Newsreel operations weren't affected to any great degree. NBC-TV said it had no trouble in processing its newsreels, while other services had little difficulty in getting their prints out. Kinescope processing was delayed to a minor degree, since strike only extended for one weekday, with weekend not on the ordinary processing schedule anyway.

Bash's 'Jim & Judy'

Charles Bash, prez of Television Screen Productions, N. Y., reports that his firm has completed 39 of its five-minute semi-animated cartoon vidpix, "Jim and Judy in Tealand."

A total of 52 in the series is projected, with animation supervised by Paul Peroff and narration by Honey McKenzie and Merrill Joels. Series depicts the adventures of a boy and girl who blunder onto a television set, and proceed to become involved with the FBI and robbers.

"NELSON EDDY

--is now America's t

TIME MAGAZINE:

"... brought thunders of applause."

FRANK FARRELL—New York World-Telegram and Sun

"Nelson Eddy's mike-sharing with the glamorous larynx of Gale Sherwood in the Copacabana is one of the most gracious pieces of show business ever staged."

MARTIN BURDEN—New York Post

"A blasé audience had come to see some passable, hot-weather entertainment—they stayed to cheer like prom kids."

LEE MORTIMER—New York Daily Mirror

"Nelson Eddy rates raves at Copa, he's best yet" ... "left the audience limp and gasping—aware of having experienced one of the greatest nights in the history of Broadway." ... "Nelson Eddy is *now America's top café attraction, and when the news goes forth, you won't be able to squeeze into the Copa."

EARL WILSON—New York Post

"Nelson Eddy's café act at the Copacabana is great, and will open a new career for him. He delighted first nighters."



with —

GALE SHERWOOD

DANTON WALKER—New York Daily News

"... Shapely blonde with a fine voice."

LOUIS SOBOL—New York Journal-American

"... Beautiful lass with powerful pipes."

HY GARDNER—New York Herald Tribune

"... ravishing blonde discovery."

ROBERT DANA—New York World-Telegram and Sun

"... a beauty with a voice that blends beautifully in duet ... stirs the audience."

BILLBOARD

"... truly lovely blonde thrush."

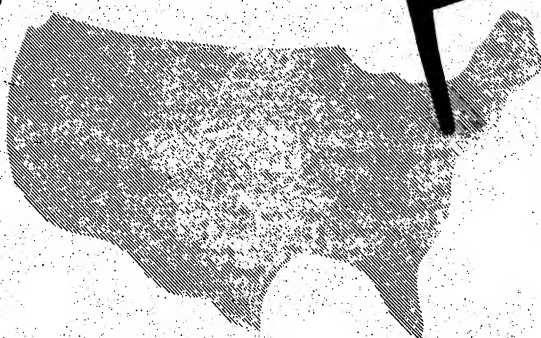


Just Concluded



COPACABANA

New York



Top cafe attraction!" *

RAY WILSON—New York Enquirer

"Nelson Eddy is giving night club business its biggest shot-in-the-arm in a decade."

FRANCES MERRON—New York Daily Mirror

"Nelson Eddy took over the Copacabana last night and charmed the crowd to cheers."

DANTON WALKER—New York Daily News

"... a hit in his first local nite club date at the Copacabana ... stopped the show opening nite."

LOUIS SOBOL—New York Journal-American

"Sure-fire routine." ... "A great, great act."

HY GARDNER—New York Herald Tribune

"The paying customers almost tore the roof down, or the basement up."

ROBERT DANA—New York World-Telegram and Sun

"Nelson Eddy glitters at the Copa ... immense in his showmanship."

BILLBOARD

"CHIC NITERY TURN."

"First rate act for the nightclub circuit. He'll draw the crowd which knew and liked him so well as a movie star and that figures to be a money crowd."

THEODORE PAXSON at the piano

Opening July 16th

MAPES HOTEL, Reno, Nevada

NAT C. GOLDSTONE AGENCY

9121 Sunset Blvd., Hollywood

Crestview 6-1071

From the Production Centres

Continued from page 34

outlet. New additions to the WENR announcing staff include **Don Anderson** for summer fill-in work and **Bill Guthrie** as a regular over from WIND. **Virginia Gale** to air her WGN morning show from the Rose Festival at Newark, N. Y., June 25 and 26. **Shelby Davis** new addition to the WBBM chirp staff. **Tom Moore's** "Ladies Fair" to originate from Englewood, Col., July 27-31. NBC Chi talent sales mgr. **Robert Kendall** back at his desk following a minor operation at St. Luke's Hospital. **WBBM** exec **Newell T. Schwinn** back from class reunion at Harvard, a function he hasn't missed in the 25 years since he graduated there. **Cliff Johnson** family off on six week vacation will tape shows along the way. "Theatre Guild on the Air" Chirp **Tom Ward** elected back head for Windy City Jaycees. Top local musical talent being spotlighted on new cross-the-board "Dinner Party" on WBBM. Five plays by the Goodman Theatre School of the Art Institute, scheduled for half-hour presentations on WJJD. **Earl Bronson**, ex of Schwimmer & Scott ad agency now on ABC production staff. **Peter Donald** to sub as emcee of "The Breakfast Club" June 29 to July 27. NBC staffers **Jim Hurlbut**, **Jack Angell** and **George Stone** pinch hitting for hospitalized **Clifton Utley**.

IN CLEVELAND . . .

Frank Barron has joined WKEL's sales staff. **Willard Butler**, ex-NBC now with WJW sales. **Phoebe Wecht** is WNBK's "Nancy Dixon" with **Rosemary Kelley** assisting. **Tom Arend**, WNBK, vacationing in Bermuda. WERE chirper **Lee Sullivan** opened at the Vogue Room at the Hollenden. **Ed Edwards**, formerly of Syracuse, now with WERE news staff. **John Slade**, ex-Columbus, now with WJMO. Through WJW's efforts ABC is scheduled to send either **George Jessel** or **Danny Thomas** to Press Club's "Page One Ball". WGAR's **Bob Smith** visiting New York to hypo flack chores. **Ethel Boros** is editing Cleveland News radio-TV column while **Maurice Van Metre** is vacationing. WJW's **Eleanor Hanson** awarded an outstanding achievement certificate by the Ohio State Safety Council for her Modern Home program. **Nancy Lee Ferry**, formerly with NBC and WJW Woman's Editor, now with WMAQ. **Charles Hunter**, home from Korea, will join WJW sales staff.

IN PHILADELPHIA . . .

Alice Hyam, of WIP's production department, leaves July 4 on extended tour of Europe. **Jim Leaming** begins a sports commentary show on WFIL-TV (29) four nights a week. **Barry Kaye**, former WCAU broadcaster, has started program on WJAS, Pittsburgh. WJMJ's **Ruth Chilton** has linked forces with **Dick Peters**, of Coral Gables, Fla., to stage food and appliance show. WJBG moves its studio site from the midtown suburban Whittemarsh, in July. **Paul Mowery**, former general manager of the ABC network, is mulling a deal with WFIL-TV. **Neil Harvey**, WFIL-TV commentator, and **Gerald W. Johnson**, of ABC-TV, took part in the Pennsylvania Regional Writers Conference at the Bellevue-Stratford, June 18-19. **Gertrude Berg**, in town Monday (22) to meet reps of her new sponsor, RCA Victor. WDAS' request to change from 1400 to 1480 kilocycles has been temporarily nixed by FCC. **Gil Babbitt**, New York TV producer, is commuting to town to write features and reviews for Ideal TV Life, weekly published by American Stores Co., chain grocery. January wedding of **Dolly Banks**, general manager and co-owner of

WHAT, and "Shep" Shapiro, Chicago attorney and advertising-promotion man, just revealed (19) . . . **Paul Sullivan**, WIP newscaster, will be saluted by station in a week-long series of guest appearances on leading WIP shows, starting June 29.

IN BOSTON . . .

The "Ken & Caroline Show," formerly carried by both WHDH and WLAW, but for the past couple of years exclusive WLAW property, has returned to WHDH. **Ken Malden** has ankle WBMS to join the announcing staff of Hub's new station, WVDA. Another newcomer to WVDA staff is **Bob Martin**, of Manchester, N. H. who'll conduct an afternoon across the board platter show tabbed, "The Robin". **Arthur Flynn**, for many years associated with WLAW, has retired from the biz to devote full time to his insurance business. **WMEX** deejay, **Jay McMaster**, has joined the Oakley Country Club. **Filene** has inked the Chambers & Wiswell Ad Agency to handle its radio and TV pitches. TV sets in Hub coverage area numbered at end of May 1,061,272. This is an increase of 7,435 over April. A saturation campaign plugging Moxie is currently underway with Ingalls-Miniter Co., utilizing four Hub and 27 other New England stations.

IN PITTSBURGH . . .

Jack Mitchell named technical operations engineer at WDTV. Sportscaster **Johnny Boyer's** 11-year-old lad won the American Legion Junior Achievement Award upon his graduation from Assumption School in Bellevue. **Sam Silver**, former house manager for Warner Bros., now writing for several teevee personalities here. **Ray Schneiders** of WWSW celebrated their 14th wedding annl and **Mead Mulvihill, Jr.**, KQV announcer, and his wife their third. Mulvihills have bought a new home in Squirrel Hill district and will move in late this summer. **Carol Dangerfield**, newcomer in Channel 2 accounting department, was seeded No. 1 in annual West Penn Junior Tennis Tournament. **Dolores Dean**, recent graduate of Pennsylvania College for Women, has joined the Price and Price public relations and advertising agency as a copywriter. **Sid Berlin**, WWSW salesman, and his wife went to New York for their 14th wedding annl. **Bill Hinds** broke his big toe doing a stunt on his morning teevee with **Buzz Aston**. **Rita Gould**, associate editor, of TV Digest, to California, with mother for week's vacation.

IN MINNEAPOLIS . . .

Diane Fairbrother, formerly with KSTP-TV, appointed radio and TV director by David, Inc., advertising agency. **Clellan C. Card**, WCCO TV and radio personality, has brought a \$17,500 damages lawsuit against the owner of the automobile in which his 18-year-old son, John, was killed in an accident last Jan. 20 members of the AFL Broadcast Technicians union here completed a WCCO-TV studios television training course to help prepare for the TV industry's manpower requirements in the Twin Cities when more stations start. **Stanley Hubbard**, KSTP TV and radio station president, has offered to donate \$1,000 toward an estimated \$50,000 necessary to form a metropolitan educational TV authority which he's advocating as a substitute for a proposed statewide educational TV network of 10 stations with Univ. of Minnesota as licensee. He wants only a single Twin Cities' educational station with the private metropolitan TV authority as the licensee. **William McNally**, WCCO-TV board chairman, still favors the original plan and a committee of prominent citizens has asked the governor to appoint a statewide interim committee to formulate a program for presentation to the 1955 legislature. The 1953 legislature failed to appropriate any funds for educational TV.

Nielsen Multiple Audimeters Preem

With the acceptance by the four radio networks of its new Multiple Receiver Metering service, and signing new two-year contracts on that basis, A. C. Nielsen Co. is going ahead with the installation of its new MRM audimeters, which can measure as many as three radio sets and one television set in each home. It's expected that the nationwide installation will take several months.

New expanded service, at a slight increase in cost, will measure listening in homes with more than one radio set (44% of homes have more than one set), and also radio listening in TV homes.

Firm is now making a pitch for agencies and advertisers to endorse the new system, which is expected to effect a 6 to 8% increase in ratings. The MRM audimeter was completed by Nielsen engineers last January.

With new service, Nielsen also will report fully on listening four weeks each month instead of two weeks per month.

Rheingold's 50G For Lombardo Summer Run

In a deal reported to go over \$50,000, Rheingold has bought a Guy Lombardo orch program for WNBC, N. Y., airing five half hours a week for eight weeks in July and August. Package was a Ziv parcel, but Lombardo and announcer David Ross are redoing special jingles and commercials for the beer company.

Show, to be heard from 7 to 7:30 p.m. Mondays through Fridays, is a summer deal, replacing Longines Symphonette, which is hiatusing but has renewed for a year on all five NBC o & os. Lombardo is also heard on CBS Radio, as a summer replacement in the Jack Benny time for American Tobacco.

Gracie Fields.

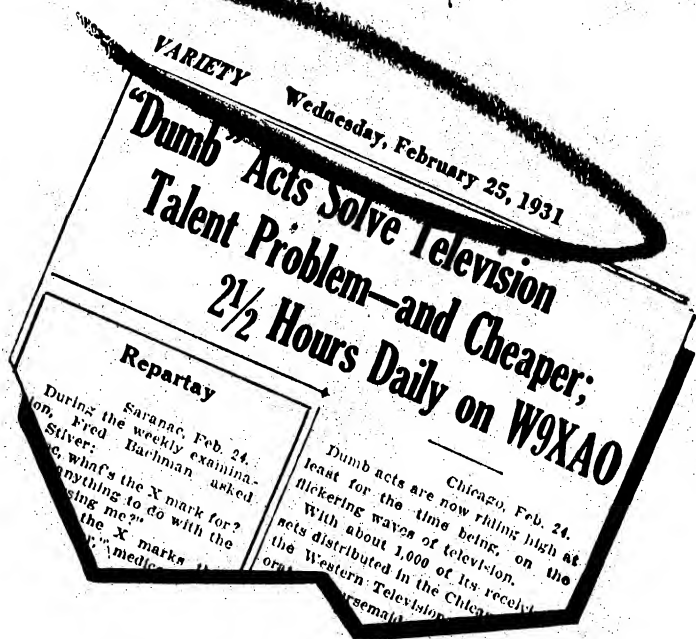
June 22nd 1953

Dear Ed
I was so proud and happy
to be the first Guest M.C. of your
"TOAST OF THE TOWN". Many Thanks
Gracie

FIRST
to report the
all-important
"commercial" angle
IN RADIO

and

FIRST
to report
on
TELEVISION



VARIETY's 8th ANNUAL RADIO-TELEVISION REVIEW and PREVIEW NUMBER

VARIETY's 8th Annual 'RADIO-TELEVISION REVIEW AND PREVIEW' will be materially and physically designed to make it simple for the personnel of Radio and Television to buy and sell time, talent, equipment and all its component parts.

Today, new TV film vistas are opening. Here, too, VARIETY's week-to-week appraisal is custom-made for the advertiser, the agency and the producer, highlighting the new developments in an exciting new branch of show business.

It's the perfect medium for your advertisement. Buyer or seller.

Rates remain the same for this issue. Write to any of the offices listed for further information.

**Editorial Features By
Top Showmen**

VARIETY

It's a 'must' for the buyer. It's a 'must' for the seller.

NEW YORK, 36 CHICAGO, 11 HOLLYWOOD, 28
154 W. 46th St. 612 N. Michigan Ave. 6311 Yucca St.

Television Chatter

New York

N.Y. to F.I. (Fire Island): CBS-TV's Dave Jacobson, for a month's vacation... Richard H. Rogers closed own firm and joined Screen Gems, Columbia Pix subunit, in sales service capacity... Arlene Francis taking over emcee role on "Talent Patrol" with show of June 29... Bud Collyer off on a four-week vacation... Gene Steiner changing name professionally to Gene Sultan... Youngster, N.Y. Giant baby, has appeared on many tele shows and in such Broadway plays as "All My Sons," "Season in the Sun" and "As the Girls Go."

Ben Hammer has a leading role in "Jet Pilot," first of projected television series, on the Plymouth Playhouse next Sunday (28)... James Sheldon, leaving CBS-TV staff June 30, signed to direct five "City Hospital" and three "Studio One Summer Theatre" shows during July and August... Henry Barnard plays the juve lead on "Lux-Video Theatre" tomorrow night (Thurs.) in "This Is Jimmy

Merrill," with Madge Evans and Millard Mitchell... Lynn Loring, 9, featured in role of Nina, Wendell Corey's daughter, on "Robert Montgomery Presents" June 29... Ray J. Mauer joined tele-radio creative staff of Cunningham & Walsh... Restaurateur and ex-champ Bob Olin filming teleseries tagged "Against the Ropes."

Tv director-producer Alex Segal now domiciling in Yardley (Bucks County) Pa... Don L. Kearney, assistant national sales manager of ABC-TV, slated to speak at Fordham-U's Communication Arts Symposium Aug. 12... ABC top-pers threw a farewell party yesterday (Tues.) for retiring v.p. treasurer C. Nicholas Priault, presenting him with a recording of top officials' farewells to him and an album of pictures of the ABC plant.

Hollywood

KTTV acquired 184 cartoons for screening on "Sheriff John" show. Producer John W. Lovelton to

Gotham on biz... Necchi-Elna Sewing Machines bankrolling "Heart of the City" on KTTV for 13 weeks... KLAC deejay Alex Cooper back from vacash... Audrey Weston anklies KTTV as traffic manager to join William Esty agency... Producer Jack Chertok to N.Y. and Pittsburgh on biz... Pacific Coast Borax renewed "Death Valley Days" on KTTV for 13 weeks... Dennis Day to N.Y. for huddles with RCA-Victor on next season's show... Tupman Motors sponsoring 15-min. weekly "Destination Unknown" and Hygeia Sanatorium bankrolling 15-min. weekly panel program, "The Alcoholic Can Come Back," both on KTTV... Bob Clappett's deadline for notifying KTEA it'll take cut in pay for "Time for Beany" is July 21.

Chicago

Patti Keefe, top gal behind the scenes on "The Bob and Kay Show" for two and a half years to vacate that post on Aug. 1... Joseph Byrnes formerly of Ruthrauff & Ryan now on the WBBM-TV production staff... WBKBites Danny O'Neil, Nancy Wright, Don Jacoby and Chet Noble to do p.a. at Riverview, Chi amusement park on June 30... Jim Conway to em-

cee an hour long variety show featuring local amateur talent on WBBM-TV. Debut is set for June 28 with a local auto agency picking up the tab... NBC news analyst Alex Dreier and Mrs. off to Berlin to report first hand the current unrest in the German capital... The Starnoters combo doing daily stint on Tom Moore's telephone quizzer in addition to musical duties on "Hi Ladies" at WGN-TV... Two-Ton Baker emcee of a new quizzer on WBKB daily... Jack Brickhouse inked to describe four and one half innings of the All-Star Baseball Game from Crosley Field... Wayne Griffin to vacation first two weeks in July with Fred Kasper subbing on weathercasts and Tom Casey describing grunt and groan matches from Rainbo Arena... Kay Westfall cast in "The Ben-netts" new web soaper to originate from NBC next month... "Zoo Parade" to alternate live shows with kinescopes of past shows during July and August... Bette Chapel to guest star on "Chance of a Lifetime" today (Wed)... Robert B. Bersvach new NBC-TV film salesman

Chicago—Keystone Broadcasting System added 14 new affiliates in the past month, making the web total now 665.

Cott 'n' Candy Formula Designed to Sweeten Up Radio-TV Billings

Speaking before the Candy Manufacturers Assn. convention at the Waldorf-Astoria Hotel, N. Y., last week, Ted Cott, NBC veeep and general manager of N. Y. stations WNBC-TV, told the bonbon makers, suffering a slump, how to sweeten their sales via tele and radio.

Candy industry, Cott said, had four challenges to face:

- (1) To find an answer to the caloric revolution, with people weight and calory conscious.
- (2) To bring candy into the home, where television has brought the candy market from the candy store and movie house.
- (3) To eliminate the advertising directed at the child (it's not the kids who are the bulk shoppers at the supermarkets).
- (4) To meet the self-service retailing revolution of our time.

On the first problem, Cott suggested, the sweets industry had to find the solution, perhaps through non-caloric candies. On the last three, he said, television and radio could well provide answers.

The broadcasting media were keeping the candy market at home, he said, but could also help get candy into the home via advertising and supermarket tieups such as embodied in WNBT's "chain lightning" plan. In this connection, Cott pointed out that Peter Paul Mounds, using "chain lightning," was now a 52-week advertiser on WNBT.

WILKENS JEWELRY IN PITT CANCELLATION

Pittsburgh, June 23. Wilkens Jewelry Co., which has had more time on WDTV than any other local sponsor, three and a half hours weekly, is dropping its half-hour hillbilly afternoon strip musical at the end of this week after two years. Program, which had achieved the biggest local rating of any program in B time, featured Abbie Neal and her Westernaires, an all-musical outfit.

Wilkens people intend to come back in the fall with another mountain music show, but want an evening strip, perhaps of 15-minute duration instead of twice that, for the fall. WDTV is now trying to work out something for the jewelry outfit. Same sponsor's Sunday "Amateur Hour" has faded for the summer, and is being replaced by a film although Al Nobel and Jane Wilkens, long associated on this show by Wilkens people, will continue to do the commercials live.

WDSU-TV to Ride With N.O. Waterfront Hearings

New Orleans, June 23. WDSU-TV will televise the Congressional probe into waterfront corruption in New Orleans June 24 and 25. Hearings will be conducted on those dates by a committee headed by Sen. Charles Tobey (R.-N.H.), who has been conducting similar investigations at ports all over the country.

Station, which was the first in the country to televise the Kefauver hearings in 1951, will have Pat Michaels as commentator during the hearings. Michaels is WDSU-TV news editor and a former war correspondent.

Mickey Rooney Situation Comedy on NBC-TV Sked

NBC-TV is making a kinescope of a Mickey Rooney situation comedy, "For the Love of Mike," on the Coast.

In storyline, written by Blake Edwards and Richard Quine, Rooney plays a pageboy with a shankering to get into show biz.

Liebman Signs Munsel

In his first talent deal to stock up on stars for the new format of "Show of Shows" next season, Max Liebman, producer-director of NBC-TV's 90-minute revue, has signed Patrice Munsel, Metopert coloratura, for seven guest shows. Liebman is now in Hollywood booking picture names for the fall.

Schenectady—Gordon Tuell, formerly of WRGB, is now executive producer at KMO-TV in Tacoma, his home town.

HOLLYWOOD STARS HERE...NOW...TODAY...

in TV's Greatest Film Programs!

"the plus 80"

20 Charlie Chan Mysteries

THE MAJOR SERIES... NEW TO TV... STARRING RAY MILLAND, ARLENE WHELAN, CESAR ROMERO, ROBERT YOUNG

20 All Star Adventure Classics

THE ROMANCE... THE ACTION... THE DRAMA OF THE GREAT AMERICAN SCENE... STARRING GARY COOPER, ANN SHERIDAN, JOHN WAYNE

20 International Masterpieces

MASTERPIECES RANGING FROM DUMAS TO OSCAR WILDE... PRODUCERS SUCH AS ALEXANDER KORDA AND HAL ROACH... STARS AS BRILLIANT AS VIVIEN LEIGH AND PAULETTE GODDARD.

20 Hollywood Major Features

INTRODUCING TO TV SUCH EXCITING PERSONALITIES AS MARILYN MONROE, JEFF CHANDLER AND JAMES MASON.

"the plus 80"

1001 TITLES

1001 TITLES from UNITY!

- ★ 300 FEATURES
- ★ 52 LAUREL & HARDY COMEDIES
- ★ 39 HALF HOUR PROGRAMS
- ★ 125 CARTOONS
- ★ 40 WESTERNS
- ★ 22 SERIALS

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JEAN SIMMONS
FREDERIC MARCH
LILLI PALMER
ROBERT DONAT
MERLE OBERON
MICHAEL WILKING
CONSTANCE BENNETT
BRIAN AHERNE
JOAN BLONDELL
BURGESS MEREDITH
BETTY GRABLE
DENNIS O'KEEFE
VIRGINIA BRUCE
VALERIE HOBSON
PATRICIA ROC
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UNITY
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BETTY FIELD
EDW. G. ROBINSON
BRIAN DONLEVY
MICHAEL RENNIE
SABU
RONALD YOUNG
VICTOR McLAGLEN
BRUCE CABOT
LEO CARRILLO
EDMUND GWINN
ADOLPHE MENJOU
GEORGE BRENT
BILLIE BURKE
STAN LAUREL
OLIVER HARDY
MARGOT GRAMMA
WALTER BRENNAN
PAUL LUKAS
WILLIAM ROYD
CHARLEY CHASE
WILLIAM BENJON
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JACK RUPP
OSBA MASSEN
JEAN PARKS
BARBARE MORGANE
CHARLES BICKFORD
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CHARLES WHINNOR
SIDNEY BLACKMER
CARROL NASH
DORIS DOWLING
PAUL KELLY
WILLIAM GARGAN
HILLARY BROOKE
JEROME COWAN
KENT TAYLOR
MARY BETH HUGHES
BUSTER CRABBE
VIRGINIA FIELD
VICTOR JORY
LON CHANEY, JR.
VIRGINIA GREY
ARLEEN WHELAN
PHYLLIS BROOKS
ERIC PORTMAN
BELA LUGOSI
LYNN BARI
BORIS KARLOFF
WILLIAM EYTHE
BURGESS MEREDITH
CESAR ROMERO
ROBERT CUMMINGS
JEFF CHANDLER
RANDOLPH SCOTT
ALAN LADD
PATRICIA ROC
RALPH RICHARDSON
MICHAEL WILKING
RICHARD BURTON
MARGARET LOCKWOOD
ROBERT YOUNG
MARILYN MONROE
STEWART GRANGER
JAMES MASON
ANN SHERIDAN
RAY MILLAND
PAULETTE GODDARD
JOHN WAYNE
VIVIEN LEIGH
GARY COOPER

"TERRIFIC! TERRIFIC!..."

LELAND HAYWARD... STANDS ON THE TV PEAKS...

HIS WAS A CONSUMMATE ACCOMPLISHMENT.

Rarely has such a mammoth production been put together with such imagination and showmanship . . . "The American Road" is certain to go down as one of the epochal evenings in the entertainment world, an evening to be long remembered and treasured" . . . more . . .

Jack Gould, N. Y. Times, 6/16/53 . . .

"LELAND HAYWARD... SET A NEW PRODUCTION STANDARD FOR THE NETWORKS TO SHOOT AT and thereby

increased the artistic stature of the sight and sound medium . . . All in all it was an institutional masterpiece . . . the dawn of a new era in industrial public relations through the medium of television" . . . more . . . Radio-Television Daily . . . 6/17/53

"...A PERFECTLY GLORIOUS ROLL IN THE HAY OF OUR RECENT PAST . . .

loveableness . . . the keynote in all MR. HAYWARD'S selections both as to performers and what they performed . . . the soundness of MR. HAYWARD'S taste can be gathered not so much by what he put into his show as by what he very carefully left out of it" . . .

more . . . John Crosby,

N. Y. Herald Tribune, 6/19/53 . . .

more . . .

more . . . Film Daily . . . Hollywood Reporter . . . more . . .

and further more . . .

WE THINK HE'S TERRIFIC TOO!

"FIRST LET'S DECORATE

LELAND HAYWARD... FOR PUTTING

TOGETHER MAGNIFICENTLY SUCH A

MASSIVE ARRAY OF TALENT AND TECHNIQUES". . . more . . . Jack O'Brian, N. Y. Journal-American, 6/16/53 . . .

"LELAND HAYWARD... ACCOMPLISHED A MINOR MIRACLE OF ENTERTAINMENT . . .

show was a stunner . . .

from start to finish" . . . Bob Francis, The Billboard, 6/27/53 . . .

"A MAGNIFICENT INSTANCE OF TV PROGRAMMING, a stirring,

spine-tingling look back at our folkways of the past five decades . . .

LELAND HAYWARD produced with enormous taste and showmanship". . . more . . .

Sid Shalit, N. Y. Daily News, 6/16/53 . . .

"THE SMOOTHNESS AND FLUIDITY OF THE OVERALL PRODUCTION REPRESENTED A BANGUP JOB . . .

To tie the components together,

The Ford Co. hired **LELAND HAYWARD,**

and it's a virtual cinch that, on the basis of Monday's finished and skillful presentation,

there will be some stepped up activity

in the NBC vs. CBS jockeying (with a "name your own price" come-on) for the legit producer's

permanent entry in the TV programming

sweepstakes" . . . more . . . Rose,

Variety, 6/17/53 . . .

MCA

Television Reviews

Continued from page 31

Hanson Silvernail, former women's amateur champion and now a professional. Mrs. Silvernail showed not only form but also a pleasing personality.

Bender, WGY sports director, displays a quiet, friendly, unassuming manner and considerable sports knowledge. *Jaco.*

PARS, BIRDIES AND EAGLES
With Danny O'Neil, Johnny Revolta, Jackson Bradley, Joe Jensenk, Charlie Naish

Director: Don Cook
30 Min., Tues., 8 p.m.
QUALITY GROUP GOLF COURSES

WGN-TV, Chicago
In categorizing this show as to program type it would have to be tagged educational. Its entertainment value is practically nil, but as an educational bit it's way over par.

As the title immediately suggests it's all about golf. Pros Johnny Revolta and Jackson Bradley take turns answering questions sent in by viewers and demonstrate how the game should be played. Being past masters in the art of teaching golf they do a fine job in explaining position, grip, stance and the like.

Emcee Danny O'Neil has an easy time of it, merely reading the questions sent in and calling upon the pros for the answers. The owners of the sponsoring golf courses, Joe Jensenk and Charlie Naish, were also on hand to give an interpretation of rules and to plug their golf links.

A dozen golf balls are awarded as well as a set of clubs to the writer of the best question of the week.

WATCH TO WIN
With Tom Moore, The Starnoters
Director: Sheldon Cooper
30 Min., Mon.-Thru-Fri., 5 p.m.
Sustaining
WGN-TV, Chicago

"Watch to Win" is a low-budget, high-quality parcel that's a cinch

to grab a large share of the early evening audience. Skedded against a full docket of moppet shows on competing outlets, this merry little bundle should find its only competition for the attention of the adult viewers coming from within the WGN-TV household itself—an extra inning ballgame or a double-header emanating from that same channel will preempt the time.

Mustachioed and bespectacled Tom Moore is in charge of the proceedings, with an able assist from the Starnoters, a live and hep combo. Moore was relaxed and easy to watch.

Gimmick on the show is a key-word shown to viewers but not given audibly. Moore calls a number selected from postal cards sent in by viewers, who if they know the keyword, get a chance at the jackpot question.

The jackpot is loaded with swag (freezer, washing machine, gas range, etc.), and for each incorrect answer the loot increases.

With Moore romping through the show as though he thoroughly enjoyed it and the Starnoters displaying an unusual musical talent, this proves a fast-moving attractive half hour.

Crosley Plays Host To NBC Sales Execs At Weekend Cincy Huddle

Cincinnati, June 23.

Visiting firemen treatment was reversed here over the weekend for 33 NBC sales executives and three vice-presidents. They became the guests of the Crosley Broadcasting Corp.

Arriving Friday from New York, Chicago and Detroit, the NBCers were welcomed by Robert E. Dunville, president; Harry Mason Smith, sales vice-president; John T. Murphy, TV veep, and other Crosley execs. Breakfast downtown was followed by a tour of the Crosley facilities, then lunch at a country club plus hayride trimmings of a model companion for each visitor.

More viewing of Crosley operations extended through Saturday, and was sandwiched with entertainment, including one two-hour show by WLW-TV talent.

From New York were William Fineshriber, Harry Bannister, George Frey, John Lanigan, H. V. Anderson, Lance Ballou, Robert Button, Jack Carson, Frank Chizini, Joseph Culligan, John Dodge, Harry Floyd, Vinton Freedley, Jr., Fred Horton, Neil Knox, William Martin, Walter Myers, Roy Porteous, John Van Amburgh, Thomas Wright, Hamilton Robinson, Ray O'Connell, Ronald Jones, Walter Scott and Bernard Musnik.

From Chicago: Edward Stockmar, Robert McKee, George Dieffenferer, Robert Swats, Thomas Lauer, Harold Smith, Charles Standard, Floyd Van Elten and Ed Hiltz, and Walter Gross and Robert White from Detroit.

Omaha—KMTV, Omaha, last week boosted its power to 100,000 watts, making it strongest station in this sector. Power boost was granted FCC.

Col. Wilder's WTRI-TV

Schenectady, June 23.

Col. Harry C. Wilder, president of Van Curler Broadcasting Corp. (Fabian Theatres and Troy Broadcasting Co., operator of WTRY), announced that the combined organization's new station on UHF Channel 35 will have the call letters WTRI-TV.

Wilder, who put WTRY on the air in 1940, said that the video station would have studios and offices in Schenectady. He estimated it would take six to 12 months to get the television operation going.

Live Admiral Comm's Integrated Into Hot Kine Of DuMont-Fed Bouts

Chicago, June 23.

Erwin, Wasey ad agency believes it scored a television "first" last week by integrating live commercials in the instantaneous kinescopes of the International Golden Gloves bouts fed to nine west coast DuMont affiliates.

Western stations are reluctant to clear for special events which fall in prime evening time, so, for these stations a hot kine was made in New York. Since the commercials were to introduce Admiral's new line, and with the agency afraid to take a chance on the quality of the kine commercials, it was decided to re-do the plugs which had been seen on the live fights.

The live telecast ended at 12:16 a.m. Chi time, Wednesday (17), and DuMont started feeding the hot kine to the Coast through Chicago less than 15 minutes later. At the WGN-TV studios here, the agency and station staffs faded out the kine commercials and repeated their live.

Michael Levin, the agency's TV director, in charge of the project, reported that of the 18 commercials, which ranged in length from 40 seconds to four minutes, only one was as much as two seconds off timing in the integration with the kine.

Plenty of rehearsal went into this complex and precise timing, especially since one commercial had 52 different shots in it. On Sunday, 10 hours were devoted to studio setup and light testing. The following day there was a three-hour lighting session, and five hours without cameras. On Tuesday, the day of the event, there was a four-hour full dress with cameras in the afternoon, then two more hours of the same immediately before the fights started.

Levin thinks Chi-TV knowhow deserves an accolade for its part in the success of the intricate operation, saying "In all my television experience, I've never seen the production cooperation and efficiency as that given me by the WGN-TV crew."

Gen. Motors Grid

Continued from page 30

game from each of the eight NCAA regions in the nation.

The full football schedule:
Sept. 19—Nebraska vs. Oregon at Lincoln, Neb.

Sept. 26—Dartmouth vs. Holy Cross at Lynn, Mass.

Oct. 3—California vs. Ohio State at Berkeley.

Oct. 10—Texas vs. Oklahoma at Dallas.

Oct. 17—Alabama vs. Tennessee at Birmingham.

Oct. 24—(Panoramic) Princeton vs. Cornell at Princeton; Mississippi vs. Arkansas at Memphis; Illinois vs. Syracuse at Champaign, Ill.; Iowa vs. Indiana at Iowa City.

Oct. 31—Minnesota vs. Pittsburgh at Minneapolis.

Nov. 7—(Panoramic) Florida vs. Georgia at Jacksonville; South Carolina vs. North Carolina at Columbia, S. C.; Northwestern vs. Wisconsin at Evanston, Ill.; Kansas vs. Kansas State at Lawrence, Kan.

Nov. 14—Michigan State vs. Michigan at East Lansing, Mich.

Nov. 21—USC vs. UCLA at Los Angeles.

Nov. 26—Thanksgiving Day—Utah vs. Brigham Young at Salt Lake City.

Nov. 28—Army vs. Navy at Philadelphia.

Dec. 5—Notre Dame vs. Southern Methodist University at South Bend, Ind.

Inside Stuff—Radio

Station Representatives Assn.'s Crusade for Spot Radio is moving at an accelerated pace, with 250 stations now signed for the campaign, according to SRA chief Tom Flanagan. Crusade's first report, issued last week, listed achievements in the drive, including a series of agency presentations and sponsor clinics on spot.

Report also stressed increase in set circulation, pointing out that 70% of nation's autos have radios and that 41,300,000 people ride daily in radio-equipped cars. It pointed up absence of research on "most underrated audience in radio," the at-work listening audience.

New York's top disk jockeys pitched in Monday (22) in an unusual all-out effort to aid the Cerebral Palsy campaign via a 12-hour marathon that was heard on 10 stations via 22 programs. Deejays, using portable transmitters set up on every corner on Broadway from 42d to 51st St., gave away "Melba" Sundae, via a tie-in with United Artists (distributing the pic of that name) and Louis Sherry Ice Cream, to all donors to the CP fund.

Marathon ran from noon to midnight, with a different deejay or combination of deejays every half-hour, on WNBC, WINS, WYNY, WABC, WNEW, WOR, WAAT, WMGM, WMCA and WHOM.

At a meeting of the AFTRA Local in New York Monday (22), the membership discussed candidates and voted for national board members and delegates to the national convention (at Hollywood, July 23-26). Results of the election will be announced within a week.

Action was procedural with one exception, the voting down, almost unanimously, of a resolution that would have permitted payment of commissions to agents on minimums. Effect was to assure members getting minimums, without the deduction of agent commissions.

To call attention to "38th Parallel—USA," documentary on Korean War effect at home to be presented on CBS Radio next Friday (26), press flack Mike Boscia sent telegrams to editors from Belpre, Kansas, exact geographical center in U. S. on the 38th Parallel. Arrangements were handled by E. J. Gander, WU district manager in N. Y., with Kansas City office.

Children of clients and time buyers of WNBC-WNBT, N. Y., and spot sales had a carnival of games and kinescope showings at the Carnival nitery in New York last Saturday afternoon (20). There were some 300 acceptances of the invites the NBC flagships sent out for the informal, personal get-together. Nitery was selected as site for its gay carny decor.

WNYC, N. Y., is starting a language course in French, German, Italian, Spanish and English (for Spanish-speaking listeners) on July 6.

Half-hour program will be heard at 2 p. m. Mondays through Fridays with each language given two weeks (10 days). Walter Stegman of the station staff will be the tutor, using the Army conversational method (with LP records by Henry Holt) as a teaching guide.

Series is under auspices of the American Council of Learned Societies and the New York Public Library, which will stock books to be used in conjunction with the radio lessons.

Chi Channel 2

Continued from page 30

tive proposal for maintaining the status quo until the court rules, the commission held that the public interest requires "prompt discontinuance of operations" on Channel 4 in Chicago in order to effectuate the allocation table adopted when the freeze was lifted a year ago.

In a concurring opinion, Cmr. Edward Webster said he agreed with the majority that "any venture which could hope to provide adequate service to the viewing public requires the existence of certain elements which are not present here, namely, the mutual good will and cooperation of all the participants."

In a dissenting opinion, Cmr. Frieda Hennock said she had previously opposed granting a license for Channel 2 until a hearing is held between competing applicants. Had this been done, she added, the case might well have been disposed of by now. In such a hearing, she said, the contestants should be Balaban and Katz (who sold WBBK, which CBS changed to WBBK-TV, to the network for \$6,000,000) and Zenith.



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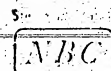
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"PRIVATE SECRETARY"—starring **ANN SOTHERN**

Saturdays at 10:30 P.M. (N.Y.T.), NBC Television Network

UHF's 'Come on Up'

Continued from page 29

support it and in many areas where UHF stations have sprouted that has been the situation.

The terrain, of course, is an important factor in UHF coverage. ARB survey shows that in a rugged area where the only VHF service was 60 miles away it took only four months for a local UHF station to become the favorite channel. In a flat area where reception is only fair from four VHF stations 75 miles away, a local UHF outlet with NBC and CBS affiliations attracted 63% of set owners to conversion on trade-in in its first four months.

However, in another city with 75% TV saturation within 30 to 50 miles of four VHF stations less than 10% of sets were converted after a local UHF outlet had been in operation two months.

50 By End of Month

Extent to which UHF has exceeded its expectations can be seen by comparing what has happened with a "task force" report issued in February, 1952, by Radio-TV Manufacturers Assn. That study, which attempted to determine impact of lifting of freeze on equipment manufacturers, projected three schedules for guidance of industry. The "most pessimistic" schedule estimated there would be 23 UHF stations on air by end of June of this year. The "realistic" schedule also put figure at 23 while "most optimistic" schedule estimated number at 33. With 43 UHF outlets already given required "special temporary authority" to start operations, it's likely actual number of UHF's on air by end of month will be about 50.

It's interesting also that the RTMA study far overestimated speed with which VHF stations would get into operation. It's "most pessimistic" schedule had 57 VHF stations on the air into by end of June. Actually, number of VHF's which have gotten into operation since freeze-lifting is 40.

Number of UHF authorizations issued has also surpassed expectations. Of 373 TV construction permits granted for commercial stations, since freeze-lift, 239 are for UHF outlets. RTMA's "most optimistic" schedule estimated

there would be 175 UHF permits by end of June. Nor does this include 17 educational authorizations, most of which are UHF.

Does the FCC expect UHF stations to compete with "firmly" entrenched VHF stations? This question was put to Commission Chairman Rosel Hyde recently by Sen. George A. Smathers (D-Fla.) at a hearing before the Senate Interstate Commerce Committee. Chairman Hyde's answer, just forwarded to committee, follows:

"Successful competition by UHF stations in established VHF areas will depend on many factors, including, for example, the number of established stations, the economy of the community, the factor of network affiliation, etc. This factor of network affiliation, and others, make it impracticable to forecast the success or failure of UHF stations in any particular established VHF cities.

"However, because of the basic fact that the VHF is too limited to meet the nationwide demand for television, the Commission has been confident that UHF would establish itself notwithstanding the problems it faces."

Ford Cavalcade

Continued from page 27

hope of the show getting a reprise, despite Ford's interest, because of the manifold problems involved. Obviously, the show couldn't be repeated on a live basis due to the virtual impossibility of corraling all the performers. While giving it a kine repeat would not entail another \$500,000 outlay (cost of the original production), the provisions of the multiple unions involved would nonetheless necessitate an expenditure of more than half that amount. However, resolving all the union ramifications would involve such a laborious process as to virtually render a kine repeat nil for the immediate future. And as one K & E put it: "If you can't do it now, when it's hot, there's no sense doing it at all." Problem of contractually negotiating for another two hours of preemptions to clear time (both NBC and CBS-TV are virtually SRO this summer) would also mitigate against a repeat, even on a one-network basis.

Web Publicity

Continued from page 29

congressmen for the upcoming election. At NBC-TV there are two road companies of behind-scenes production exhibits from the Robert Montgomery show touring the department stores of the nation, with station and sponsor—Lucky Strikes and Johnson's Wax—tiegups.

Linked to Rivalry

What has spiced the expansion is the fever-pitch rivalry between the networks. Next area of conflict, it's felt, is in the larger realm of public relations.

NBC-TV is out to dispel a popular misconception that it is "fat, lazy and rich" (with CBS "hungry and creative"). This notion comes from the early post-war radio days when CBS, unable to compete dollar for dollar with NBC, came up with its house-created situation comedies and a big payoff. There followed the CBS raid of NBC talent in 1948 and 1949.

In television, NBC is boasting of

a creative ferment that has produced such programs as "Today," the NBC-TV Opera, "Victory at Sea," and "Conversations with Elder Statesmen." The net also points out it concentrated on TV early, got the FCC quota of five owned and operated stations (CBS-TV has three), and backed the right horse (compatible) in color.

On the other hand, CBS-TV, which overtook its rival in annual gross billings in April, is hitting hard with the pitch that it's the No. 1 network, this based on billings and its dominance of the 10 top rated shows.

It will be an interesting two-way battle until the fall, when a three-ring circus might emerge with ABC-TV, backed by United Paramount coin and knowhow, joining the competitive picture.

Dodgers, Yanks

Continued from page 26

Brooklyn National League Baseball Club, Inc., charged that unauthorized broadcasts of its games are listed in a schedule circulated by the so-called "Knickerbocker Network" and are sponsored in part by Jacob Ruppert, brewer of Knickerbocker beer.

The Dodgers said that the Schaefer Brewing Co. of Brooklyn has paid "a substantial money consideration" for sponsoring its games, with American Tobacco Co. as co-sponsor, over WMGM in New York and that contracts have been made with other radio stations for recreation rights based on "full descriptive reports" furnished the stations by Western Union. These reports, the complaint said, are available to Mutual for recreated broadcasts if live broadcasts cannot be made from Ebbets Field.

The complaint further stated that McLendon is offering recreated broadcasts of the Dodgers' games to radio stations throughout the country and is now furnishing them to more than 10 stations. The broadcasts, it added, are offered in cooperation with the McLendon-owned "Knickerbocker Network" or "Republic Network."

In support of its complaint, the Yankees cited testimony recently given by McLendon before the Senate Interstate Commerce Committee regarding the defunct Liberty Broadcasting System which once had 400 affiliates for its dramatized games. McLendon testified that Liberty stationed a man in New York (for its 1948 broadcasts) who "listened to games over the radio, watched them on TV, and through other sources gained news of baseball games and then teletyped the news of these games to Dallas, where they were recreated and dramatized with sound effect."

The Yankees said that tickets to Yankee stadium contain a condition that holders will not transmit or aid in the transmission of games without authority.

Agency Hatchet

Continued from page 27

friction is understood to be between Revue Productions, the MCA vidpix producing subsid, and Young & Rubicam. Revue, which made the pilot on the Paul Hartman series, "Pride of the Family," sold its to ABC-TV, which packed Armour and Bristol-Myers as alternate sponsors. Revue is now moving into production on the series for the fall, and it's reportedly encountered number of agency restrictions on all matters of production from Y & R, repping Bristol-Myers. Agency had recently announced further dropping of radio-TV personnel in favor of purchasing packages, but it's pointed out that it's retained enough program-wise people to be able to apply a subtle hatchet job where needed.

Lubbock, Tex. — Mike Shapiro, sales director of KDUB-TV here has been named new assistant manager of the outlet.

Inside Stuff—Television

William L. Laurence, science editor of the N. Y. Times, states that his "failure to appear" on the two-network Ford 50th anniversary TV show was no fault of his, it might be misinterpreted from VARIETY's review. Having rehearsed Sunday night until 3 a. m. Monday morning, and told to report back at 1:30 that afternoon (the day of the telecast) he was phoned at 10 a. m. and told by Marshall Jamison, assistant to Leland Hayward, that the show was 20 minutes over and he would be cut, along with some other values. Originally the Laurence stint was 10 minutes and he had been advised to cut it down to four minutes.

Laurence states that he and Ed Murrow were to do a stint on looking 50 years into the future, and Murrow had protested its cutting down, and its ultimate elimination. In actuality, the Ford show, which was almost universally lauded, ran short but, says Laurence, "apparently nobody knew I was in the Center Theatre because we could easily have ad libbed those several minutes they had to stretch rather interminably."

When Laurence White, of the Hayward production staff, approached him, Laurence referred White to his agent, Curtis Brown Ltd., and a \$2,500 fee was mentioned. Laurence feels the "failure to appear" was personally embarrassing because of the advance publicity when in actuality he was a victim of that old show biz adage—winding up on the cutting room floor.

Running of the last of this year's stakes races last week brought a close to one of the most thorough radio-TV promotion campaigns staged by a commercial firm. It was Gillette's tie-in with the Damon Runyon Cancer Fund, in which the razor company gave away a hackney pony each week for the past 10 weeks to the highest bidder, with money going to the fund. In the 10-week period, Maxon agency's promotional drive got the campaign plugged on total of 52 radio and TV shows not directly connected with the tie-in. According to Elle Kofler, who handled the radio-TV appearance for Maxon, breakdown showed pitches on 21 network and 14 local video shows and seven net and 10 local radio programs. In all, some 32 show biz and sports personalities put in appearances in the shows to push the drive.

Major difference between CBS-TV and NBC-TV attitudes on summer-time Class A time clients boils down to the question: Who is pleased most, longterm or short term advertisers? NBC-TV's lure for clients to stay on during hot weather is the 10% annual discount. But if a client goes on hiatus, his hiatus period is offered to other advertisers at a 25% discount.

CBS-TV year-round advertisers, while also earning a 10% annual discount, get in addition a summer incentive from the network in the form of a 30% contribution to the program cost. This is done in Class A time only to keep major program entries on the air during July and August, and discourage substitution of cheaper shows. Fact is any special summer benefit (beyond the annual discount) accrues to the yearly advertiser on CBS-TV but only to the summer sponsor on NBC-TV.

Sen. Joe McCarthy denied last week that he will be starred on a television show to be financed by two or three multi-millionaire Texas oilmen. Story circulated around Washington recently, since the Wisconsin Senator has made two trips to Texas in the private plane of one big oilman.

McCarthy called the reports "completely phoney." "There's nothing to it," he added. "I wouldn't have time for it and I have no TV plans."

CBS Radio's 2d UPA Film Extolling Medium Gets N.Y. Press Preview

A new United Productions of America color short for CBS Radio, titled "It's Time for Everybody" and pitching the story that radio hits more markets than any other ad medium and at lower cost per thousand, was previewed by the Eastern press in New York yesterday (Tues.).

Short, the second to be made by UPA for the net (last year's was "More Than Meets the Eye") had been shown last week on the Coast to the press, advertisers and agency execs.

Film uses animated figures and semi-abstracts, with script and soundtrack by CBS Radio, for presentation of the expanding American market from 1938 to 1953, radio's widespread coverage of the market, the medium's ad value and net's claim that "Sound entertains and sells best on CBS Radio."

David Broekman composed and conducted the music for the 16-minute short. Sound direction is by Gordon Auchincloss, and narrators are George Bryan and Joseph Ripley.

Film will be shown to advertisers and agencies, and probably accompany net's execs on their speaking dates throughout the country.

Columbus—Raymond Owen, former communications chief at Lockbourne Air Force base here and onetime radio technician for the Ohio Highway Patrol, has been named assistant chief engineer at WTVN, Taft family station in Columbus.

San Francisco—Irving Phillips appointed assistant manager and sales head for KYA. Phillips formerly handled operations for KYA owners in Honolulu.

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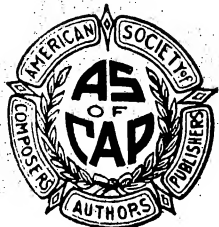
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The American Society of Composers, Authors and Publishers congratulates the Ford Motor Company on its Fiftieth Anniversary, and on the good taste and quality of a television program presented by a leading exponent of the American system of free enterprise.

We point with pride to the fact that almost without exception the songs performed on this incomparable two-hour show were the works of ASCAP writers and publishers, whose compositions truly reflect the life of America—past and present.

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THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, NEW YORK

Jocks, Jukes and Disks

By HERM ECHOENFELD

Patti Page: "Butterflies"—This is My Song (Mercury). Patti Page's latest teamup with prolific clogger **Bob Merrill** on "Butterflies" could be a smash summer click. Tune has the light, charming Merrill formula, with Miss Page doubling her pipes via the oft-tried multiple dubbing technique. Reverse is a fair ballad, conventionally cut.

June Valli: "Crying In The Chapel"—Love Every Moment You Live (Victor). June Valli gets her best chance to crack the hit lists with "Crying In The Chapel," a religious tune which was on an indie label. She gives it a strongly emotional workover that sells. In a more restrained, but equally effective rendition, **Ella Fitzgerald** puts it across for Decca. On the Victor flip, Miss Valli projects an up-tempo inspirational tune with good results.

Jo Stafford: "I'm Your Girl"—Someone's Been Readin' My Mail (Columbia). From Rodgers & Hammerstein's "Me and Juliet," "I'm Your Girl" is a lovely ballad, which Jo Stafford gives a sensitive reading. This stands up under repeated spins and may grow into major hit proportions. "Mail" is an okay

"Kiss Me Again, Stranger" (Columbia). "A Purple Cow" is a lightweight novelty item that's not particularly ace material for Miss Day. Not likely to mean much. "Stranger" is a slowmoving ballad neatly caressed by Miss Day's pipes.

Ray Anthony Orch: "When The Saints Go Marching In March"—That's My Weakness Now (Capitol). This is a hoked-up version of "Saints" which doesn't rank anywhere near the top of the numerous etchings of this jazz standard. Anthony has attempted to add some spontaneity via crowd noises, but they have an obviously artificial sound. Crew hits a listenable stride on the oldie on the flip. Jo Ann Greer and Marcie Miller vocalling.

Album Reviews

"Can-Can" (Capitol). Original cast album underlines the fact that "Can-Can" is primarily a dancing show. Not much except vitality and effervescence comes through on this platter of the new Cole Porter musical comedy. It's inferior Porter, without stars or recognizable personalities to supply



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Horrible Records Label Awaits Returns on Big Buildup of a Bad Disk

Just how far can pure ballyhoo carry a disk which has little else to recommend it? This poser will be cleared up once and for all after all the returns are in on the first release of the recently-formed indie label, Horrible Records, which aimed at living up to its title with a disk that was intentionally irritating.

Some 100,000 Horrible platters, with Leona Anderson as vocalist, were shipped last month but the diskery's execs claim they won't know how many have been sold until the returns come back. It's understood that only about 30,000 copies have actually been sold despite a phenomenally successful flacking job which earned the disk plenty of disk jockey spins and numerous breaks in the dailies and national mags.

The Horrible label was launched by an advertising exec, Tom Murray, and a pianist, Tony Burrelo. Publicist Eddie Jaffe was sold on the promotional potential of the company and was given a piece of the firm in return for handling the campaign. Bud Zaret was responsible for lining up the numerous jockey interviews with Murray and Burrelo.

On the basis of initial customer reaction, a sentiment developed among Horrible's execs that their first release was "a bit too horrible." It's felt that the platter was okay as a gag but few people were likely to spin it for more than a few times. Several jockeys, however, have been laying on the disk with repeat plays but, in Chicago, the deejays won't touch it.

Burrelo, meantime, has cashed in with numerous offers to play in cafes as a result of his being featured pianist on the disk. Murray has been more publicity-shy due to his ad agency job and, on one TV guest appearance, he wore a mask in order not to be recognized.

Horrible Records is currently prepping its second cutting session on a tune titled "Don't Cast Aspersions On The Persians." The label's name will stick but the quality of the music is slated to improve. The initial disk was a coupling of "Fish" and "There's a New Sound," which were billed as being cut in the Holland Tunnel and 3,400 feet under sea level, respectively.

Victor's Pic Score Album

Hollywood, June 23.
Renewed interest in film scores in recent months has cited Al Goodman's first album for RCA Victor in more than a year. Yet bafoncer has completed 12 sides with a 30-piece orch.

All instrumental album is pegged on film scores of the last three years.

other solid side in "O," the Byron Gay-Arnold Johnson oldie. Amby Hughes pitches up interesting versions of "That Old Black Magic" and "I'm In The Mood For Love." Sentimental Carmen Lombardo shows fine form on "Coquette" and "Sweethearts On Parade" with Grady Martin's combo for Decca.

Longhair Disk Reviews

Prokofiev: Symphony No. 7 and Lieutenant Kije Suite (Columbia: \$5.45). Prokofiev's final symphony is slick and sometimes trivial, but it's also gay, lyric and listenable. Reverse is the charming, amusing Russian film score. Philly orch under Eugene Ormandy handles both with distinction.

Rossini: Barber of Seville (RCA Victor, 3 LP; \$16.35). Sprightly, swift-paced version of the lilting opera, but with all musical values respected. Victoria de los Angeles, always the fine artist, makes a standout Rosina; Gino Bechi a vocally impressive Figaro, Nicola Monti a good Almaviva and Nicolo Rossi-Lemeni a resonant, distinguished Basilio. Excellent set.

Strauss: Aus Italien (Urania, \$5.95). First of Strauss' tone-poems is more romantic, less lush and violent, but no less attractive, than many of his others. Radio Berlin orch gives a colorful reading.

Mozart: Concertos for piano,

Nos. 21 in C and 26 in D (Westminster: \$5.95). Two or Mobart's most appealing concertos, full of inventiveness and melody, the No. 26 more mature in content. Pianist Joerg Demus does a fine job with them, the Vienna State Opera orch assisting.

Old Italian Airs (Vox: \$5.95). Met tenor Giacinto Prandelli, at home in this bel canto singing, neatly phrases some charming old classic airs from Giordani, Scarlatti, Pergolesi and others.

Other disks of interest: Beethoven Trios in D and E Flat (Mercury), with Albeneri Trio; Tchaikovsky's 4th Symphony (Decca), with RIAS Symphony; Orchestral Favorites—Liszt, Enesco, Dvorak, etc. (M-G-M), with various London symphs; Gods and Demons (Columbia), with George London; Mendelssohn's Variation Serieses and Rondo Capriccioso and Schumann's Blumenstock and Romances (M-G-M), with Menahem Pressler; Concert Dances (Decca), with Bavarian and Munich symphs.

Bron.

Best Bets

PATTI PAGE	BUTTERFLIES
Mercury	This Is My Song
JUNE VALLI	CRYING IN THE CHAPEL
Victor	Love Every Moment You Live
JO STAFFORD	I'M YOUR GIRL
Columbia	Someone's Been Readin' My Mail

rhythm ballad with a clever lyric. **Mills Bros:** "Pretty Butterfly"—"Don't Let Me Dream" (Decca). "Pretty Butterfly" is a slick rhythm adaptation of Dvorak's "Humoresque," now in the p.d., and Mills Bros. give it the same type of ride which put over "Glow-Worm." This side will stir some attention. "Dream" is a neat ballad with mid-1940 potential.

Fran Warren: "Love Is A See-Saw"—Miss Me Just A Little (M-G-M). Fran Warren has solid material in "See-Saw," a catching tune with an original idea. She projects it strongly and will rate plenty of jock and juke spins. On the bottom deck, Miss Warren strains for effect on a fair ballad.

Nat (King) Cole: "Return To Paradise"—Angel Eyes (Capitol). Nat Cole's version of the picture tune, "Return To Paradise," though slightly late, will probably pick up the bulk of the spins on this entry. Cole's effortless piping makes the difficult lyric an easy assignment. "Angel Eyes," from the Warner pic, "Jennifer," is a fragile number with doubtful prospects despite the teamup of Cole with Billy May's orch.

Toni Arden: "The Lover's Waltz"—"All I Desire" (Columbia). "Lover's Waltz" is in an overworked groove that lessens the chances for a breakthrough. Toni Arden, however, gives it one of her better tremolo renditions. Tune gets additional impetus from Hugo Winterhalter's cut for Victor. Bud Dee and Sally Sweetland sharing the vocal assignment. On the Columbia flip, Miss Arden gets fair results out of the title tune from the Universal film.

Ralph Flanagan Orch: "The Stop and Kiss Waltz"—"Rub-a-Dub-Dub" (Victor). This dance crew comes up with a good, even if slightly old, gimmick in the stop-time phrasing on "Waltz." It'll even be better in actual ballroom settings. Reverse is a snappy rhythm item with lots of baritone sax accented in a jump arrangement with a vocal ensemble.

Frankie Laine: "Where The Winds Blow"—"Te Amo" (Columbia). "Winds Blow" is one of those dramatic ballads with which Frankie Laine has been closely associated. This tune is excellently produced but it lacks the vivid story line to put it over. Laine packs as much wallop into it as possible. "Te Amo" is a good romantic item with Bobby Hackett's trumpet playing obligato to Laine's solid vocal.

Margaret Whiting: "Where Did He Go"—Something Wonderful Happens (Capitol). Margaret Whiting has been looking for that click disk for some time, but these sides aren't likely to end her search. "Where Did He Go" is an offbeat item with a tricky melodic line which Miss Whiting socks over for maximum impact. It's not, however, slated for wide acceptance. Reverse is a more conventional ballad, maybe a bit too conventional to stand out.

Doris Day: "A Purple Cow"—

definition or distinction. Aside from a couple of numbers with moderate individuality and style, it's routine.

Lilo, imported from the Parisian music halls for the show, makes less impression on wax than in the legit original. She has vigor and drive, but lacks a change of pace and her accent tends to make the Porter lyrics unintelligible. Dramatic actor-producer Peter Cookson, making his singing debut in the show, reveals a robust and fairly pleasant voice, without much flexibility or color. Erik Rhodes is acceptable in one comedy number, but character comic Hans Conried is handicapped by a thick accent (perhaps characterization) and featured dancer Gwen Verdon, the hit of the stage version, has practically nothing to do in the disk reproduction.

Porter's music frequently sounds like self-rewrite and his lyrics in some cases seem almost like self-parodies. Best numbers are "Never Give Anything Away" (at least musically), "Come Along With Me" (one of the few songs with meaning to someone who hasn't seen the show), "All Right With Me" and "I Love Paris."

Incidentally, Capitol's jacket for the album is virtually a how-not-to of its kind. Where Decca jackets list the numbers and corresponding performers clearly and compactly in the upper left-hand corner of the reverse side and Victor and Columbia scatter the info through the blurb, Capitol omits it entirely. In the case of "Can-Can," at least there isn't any factual dope about the show at all, but merely a photo of Lilo, a few action shots of the stage performance and a bit of adjective ballyhoo.

The Continental: "This Is My Beloved" (Columbia). A followup on his previous "Songs For My Beloved" set, Renzo Cesana (The Continental) is now schmaling up a poem by Walter Benton. This type of poetica erotica is tailored perfectly for Cesana's cozily romantic pitching to emotionally-starved femmes. Milton Page supplies the organ bridges which gives the whole thing a right soap opera flavor. The album cover shows an anonymous doll in a cleaved gown to cap the s.a. approach.

Platter Pointers

Bob Carroll turns up with an attractive marching song in "Mama Don't Want No Peas an' Rice an' Coconut Oil" (Derby). Jackie Fontaine shows plenty of promise on "Oh, Miserable Love" (Crystallite).

Another clever novelty by **Louis Prima** orch on "Paul Revere" (Columbia). **Dennis Day** has a good religious-romantic entry in "Saint Cecilia" (Victor). **Patricia Munsell** featured on two lovely tunes in "The Melba Waltz" and "This Is The Beginning of Love" (Victor). **Marie Rapp** impresses on the oldie, "When A Woman Loves A Man" (Deger). **Lawrence Welk** turns up with an-

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

Survey Week of June 12-18, 1953

(Listed Alphabetically)

A Little Love	Lion
All By Myself	Berlin
Allez-vous En—"Can-Can"	Chappell
April In Portugal	Chappell
Big Mamou	Peer
Blue Gardenia—"Blue Gardenia"	Harms
Breeze	Leeds
Call Of The Faraway Hills—"Shane"	Famous
I Believe	Cromwell
If I Love You A Mountain	Feist
I'm Walking Behind You	Leeds
Just Another Polka	Frank
Little Red Monkey	Miller
Many Are The Times	Weiss-B
My One And Only Heart	Roncom
Nearness Of You	Famous
No Other Love—"Me And Juliet"	Williamson
Now That I'm In Love	Burke-V H
Ohio—"Wonderful Town"	Chappell
Pretend	Brandom
Return To Paradise—"Return To Paradise"	Remick
Ruby—"Ruby Gentry"	Miller
Say Si Si	Marks
Say You're Mine Again	Blue River
Send My Baby Back To Me	Morris
Something Wonderful Happens	Johnstone
Song From Moulin Rouge—"Moulin Rouge"	Broadcast
Till I Waltz Again With You	Village
Wedding Day	BVC
Your Cheatin' Heart	Acuff-R

Second Group

A Blues Serenade	Mills
All I Desire	Broadcast
Anna—"Anna"	Hollis
Dancin' With Someone	Valando
Doggie In The Window	Santly-J
Granada	Peer
I Am In Love—"Can-Can"	Chappell
Is It Any Wonder	Midway
It Just Happened To Happen To Me	Ward & S
Keep It Gay—"Me And Juliet"	Williamson
Lady Of Spain	Fox
Marriage Type Love—"Me And Juliet"	Williamson
Meanwhile	Wiltmark
More Than I	Sheldon
My Flaming Heart	Robbins
Ramona	Lion
Side By Side	Shapiro-B
Terry's Theme From Limelight—"Limelight"	Bourne
Uska Dara	Mellin
When I See You	Shapiro-B
You You You	Mellin

Top 10 Songs On TV

(Listed Alphabetically)

April In Portugal	Chappell
Can't I	Harvard
Honey In The Horn	Alamo
I Believe	Cromwell
I'm Walking Behind You	Leeds
Kentucky	Sheldon
No Other Love	Williamson
Wait Till The Sun Shines Nellie	Von Tilzer
When The Red Red Robin Comes Bob Bob Bobbin'	Bourne
Your Cheatin' Heart	Acuff-R

Five Top Standards

(More In Case of Ties)

I Got Rhythm	New World
I Wonder Who's Kissing Her Now	Marks
Tea For Two	Harms
That Old Black Magic	Famous
You Go To My Head	Remick

† Filmmusical. * Legit musical.

BMI PITCHES FOR VIDPIX MUSIC

NBC Tune Contest Radio Show May Die Aborning In Industry Gangup

The projected NBC radio series to showcase material by professional songwriters in a tune contest format has run into a brick wall of clef and publisher opposition and, as a result, may never get off the ground. Idea was tentatively proposed to music biz execs by RCA veepee Manie Sacks as a way of pre-testing a tune's popularity via audience reaction. Sacks, however, has indicated that the show will go on only if it gets widespread industry support.

Initial negative reaction from the cleffers came with a formal resolution passed by the exec council of the Songwriters Protective Assn. last week. SPA expressed concern "over the implications" of the show and moved to appoint a committee to study the question. The actual resolution was a mild reflection of the strong attacks made against the proposed NBC series by SPA-toppers.

The writers regard the show as another "amateur night" venture which pro talent will shy away from. They also see the show as an additional blow against their already precarious situation in the industry by putting writers in direct and open competition with each other. They point out that if the dialers nix their entries at first hearing, they might as well scrap the songs since no disk company will be likely to touch these rejects.

Most of the major publishers, likewise, are hostile to the program idea. The committee of publishers, which was slated to poll the industry on the pros and cons, has as yet failed to meet. The committee, headed by publisher Ben Bloom, is waiting for the return of Sacks to N. Y. Latter was on the Coast for a week and then attended a meeting of foreign distributors in Camden, N. J. He's due back at his homeoffice desk today (Wed.) or tomorrow.

Grean Joins Csida In S-J Firm; Trinity, BMI Deal Finalized

Charles R. Grean has joined Trinity Music as veepee and general manager. Trinity was set up a few months ago by George and Eddie Joy and Joe Csida as Santly-Joy's initial BMI affiliate. Firm begins active operation July 1. Grean also will serve as administrative assistant in the operation of combine's ASCAP firms: S-J, Oxford and Hawthorne Music. BMI finally wrapped up the Trinity music deal last week after a three-month delay over the contract.

Grean, who had been pop artists & repertoire chief at RCA Victor preceding Dave Kapp, has been freelancing recording dates for the past 18 months and writing songs. Incidentally, the Trinity post brings him back as assistant to Csida for whom he worked when latter was a&r topper at Victor three years ago.

Assignment with Trinity also cancels out Grean's slotting as production head of NBC's planned radio series to showcase new tunes. In addition to his chores with the Trinity and S-J operations, Grean will continue his freelance recording production.

1-NITER CONCERT REVUE SET FOR RUDY VALLEE

Rudy Vallee is going into the one-night concert field with a revue which will be booked through the National Concert Bureau. Produced by Charlie Peterson, the revue will feature the maestro-crooner with a choral ensemble, three dance groups and an orch.

Vallee, who was in N. Y. last week to appear on the Ford 50th Anniversary show, returns in July to do rehearsals on the concert. The troupe will hit the road in October.

Shellac in the Sun

Fire Island, N. Y., w.k. show biz summer hangout, is turning up on wax via an Atlantic Records album. Diskery cut tapes of Lou Hawkins' showtune keyboardings at Goldie's, F. I. cafe. Album is tagged "Goldie's By The Sea." Goldie also operates a winter spot in the Virgin Islands, so Atlantic execs figure they've got a year-round resort seller.

Jocks Still Favor 78s Over 45s, But Pubs Want Switch

Slow speed disks (45 rpm) are coming out second best to 78 rpm platters in a disk jockey poll currently being conducted by a major publisher. The pub sent out queries to jocks around the country to ascertain the deejay's disk-speed preference. Of 350 answers already received, 50% had the 45 rpm equipment but only 15% of this group requested 45 rpm platters.

Many pubs have been campaigning for overall use of 45 rpms, but poll's early results indicate a trend toward the slow speed disk hasn't yet taken hold. Pub at tempts to develop 45 rpm popularity are sparked by the lower cost of getting a 45 rpm platter to a deejay than a 78 rpm. Mailing cost on a 45 platter comes to about 8c as compared with an average 40c postal cost on a 78. The 45 also requires one piece of cardboard while it's been found that for minimum breakage results three corrugated cards are needed for a 78. Another mailing plus for the 45 as far as the publisher is concerned is that it can be sent out airmail.

With pubs sending out several hundred disks once or twice a month, mailing costs have become an important factor in deejay coverage. In many instances pubs have been cutting down coverage to hold down costs.

The deejays gave no reason for their speed preferences and most of them requested 33 rpm's along with either the 78 or 45. Even the small station deejays stuck to the 78 despite storage space advantage offered by the 45.

CHESBRO MUSIC HEAD KILLED IN PLANE CRASH

Idaho Falls, June 23.—Henry Chesbro, head of Chesbro Music, the leading music distributor in the Rocky Mountains area, was killed in an airplane crash June 6 in Susanville, Calif., with his wife and 20-year-old son. Chesbro, 51, was piloting his privately-owned plane en route to his home in this city when the crash occurred.

Funeral services for the crash victims were held last week in Idaho Falls. Bernard Prager, sales chief for the Big Three (Robbins, Feist & Miller), planned in from N. Y. to attend the services. Carroll Cambern, Coast exec for Carl Fischer Music, also was present.

The Chesbro Music firm now passes into the hands of a surviving daughter, Joan, with Ray Johnson continuing in his post as operating manager. Also surviving is Chesbro's mother.

Eddie Wolpin, general manager of Paramount-Famous Music, back at his New York desk Monday (22) after a two-week huddle on the Coast with Par brass on upcoming filmicals.

SET DEALS WITH PRODS., CLEFFERS

Broadcast Music, Inc., is currently gearing up for a big move into the field of video-pix music. The BMI program aims at wrapping up the performing rights on an extensive scale to the background, cue and bridge music on the TV-films via deals with the producers and direct pacts with the composers of such material.

Decision to step into this heretofore unexplored area is dictated by a BMI belief that vidfilms are due for a major expansion on the networks and that they will emerge as an important source of hit material in the future. The click of several background themes from Hollywood and European films currently is seen by the BMI toppers as the pattern for vidfilm music in the years to come.

Under its new setup, Richard Kirk, who has been a BMI exec on the Coast in the non-radio licensing field, has been named director of the TV-film music department. He will operate from Hollywood where the bulk of the TV producers are functioning. Claude Barrere, formerly director of the Broadcast Advertising Bureau, is eastern director of the department, working under Kirk.

As outlined by BMI exec viceprexy Robert J. Burton, the move into vidfilms involves a comprehensive program covering the producers, distributors, agencies, writers and publishers. BMI already has deals with Ziv Productions, through the latter's BMI Delaware Music firm, as well as Jerry Fairbanks. In some cases, the vidpix producers own the rights to the music and, in others, the arranger-composers have the control. BMI is also making deals with several large cue and bridge libraries.

In the writer field, BMI has inked direct deals with such a—
(Continued on page 53)

Elman Exiting Victor Records After 43 Yrs., Feels Heifetz Favored

In a hassle over repertory problems, violinist Mischa Elman, who has recorded under the RCA Victor banner for the past 43 years, is currently seeking another disk affiliation. His current pact with Victor expires in September and the violinist, who is handled through Columbia Artists Bureau, is understood to have spoken to other platter companies in the longhair field.

Elman's move to leave Victor stems from his dissatisfaction with his recording assignments due to the fact that Jascha Heifetz has been given the choice violin repertory. Nathan Milstein, another w.k. violinist, also asked Victor to join Capitol Records recently because of the same problem. Elman, a boy prodigy some 50 years ago, is one of the senior paces on Victor's artists roster.

Bob Merrill: 1-Man Tin Pan Alley

Songwriter Bob Merrill is shaping up as a one-man Tin Pan Alley. The most consistent producer of click material for the past three years, Merrill is currently hitting one of the hottest cleffing paces in the memory of music biz vets. He has six songs now working for him on four different labels and in a variety of styles ranging from a gimmick novelty ("Doggie In The Window") to a big ballad ("If You Were Mine").

The Merrill boxscore is as follows: Patti Page's "Doggie" for Mercury and Homer & Jethro's "Hound Dog In The Window" for Victor; "Tell Us Where The Good Times Are" by Mindy Carson and Guy Mitchell for Columbia and the McGuire Sisters for Coral; Eddie Fisher's "When I Was Young" for Victor; Mitchell's "Look At That Girl" for Columbia; Miss Page's "Butterflies" for Mercury; Eileen Barton's "Toys" for Coral; and Mario Lanza's "If You Were Mine" for Victor. Latter two are due for early release.

Merrill broke into the hit lists some three years ago with "Bake A Cake" and since then has come up with a steady procession of hit disks, mostly for Guy Mitchell at Columbia. His recent efforts have switched away from the strict novelty and quasi-folk pattern to straight ballads, although he is still turning out the former material, too.

Merrill works under an exclusive writing deal with Santly-Joy Music.

Petrillo Gets AFM OK to Strike, If Needed, In Disk Contract Talks

Inca Jive

Arnold Shaw, vacationing in Mexico, learned that Teotihuacan is an Indian word meaning the dwelling place of the gods, or this is where the a&r guys of the Aztec era hung out.

"When I climbed the 255 steps to the top of Piramides de San Juan Teotihuacan I realized what a tough time publishers had even in those days."

Al Miller Exits RCA Coast Spot To Rejoin King

Al Miller, RCA Victor Coast recording manager, has exited that spot to rejoin King Records as sales chief. Miller, who has handled pop artists & repertoire chores on the Coast for Victor since Henri Rene returned to New York, was a sales exec for King until 1950 when he joined Victor as midwestern field rep.

It was known for the past couple of months that Victor was looking for a replacement for Miller in the top Coast spot. Joe Carlton, Victor's newly-appointed pop a&r chief, was in Hollywood last week for that purpose but did not make the switch at that time. Carlton is due to return to the Coast in about three weeks, and will make the appointment then.

In addition to his sales duties for King, Miller will also handle some recording sessions. He is slated to take over his new assignments around Aug. 1.

Bergman Exits King

Dewey Bergman, meantime, is set to exit King June 30. Bergman's pop a&r chores will be handled temporarily by Henry Glover and Fred Weismantel. Both Glover and Weismantel will continue with their rhythm & blues activities for the label.

Bergman, who took over the King spot from Eli Oberstein a little more than a year ago, plans to take off for Wisconsin for about a month to complete an idea for an album. He's also mulling several diskery offers for the fall. Previous to his King assignment, Bergman had been a&r staffer at RCA Victor.

Ted Black to Pine Ridge

Ted Black has been named to head up the promotional activities of Pine Ridge Music, hillbilly firm recently set up by the Big Three.

Black, a former bandleader, had been associated with several music firms in the past years.

Montreal, June 23.

In sweltering heat here, prexy James C. Petrillo teed off 65th convention of the American Federation of Musicians yesterday (Mon.) before 1,131 delegates. In usual good form despite the heat-wave, Petrillo launched into his annual report after first reading a letter from Pres. Eisenhower.

He went into the business of renewing the Music Performance Trust Fund contract which expires at the end of this year. He asked and got permission from the convention for the right of the executive board to order cessation of diskings and to take whatever step necessary to protect the trust fund principle when negotiating the new contract.

Petrillo said the Defense Dept. secretariat had pledged cooperation to protect musicians against the competition of servile hands. He cracked at the practice of a few locals making impossible demands on employers, urged union support to worthy local leaders and then pulled out all stops on Congressmen Carroll D. Kerns (R., Pa.), who Petrillo claims is seeking the limelight with a proposed national law aimed at musicians. Kerns, an AFM member, is the same man who threatened Petrillo before a Congressional committee some years ago.

Pausing dramatically, Petrillo said: "Well, Mr. Congressman, you asked for it and you are about to get it. I claim it is the sense of this convention that we demand your resignation from the federation forthwith." Declaration was greeted with approval and applause.

Scoring a few nifties at Sen. (Continued on page 48)

Granz Plans Own Disk Distrib Setup in Brit.; May Book Heath in U.S.

London, June 23.—Norman Granz, U. S. jazz impresario, arrived in London last week to finalize plans for marketing his records in the United Kingdom. Previously he had asked such high terms that no one would bite. Now it is reported that he is setting up his own organization here to distribute Mercury masters to be pressed by British Decca. Such albums as the Jazz Scene; "Jazz At The Philharmonic" sessions, and the Fred Astaire album are involved.

Another mission of Granz was to offer bandleader Ted Heath a N. Y. Carnegie Hall concert if negotiations with the American Federation of Musicians and the British Musicians Union can be satisfactorily ironed out. Granz said, "I think it can be arranged. General secretary Hardie Ratcliffe is quite agreeable to an exchange deal." He added, "My plan is to bring JATP to London at the conclusion of my 1953 European tour. I would then fly the Heath band back to New York for a reciprocal concert at Carnegie Hall."

Such a move, if realized, could mean the open sesame to regular tours by U. S. bands of these islands.

JACK ROBBINS OPENS CAMPAIGN ON 'BLONDES'

J. J. Robbins has opened a major promotional campaign on the score for "Gentlemen Prefer Blondes" in conjunction with the 20th-Fox release of the pic next month. Score, which was penned by Jule Styne and Leo Robin, is getting an additional push via the M-G-M Records soundtrack album release with Jane Russell and Marilyn Monroe. Album hit the market this week with a 20,000 advance order.

Score failed to produce any hits when it ran as a legit musical three years ago. Pic score has several interpolated songs by Hoagy Carmichael and Harold Adamson, which E. H. Morris is publishing.

Change Pauling Status To Plaintiff in 'Hour' Litigation Against Leeds

Change of status of defendant W. H. Pauling & Co., Ltd., from a defendant to a plaintiff was granted in N.Y. Supreme Court by default last week in connection with the action by Boston Music and Dorothy Stewart, latter one of the writers of "Now Is The Hour," against Leeds Music. Boston was given 20 days to file an amended complaint.

Boston is charging that Leeds breached a September, 1947, contract, in which latter was given rights to "Now Is The Hour" in the U.S. and Canada. Boston alleges that Leeds failed to keep accurate accounts of sheet copies sold, and failed to account for reproduction, performing and synchronization rights.

Boston also claims that a letter was sent to Leeds early this year informing latter that it was no longer authorized to deal in the tune but Leeds refused to cease publishing. Boston seeks to terminate the '47 agreement and to enjoin and restrain Leeds from publishing the tune. Court also was asked to direct Leeds to account for monies.

The amended complaint will read Boston, Stewart and W. H. Pauling & Co., Ltd., against Leeds.

BMI'S CANADA SALUTE CUFFED TO STATIONS

Broadcast Music, Inc., which recently mapped an expansion of its Canadian activities, has tied in with Canada's National Day celebration with the packaging of a transcribed musical show for distribution to several hundred U. S. radio outlets. The quarter-hour program features Percy Faith, Kay Starr and Don Cornell with narration by Lowell Thomas.

BMI is cuffing the platters to the outlets as a salute to Canada, which will observe the 86th anni of its founding day July 1.

Karen Chandler Plays Air Base as Straight Booking

Karen Chandler, Coral Records thrush who closed a three-week stand at the N. Y. Paramount yesterday (Tues.), has an unusual one-week date at the Sampson Air Force Base Club in upstate New York starting July 1. Miss Chandler did a cuff for the non-commissioned officers' club a couple of months ago and the base reciprocated with a straight booking.

Miss Chandler will do three days at Chubby's, Philadelphia, over next weekend (26-28) before heading north.

Walker Exits Atlantic For WOV Jockey Chores

Jack Walker ankled his publicity chief post with Atlantic Records last week to concentrate on his disk jockey assignments. He's currently on WOV, N.Y.

Jerry Wexler, who recently partnered in Atlantic, will handle diskery's promotion. Walker will continue to edit Atlantic's weekly newsletter.

Cutting on a Bias

Another indie label, Trend Records, has been added to the disk sweetstakes by Albert Marx. Company is Marx's initial fling in active diskery operation. He's of the Co-M-Hall-Marx fabric house clan.

Marx, who is acting as label's piez and artists & repertoire chief, already has cut the Claude Thornhill and Jerry Fielding orchs.

New Label Bows

A new indie label, Holiway Records, has hit the disk market with crooner Bobby Milano as its first artist. Diskery is being run by Monte Bruce, ex-disk jockey, Milano, who is 16 years old, is making his disk debut via Holiway. Label has released four Milano sides.

Col. B. F. Chadwick, owner of Club Sevenoaks in San Antonio, will open his outdoors Starlit Terrace Friday (26) with the Freddy Martin orch.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets
Coin Machines Retail Disks Retail Sheet Music
as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS		ARTIST AND LABEL	TUNE
This Week	Last Week		
1	1	PERCY FAITH (Columbia)	Song from Moulin Rouge
2	2	EDDIE FISHER (Victor)	I'm Walking Behind You
3	3	LES BAXTER (Capitol)	April in Portugal
4	4	PERRY COMO (Victor)	Ruby
5	5	RICHARD HAYMAN (Mercury)	Say You're Mine Again
6	7	FRANKIE LAINE (Columbia)	My One & Only Heart
7	10	LES PAUL-MARY FORD (Capitol)	No Other Love
8	10	SYLVANA MANGANO (M-G-M)	Ruby
9	10	HILLTOPPERS (Dot)	April in Portugal
10	6	NAT (KING) COLE (Capitol)	I Believe

TUNES

(*ASCAP. †BMI)

POSITIONS		TUNE	PUBLISHER
This Week	Last Week		
1	1	SONG FROM MOULIN ROUGE	Broadcast
2	3	I'M WALKING BEHIND YOU	Leeds
3	2	APRIL IN PORTUGAL	Chappell
4	4	RUBY	Miller
5	5	I BELIEVE	Cromwell
6	6	SAY YOU'RE MINE AGAIN	Meridian
7	8	YOUR CHEATIN' HEART	Acuff-R
8	7	PRETEND	Brandon
9	9	ANNA	Hollis
10	9	SEVEN LONELY DAYS	Jefferson

VARIETY 10 Best Sellers on Coin-Machines

1. SONG FROM MOULIN ROUGE (7)	Percy Faith	Columbia
2. I'M WALKING BEHIND YOU (5)	Eddie Fisher	Victor
3. APRIL IN PORTUGAL (7)	Les Baxter	Capitol
4. RUBY (6)	Richard Hayman	Mercury
5. SAY YOU'RE MINE AGAIN (7)	Perry Como	Victor
6. ANNA (1)	Sylvana Mangano	M-G-M
7. PRETEND (17)	Nat (King) Cole	Capitol
8. I BELIEVE (10)	Frankie Laine	Columbia
9. VAYA CON DIOS (1)	Paul Ford	Capitol
10. SEVEN LONELY DAYS (8)	Georgia Gibbs	Mercury

Second Group

APRIL IN PORTUGAL	Freddy Martin	Victor
HALF A PHOTOGRAPH	Kay Starr	Capitol
YOUR CHEATIN' HEART	Joel James	M-G-M
NO OTHER LOVE	Perry Como	Victor
I'D RATHER DIE YOUNG	Hilltoppers	Dot
YOU, YOU, YOU	Anna Bros.	Victor
YOUR CHEATIN' HEART	Frankie Laine	Columbia
DOGGIE IN THE WINDOW	Paula Page	Mercury
JOHNNY	Paul Ford	Capitol
OH	Pee Wee Hunt	Capitol
SAY SI SI	Milt Bros.	Decca
MY ONE AND ONLY HEART	Perry Como	Victor
ALLEZ-VOUS-EN	Kay Starr	Capitol
TERRY'S THEME FROM LIMELIGHT	Frank Chalkfield	London

Jack Mills to Europe To Set Up Music Cos. In Global Expansion

Publishing exec Jack Mills leaves on a two-month European trek Friday (26) to finalize deals from new firms in Italy and France. Negotiations for the foreign sub-subs to Mills Music have been underway for the past six months and Mills expects to wrap it all up during his stay.

Addition of the Italian and French firms to the Mills orbit is part of pub's global expansion plans. In past two years he has set up affiliate firms in London, Toronto, Brussels and Johannesburg, South Africa. Through these firms Mills expects to push his catalog as well as U. S. tunes bought from other publishing firms for foreign publications. Mills also will brief his overseas affiliates on the modern education music methods being spearheaded by his firm.

Also on Mills' European agenda is appointing a manager of the London firm and to speak at the Music Publishers Educational Convention at Salzburg. Convention will run from July 15 through July 23.

HEARINGS AGAIN OFF ON COPYRIGHT ACT

Washington June 23: Hearings by a subcommittee of the Senate Judiciary Committee on proposed amendments to the Copyright Act have again been postponed until early next month. Bills sponsored by Senators Pat McCarran and Everett Dirksen would remove the licensing exemption from jukeboxes and would permit the imposition of performance fees on the coin machine operators.

The coin operators have been pressing for a postponement on the grounds that they have not had enough time to prepare their case against the bills. The Senate group originally set early June for the start of the hearings, but have since deferred the opening date twice.

Joe Carlton's L.A.-N.Y., Cuts Lanza, Dinah Disks

Joe Carlton, RCA Victor's pop artists & repertoire chief, arrived back in New York Monday (22) after a short visit to the Coast. He plans to go Coastwards in about three weeks to complete diskings plans set with several Victor artists in Hollywood.

While in Hollywood, Carlton cut four sides with Mario Lanza and several with Dinah Shore. Carlton is rushing the Shore platter to the market next week.

David Rose, Brodsky Talk Brit. Music Deals

London, June 23. David Rose arrived in London last week on a 10-day business and pleasure visit. He has brought over with him 50 new manuscripts which he will be negotiating with Chappell Music here.

Also in town is film music writer Nicholas Brodsky. He is over here to discuss writing the music for a new musical for the London stage, and will also have discussions with film producer Joe Pasternak.

Lawrence's Symp Date

Elliot Lawrence, bandleader and musical director on the Red Buttons, CBS-TV show, has been booked to conduct the Denver Symphony Orchestra in a program of Jerome Kern music during the Red Rocks festival this summer. Exact date for Lawrence's date has not yet been set.

Lawrence has auditioned several symph orcs around the country in the past couple of years.

Decca Nabs Greco

Joie Greco, Spanish dancer, will make his wax debut as a singer via Decca Records. He'll etch Spanish folk songs for the label.

Greco took off to Spain yesterday (23) for a four-week stay. He'll tape native folk songs during his trip.

Fifth annual Perry Como golf tourney has been set for June 30 at the Garden City L.L. Country Club.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP. † BMI.

Pos.	Pos. No.	This week	Last week	Artist	Label	Song	EAST										MIDWEST										FAR WEST				TOTAL			
							NY	Same	Sch'ly	Troy	D.C.	Belh'more	Bas'ton	Low-ell	Pitts-b'gh	Burl'gton	Mo-bile	An-lania	Se-vaugh	Har'burg	San An'tonio	Rich'mond	Chicago	Deer-born	Det.	Minn'gton	St. Paul	War.-O.	Holly-wood	Free-ino		Phoen'ix		
1	14	Percy Faith	Columbia	"Song from Moulin Rouge"	5	4	7	2	1	1	1	1	1	1	2	9	2	1	3	1	5	5	9	1	1	1	2	3	1	7	8	6	1	171
2	2	Eddie Fisher	Victor	"I'm Walking Behind You"	2	1	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	5	2	1	1	1	1	2	3	3	3	3	3	160
3	12	Richard Hayman	Mercury	"Ruby"	1	3	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	109	
4	13	Les Baxter	Capitol	"April in Portugal"	5	2	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	75	
5	4	Perry Como	Victor	"Say You're Mine Again"	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	51	
6	2	Paul Ford	Capitol	"Vaya Con Dios"	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	41	
7	16	Four Aces	Decca	"Organ Grinder's Swing"	8	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	40	
8	5	Frankie Laine	Columbia	"I Believe"	8	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	36	
9	9	Kay Starr	Capitol	"Half a Photograph"	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	33	
10	4	Frank Chacksfield	London	"Lime-light Theme"	9	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	28	
11	7	Mills Bros	Decca	"Say St. St."	9	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	27	
12	27	Hilltoppers	Dot	"P.S. I Love You"	8	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	26	
13	19	Hilltoppers	Dot	"I'd Rather Die Young"	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	25	
14	22	Perry Como	Victor	"My One and Only Heart"	4	9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	25	
15	14	Lorry Raine	Kem	"A Woolin' We Will Go"	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	24	
16	12	Sylvana Mangano	M-G-M	"Anna"	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	16	24	
17	32	J. Hutton-A. Stordahl	Capitol	"Say You're Mine Again"	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	22
18	32	Julius La Rosa	Cadence	"My Lady Loves to Dance"	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	22
19	7	Norman Brooks	Zodiac	"Shouldn't Have Kissed Me"	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	19	
20	1	Perry Como	Victor	"No Other Love"	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	19	
21	16	Nat (King) Cole	Capitol	"Pretend"	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	19	
22	36	Frank Sinatra	Capitol	"Lean Baby"	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	19	
23	6	Vicki Young	Capitol	"I Love You So Much"	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	20	17	
24	38	Mantovani	London	"Song from Moulin Rouge"	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	24	16	
25	46	Pee Wee Hunt	Capitol	"Oh!"	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	16	
26	8	Jon James	M-G-M	"Is It Any Wonder"	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	25	15	
27	3	Eddie Fisher	Victor	"Just Another Polka"	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	27	14	
28	1	Pete Hanley	Okem	"Mend a Broken Heart"	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	28	13	
29	13	Nat (King) Cole	Capitol	"I Am in Love"	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	13	
30	38	Trudy Richards	Derby	"Breeze (Bringin' Back)"	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	29	12	
31	1	Ames Bros	Victor	"You, You, You"	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	12	
32	1	Teresa Brewer	Coral	"Dancing with Someone"	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	12	
33	50	Don Cornell	Coral	"Many Are the Times"	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	31	11	
34	26	Jon James	M-G-M	"Your Cheatin' Heart"	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	34	11	
35	38	Bob Manning	Capitol	"The Nearness of You"	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	10	
36	47	Rusty Draper	Mercury	"Gambler's Guitar"	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	10	
37	19	Les Baxter	Capitol	"Ruby"	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	36	9	
38	22	Jenny Barrett	Vogue	"He Loves Me"	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	9	
39	21	D. Day-J. Ray	Columbia	"Candy Lips"	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	9	
40	3	Les Brown	Coral	"Ruby"	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	9	
41	11	Vic Damone	Mercury	"April in Portugal"	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	9	
42	5	Dolores Gray	Decca	"Big Mamou"	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	38	8	
43	1	Billy Eckstine	M-G-M	"Laugh to Keep from Crying"	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	43	8	
44	4	Four Aces	Decca	"Honey in the Horn"	43	43																												

BIG TUNE BREAKING!

By Charles Murray & Henry F. Marshall, who found "Crying in the Chapel" for June Valli. The song was called "and found the sound of the new sound."

It's the new sound of the new sound. It's the new sound of the new sound. It's the new sound of the new sound.

JUNE VALLI



Crying in the Chapel

and a new June you'll love

Love Every Moment You Live

RCA VICTOR
FIRST IN RECORDED MUSIC



20/47-5368

On the Upbeat

New York

Billy Ward's Dominoes, vocal combo, pencilled in for the Michigan State Fair, Detroit, Sept. 4-10. **Bernie Wayne** conducting a pop concert at Richmond, Va., June 29. **Charles Hasin**, in charge of distribution for M-G-M Records, back at his N. Y. desk after a week's o.o. of diskery's distrib setup in the midwest. **Arl Mooney** orch currently at Lakeside Park, Denver. **Cindy Lord** into Eddie Ashner's, Pittsburgh, tomorrow (Thurs.) for 10 days. **Virginia Wicks**, handling promotion for the Sauter-Finegan orch. **Harry Belafonte** into the Skyway Lounge, Cleveland, July 10. He moves into Bill Miller's Riviera, Ft. Lee, N. J., July 28. **Alan Dean** opens at the Paramount Theatre, N. Y., July 8.

Cere Blake, former **Vaughn Monroe**, thrush, waxing for the indie Vernon label. **Woody Herman** orch on a string of one-niters until September. **Crooner Mark Stuart** opens at the Glen Park Casino, Buffalo, June 29. **Bob Anthony**, former **Harry James** vocalist, leaving for Alaska and Korea on a USO tour July 8. **Deputy Police Commissioner James B. Nolan**, head of the Police Athletic League, making the rounds of New York deejays plugging **Henry Jerome's** M-G-M platter, "Pie Wock A-Jilly Wock." Half of the disks royalties are going to the PAL.

Chicago

Tex Beneke touring midwest in July. **Chordsmen** into Dome at Bismarck Hotel, Chi, June 29 to July 11. **Earl Hines** to play Riviera, St. Louis, July 17 for single frame. **Blue Barron** takes over Cavalier, Virginia Beach, Va., for one week beginning Aug. 7. **Paul Nevers** booked for Aragon Ballroom, Chi from July 21-Aug. 16. **Charlie Spivak** to tour this territory in July after stint at Edgewater Beach. **Jimmy Featherstone** last week inked with Associated Booking Corp. **Tommy Reed** packed for Dutch Mill, Delevan Wis., from July 10-21, following with five stanzas at Oh Henry, Chi, beginning July 26. **Harmoni-**

cats into Jaguar Club, Indianapolis, on July 6 for single stanza. **Clyde McCoy** into Claridge Hotel, Memphis, from July 24 to Aug. 6.

Louis Prima takes over Surf Club, Virginia Beach, July 9 for one week. **Chuck Foster** booked by Colonial Hotel July 17-18 and follows into Coney Island, Cincinnati, for a stanza beginning Aug. 14. **Norm Carlin** into Omaha's Seven Seas for three weeks, starting Aug. 28. **Shep Fields** doing one nighters in midwest through July. **Harry James** opens at El Rancho, Las Vegas, on July 29 for two-weeker. **Spike Jones** into Cal Neva, Lake Tahoe, on July 24 for two stanzas. **Fred Lewis** begins three weeks at Desert Inn, Las Vegas, Aug. 4.

London

Dick James, Parlophone vocalist, is entering music publishing as associate of Sydney Bron. **Band-leader Geraldo** and his twin brother, pianist **Sidney Bright**, are parting company after Sid has been pianist in his brother's band for 20 years. **Peter Knight** is taking over Sid Phillips orch and deejay **Jack Jackson** taking over **Billy Cotton** lunchtime Sunday radio spot on June 28. **Ted Heath** orch departed on Monday (22) for 10 days' tour of U.S. zone of Germany, playing to American troops. **Johnny Dankworth** combo returns from similar visit to Germany. **Al Martino** playing three London concerts. **Frank Sinatra**, who broadcast with the BBC Show Band June 11, was so successful that a repeat date has been booked for July. He is on TV Thursday (25).

Pittsburgh

Mary Lou Valle is **Joey Sims'** new vocalist. **Del Monaco** quartet goes into the Beachcomber in Erie Monday (29) for a month's run. **Tony & Dave**, musical combo at Pat McBride's Supper Club for two years, into Point View Hotel in Brentwood for an indefinite stay. **Wally Ginger** orch plays West View Park week of July 6. **Billy Catzone** foursome has had option picked up at Colonial Manor for another month. **Royal Ballroom** in Wilkinsburg has resumed Saturday night dances for the summer in addition to the regular Thursday affair.

Kansas City

The Sportsmen due in at Eddy's Restaurant for a fortnight opening June 25, their first in this downtown club, although not newcomers to club circuit here. **Sammy Pagna** Trio moves out of the Ranch Inn, Elko, Nev., July 5 and opens the New Avalon Club, Casper, Wyo., July 7. **Don Roth** trio currently in the Kansas City Club on a four week stand. **Stewart Scott** orch opened in the Hotel McCurdy, Evansville, Ind., this week. **Willie Fischer** Log Jammers (6) play Hia-

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating
This Last
wk. wk.

Artist, Label, Title

PERCY FAITH (Columbia)																
1	1	"Song from Moulin Rouge".....	1	1	1	2	1	9	1	4	1	1	1			98
EDDIE FISHER (Victor)																
2	2	"I'm Walking Behind You".....	2	9	4	3	2	1	2	7	3	2	2	5		90
RICHARD HAYMAN (Mercury)																
3	5	"Ruby".....	5	6	3	4				3		4	4	4		55
LES BAXTER (Capitol)																
4	3	"April in Portugal".....	3				3		3		2	3	3	7		53
FRANK CHACKSFIELD (London)																
5	7	"Limelight Theme".....	4	3		1				9	7	7				35
PERRY COMO (Victor)																
6	6	"Say You're Mine Again".....	6		5	7	8		9			6		3		33
FRANKIE LAINE (Columbia)																
7	4	"I Believe".....	10		9	6	7		8		6	5	8			29
AMES BROS. (Victor)																
8		"You, You, You".....						6			4			2		21
PAUL FORD (Capitol)																
9	16	"Vaya Con Dios".....	8	4				5		8				10		20
HILLTOPPERS (Dot)																
10	19	"P.S. I Love You".....	7				6			1						19
SYLVANA MANGANO (M-G-M)																
11	9	"Anna".....			7				5	6		8				18
HILLTOPPERS (Dot)																
12		"I'd Rather Die Young".....		5		10		2								16
PERRY COMO (Victor)																
13		"No Other Love".....		2		9							9	9		15
LES BAXTER (Capitol)																
14	8	"Ruby".....							4		5					13
BILL HALEY (Essex)																
15	10	"Crazy, Man, Crazy".....	9					4			8					12
KAY STARR (Capitol)																
16A		"Half a Photograph".....			10			3		10						10
NAT (KING) COLE (Capitol)																
16B		"I Am In Love".....											6	6		10
PETE HANLEY (Okel)																
16C	10	"Big Mamou".....						5	7							10
PERCY FAITH (Columbia)																
19A		"Swedish Rhapsody".....						4			9					9
FREDDY MARTIN (Victor)																
19B		"April in Portugal".....		8		5										9

FIVE TOP ALBUMS

1	2	3	4	5
MUSIC FOR LOVERS	WONDERFUL TOWN	HANS CHRISTIAN ANDERSEN	VICTOR HERBERT SUITE	ME & JULIET
ONLY	Broadway Cast			Broadway Cast
Jackie Gleason	Decca	DANNY KAYE	Mantovani	Victor
Capitol	DL 9010	Decca	London	OC 1012
H-352	DA 937	DL 5433	LL 147	EOC 1012
	9-391	A 919		LOC 1012
		9-364		EOA 458

watha Gardens, Manitou Springs, Colo., the Riverside Club, Casper, Wyo., and then settle down at Lake Tahoe July 2 for the season. **Hollywood Rangerettes** opened at Ranch Inn, Elko, June 17 for several weeks stay.

Omaha

Nino Nanni in at Angelo's, with **Ella Fitzgerald** set for July 24. **Pianist Molly Craft** bowed at Hayden House at Airport. **Slim Eberhardt's** Cowboys booked at Tom Ingoldsbys Corral. **Spike Harrison** heldover at Colony Club.

Boston

Tony Bruno closes season at Steuben's June 27 and opens at the Cape Codder, Falmouth, June 29. **Harry Fink** and his trio returns to Hawthorne Inn, Gloucester, July 1. **Pianist Bill Haley** moves into Steuben's Cave the first of July. **Adrian Zing** taking combo to Poland Springs Hotel. **George Marshall** booked into the Marshall House, York, Maine, for summer season. **Bob Taylor** combo returns to the Moby Dick, Nantucket, end of June. **Moe Solomon's** orch moves from Bradford's Circus Room to the hotel's Root Garden for the summer. **Guy Ormandy** orch set for Press Guild's ball at Hotel Statler, June 30.

Tieber Disbands Orch

Bill Tieber has stepped down after four years of fronting his own band, most recently at the Colony Club here, and is disbanding the group. Tieber plans to go to Cleveland.

No replacement has been announced as yet at the club.

Harry Myerson, M-G-M Records artists & repertoire chief, back at his desk after minor surgery.

M-G-M Preps Four-Way Release of 'Band Wagon'

M-G-M Records is prepping a four-way wax parlay on its pic soundtrack album release of "The Band Wagon." Diskery is readying a 12-inch long-play platter, a four-disk 78 rpm set, a two-platter extended play package and a single EP disk. The LP will contain nine tunes from the Metro-pic and "The Girl Hunt Ballet" instrumental, while the 78 rpm and EP packages will only have the nine tunes. The single EP will be the ballet composition. This marks the first time diskery has spread out its soundtrack album release in such a varied manner.

Platters, which are set for July 3 release, feature **Fred Astaire**, **Nanette Fabray** and **Jack Buchanan**. Tunes are by **Arthur Schwartz** & **Howard Dietz**.

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ALL I DESIRE

RECORDS

TUTTI CAMARATA..... (Decca)
TONI ARDEN-4 LADS..... (Col)
BOB MANNING..... (Capitol)
DAVE ROSE..... (MGM)

Published by **BROADCAST MUSIC, INC.**

BMI

Continued from page 47

ranger-composers as Jerry Fielding, Vic Schoen, Harry Zimmerman and Roger Wagner, among others. These writers will get flat sums of coin from BMI annually until the latter figures out a technique of paying off on a performance basis for such music.

With a buildup of this phase of its operation, BMI expects to be in a position to advise agencies and producers on their music problems. Burton said that writing for vidpix is a new art and that vidpix producers were beginning to pay more attention to the incidental music. Burton predicted that radio would remain the major vehicle for the exploitation of pops while video would create a form of music suitable for the new medium.

BMI is encouraging its affiliate producers to build up libraries of cues and bridges much in the same way that the old Sam Fox publishing company did in the early days of motion pictures. Howie Richmond has already wrapped up the rights to the music on the "Mr. Peepers" show and other pubs must follow suit, according to Burton, if they want to get into the video field.

The major problem involved in the new BMI operation in the pay-off method. While it's relatively simple to pay off on top tunes strictly according to performances, the value of incidental music is difficult to gauge.

Many of the TV arranger-composers has shied away from the American Society of Composers, Authors & Publishers because ASCAP pays off in fractional points on such music. BMI, however, has a more flexible structure and has been able to give better deals to such cleffers.

Among the TV shows for which BMI has the music rights are "Kukla, Fran & Ollie," "This Is Your Life," and "Howdy Doody."

A "HIGHLIGHT"
For Every Program

JUNE NIGHT

LEO FEIST, INC.

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DECCA
RECORDS

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CAPITOL

- | | ARTIST |
|-------------------------------|--------------------|
| 1. VAYA CON DIOS | Les Paul-Mary Ford |
| JOHNNY | |
| 2. APRIL IN PORTUGAL | Les Baxter |
| SUDDENLY | |
| 3. RETURN TO PARADISE | Nat (King) Cole |
| ANGEL EYES | |
| 4. HALF A PHOTOGRAPH | Kay Starr |
| ALLEZ-VOUZ-EN | |
| 5. PRETEND | Nat (King) Cole |
| DON'T LET EYES SHOP FOR HEART | |

COLUMBIA

- | | |
|---------------------------------|-----------------------|
| 1. SONG FROM MOULIN ROUGE | Percy Faith |
| SWEDISH RHAPSODY | |
| 2. I BELIEVE | Frankie Laine |
| YOUR CHEATIN' HEART | |
| 3. CANDY LIPS | Doris Day-Johnnie Ray |
| LET'S WALK THAT-AWAY | |
| 4. STRANGE THINGS ARE HAPPENING | Red Buttons |
| HO-HO SONG | |
| 5. GIGI | Paul Weston |
| SHANE | |

CORAL

- | | |
|--------------------------------------|-------------------------|
| 1. INTO EACH LIFE | Teresa Brewer-Les Brown |
| TOO MUCH MUSTARD | |
| 2. SHE LOVES ME | Don Cornell |
| WHEN HANDS OF CLOCK PRAY AT MIDNIGHT | |
| 3. HEY! MR. COTTON PICKER | McGuire Sisters-A. Lund |
| TELL WHERE GOOD TIMES | |
| 4. YOU'RE DRIVING ME CRAZY | Buddy Greco |
| I PREDICT | |
| 5. FRENESI | Eydie Gorme |
| ALL NIGHT LONG | |

DECCA

- | | |
|------------------------------|--------------|
| 1. HONEY IN THE HORN | Four Aces |
| ORGAN GRINDER'S SWING | |
| 2. RUBY | Victor Young |
| SONG FROM MOULIN ROUGE | |
| 3. LIMELIGHT THEME | Victor Young |
| THE BAD AND THE BEAUTIFUL | |
| 4. DON'T YOU CARE | Guy Lombardo |
| HALF A PHOTOGRAPH | |
| 5. MY HEART BELONGS TO DADDY | Peggy Lee |
| I'VE GOT YOU UNDER MY SKIN | |

LONDON

- | | |
|---------------------------------|--------------------|
| 1. TERRY'S THEME FROM LIMELIGHT | Frank Chacksfield |
| INCIDENTAL MUSIC FROM LIMELIGHT | |
| 2. SONG FROM MOULIN ROUGE | Mantovani |
| VOLO COLUMBO | |
| 3. RETURN TO PARADISE | Lita Roza |
| TELL ME WE'LL MEET AGAIN | |
| 4. CORONATION RAG | Winifred Atwell |
| BOUNCE THE BOOGIE | |
| 5. THE LAST RHAPSODY | S. Black-Mantovani |
| NILA WALTZ | |

MERCURY

- | | |
|-------------------------|----------------|
| 1. RUBY | Richard Hayman |
| LOVE MOOD | |
| 2. APRIL IN PORTUGAL | Vic Damone |
| I'M WALKING BEHIND YOU | |
| 3. GAMBLER'S GUITAR | Rusty Draper |
| FREE HOME DEMONSTRATION | |
| 4. FOR ME, FOR ME | Georgia Gibbs |
| THUNDER AND LIGHTNING | |
| 5. SHANE | Richard Hayman |
| LIMELIGHT | |

M-G-M

- | | |
|-----------------------------|-----------------|
| 1. ANNA | Sylvana Mangano |
| I LOVED YOU | |
| 2. YOUR CHEATIN' HEART | Joni James |
| I'LL BE WAITING FOR YOU | |
| 3. SEND MY BABY BACK TO ME | Billy Eckstine |
| I LAUGH TO KEEP FROM CRYING | |
| 4. ALMOST ALWAYS | Joni James |
| IS IT ANY WONDER | |
| 5. KAW-LIGA | Hank Williams |
| YOUR CHEATIN' HEART | |

RCA VICTOR

- | | |
|---------------------------|--------------|
| 1. I'M WALKING BEHIND YOU | Eddie Fisher |
| JUST ANOTHER POLKA | |
| 2. NO OTHER LOVE | Perry Como |
| KEEP IT GAY | |
| 3. ONCE UPON A TUNE | Ames Bros. |
| YOU, YOU, YOU | |
| 4. SAY YOU'RE MINE AGAIN | Perry Como |
| MY ONE AND ONLY HEART | |
| 5. UNFAIR | Tony Martin |
| SORTA ON THE BORDER | |

Pennsy Music Fete Pacts

Reading, Pa., June 23.
Four concerts by leading artists will be presented at the fourth an-

nual music festival at the Byndend Wood Mountain Center, Wernersville, near here. Jane Hobson, mezzo soprano, tees off the season July 21.

Other concerts listed are: Russell Danburg, pianist, July 28; Donald Dickson, former Met baritone, Aug. 4, and Eugene List, pianist, with his wife, Carroll Glenn, violinist, Aug. 11. More than 7,500 persons attended the series last year.

Steve Sholes, RCA Victor country & western music topper, heads for Hollywood this week on a combination vacation-business trip.



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Fort Wayne Coliseum Melts Ice Battle By 'Exclusive' Pacts With Rival Moguls

Fort Wayne, Ind., June 23. Trustees of the Allen County War Memorial Coliseum, settled the promotion battle between two rivals, Fred Zollner, of Zollner Productions, and Harold Van Orman, Jr., of Fort Wayne Enterprises, by voting "exclusive" contracts. Both sought dates for ice shows.

The trustees gave Fort Wayne Enterprises sole rights for the promotion of ice hockey and sports shows, and Zollner Productions sole rights to promote basketball games and ice shows.

The board decided to bar dual sports entertainment and to establish line fences in the promotional field, after it became apparent that the two competing groups were not able to settle their differences themselves.

The tiff between the two groups came to light when Fort Wayne Enterprises asked dates for the Barbara Ann Scott ice show, heretofore an area of amusement sponsored by Zollner Productions, with "Holiday on Ice." Zollner then countered by applying for a franchise in the American Hockey League, indicating he would put a hockey team in the field to compete with the Komets, team of the Fort Wayne Enterprises. The Komets played before capacity or near-capacity crowds at the Coliseum all last season.

The agreement given each of the promoters calls for a one-year contract with option to renew for an additional two years.

'Soft Touch' Bojangles Left \$2,534 in Assets, Debts Totaling \$68,990

The late Bill Robinson, always a soft touch, died leaving assets of only \$2,534 and debts totaling \$68,990, according to an accounting of his estate filed in N.Y. Surrogate's Court by his widow, Elaine, last week.

Robinson who played as many benefits for virtually every cause as did anyone in show biz, died Nov. 25, 1949, leaving a diamond ring appraised at \$2,534, a gold badge valued at \$244 and a wrist watch appraised at \$50, for which he had received \$80 in a pawnshop. His wife, for sentimental reasons, later redeemed the timepiece for its original loan plus \$24 interest. Among the major debts were \$51,113 to the Collector of Internal Revenue; \$865 for N.Y. State income taxes, and the California Franchise Tax Commissioner, \$5,427. There was over \$10,000 in debts to friends.

Bojangles, for all his 60 years on the American stage, was naive in many show biz matters. Although he frequently earned \$4,500 weekly, many of his show biz investments lost a bundle for him. Among them was the operation of his Club Nemo in Harlem a little over a decade ago, a losing proposition which kept going for a long time.

Piping Rock Burglary

Saratoga Sprs., N. Y., June 23. Piping Rock, long a leading Saratoga niter and casino, seized and padlocked by the Internal Revenue Bureau in December, 1951, after was visited by burglars last week in what Police Chief Robert F. Flanagan described as "more or less a petty larceny affair."

Piping Rock, where Joe E. Lewis, Sophie Tucker, Morton Downey, Hildegarde and other top-liners had appeared, with name bands, has figured prominently in the current state investigation of Saratoga County.

Dallas 'Dixie' Icer

Dallas, June 23. Current edition of the Hotel Adolphus Century Room blader is "Dixie Ice-rama," directed by Dorothy Franey.

Headlining the new show are Betty Atkinson and Charles Hain, and others in the cast are Bruce Mapes, Melinda Terry, Patty Greenup, Betty Raab, Carol Williams and Gloria Dawn.

AGVA TO INCREASE BENEFIT PAY SCALE

The American Guild of Variety Artists is set to revamp its benefit policy. A major change will be the increase in the \$285 maximum paid to names. This maximum is based on one-seventh of an arbitrary maximum of \$2,000. The \$2,000 top is likely to be increased with \$4,000 and \$8,000 being the new coppers under discussion.

The union is set to strengthen its cuff show setup so that all requests for showings whereby names be paid one-seventh of their regular clubdate salaries, must be approved by the branch board with final okay by Jack Irving, AGVA national administrative secretary.

L.A. AGVA Fronts Thomas as Prexy

Hollywood, June 23. Eddie Rio, Coast regional director of the American Guild of Variety Artists, has stated that Los Angeles branch members would support Danny Thomas for the presidency of the union, to succeed incumbent Bob Hope, who has declined to run for a second term.

Others seeking the union's presidency are Georgie Price, Jackie Bright and Rajah Raboid.

The L.A. branch intimated Hope's candidacy last year by petition.

AFTRA K.C. One-Nighter Boosts Funds Via Names; May Try Repeat Vauders

Kansas City, June 23. One of strongest lineup of names and acts was offered here in a single show last Saturday evening (20) in Municipal Auditorium as the local chapter of the American Federation of Television & Radio Artists threw a benefit for its welfare fund.

The roster included Hildegarde on one of her very infrequent appearances here; Eddie Bracken; Richard Hayes; Phil Harris (in town for the Trans Mississippi Golf Tournament); Johnny (Seat) Davis heading the orch; eccentric dance team of Helene & Howard; Ruwe, Looie & Sunshine, ventrilo turn; Montes De Oca, trampolinist; and Bobby Clarke, puppeteer.

Two-hour show was put together by Phil Lampkin, in from the William Morris Chi office for the trick. AFTRA secretary Don Roberts said the vaude show is something of an experiment for the union in the way of fund-raising.

SLATER'S 1-MAN SHOW IN SKOURAS HOUSES

Hypnotist Ralph Slater will do his one-man show at the Academy of Music, N. Y., week of July 1. Slater, who recently did a four-week stand at the Bijou, N. Y., at \$3.50 top, played Skouras' Crotona last Wednesday (17). He's scheduled for the Capitol, Elizabeth, for two days starting Friday (20).

Academy of Music recently tried full-scale vaude on a five-day weekly basis, but project was abandoned after several weeks.

Wilson to U.S. in Fall

Glasgow, June 16. Robert Wilson, Scot singer and boss of James Kerr Music Co. in Glasgow, is going to New York in the fall to huddle with U.S. music publishers.

Currently on British vaude tour, Wilson will do a swing of Canada and the U.S. in 1954.

Atlantic City Sets Up Fingerprinting And Registration of Entertainers

Atlantic City, June 23. Atlantic City has joined the list of cities which require registration and fingerprinting of entertainers. Members of touring bands and all entertainers at spots where seasonal employment is offered come under the terms of the act.

Exceptions are musicians and entertainers who work in any spot

less than a week and thus are not classified as permanent seasonal employees.

Ordinance includes workers in other fields who are employed here for the season. Legislation, which calls for non-residents of the county to report to a civilian registration bureau, was set up as a means of keeping out undesirable. Negro groups vigorously protested the measure.

Fingerprints and other information will be sent to the Federal Bureau of Investigation to be checked against its files.

Vaude Entr' Actes For Globetrotters as Team Hoops It Up in Paris

Paris, June 23. Abe Saperstein, manager of the Harlem Globetrotters, has fashioned a package for his current Continental trek that mixes sport and variety to good advantage. The basket showmanship of the Globetrotters, who play the United States Stars in their special blend of top basketballing and clowning, is surrounded by eight variety acts. The tour was launched in Paris June 12, when the outfit played to top houses at the Palais Des Sports, and then moved to London for 10 days and was back here for two more shows last Monday and Tuesday (15-16). Outfit then covers France, Belgium, Germany, Switzerland, Italy, Spain, Portugal, North Africa, Greece, Holland, Austria and Denmark, to wind its tour in Paris Aug. 19. Then they head for home.

The vaude acts, which are primarily in the competition and dexterity category, begin the show and fill in the halftime. Bill begins with Jack Gordon, a juggler who does his stuff on a unicycle atop a small platform. He juggles clubs and hats and sways seriously around the table periphery to make this large sporting crowd give with the palms. He is followed by a ping pong exhibition by Doug Courtland and world champ Marty Reissman. Pair clown and make with specialties before settling down to a quick slugfest.

Halftime has the solid hooping of Ray Wilbert, whose uncanny barrel rings obey his every whim to boff applause. Don Poynter, intercollegiate baton whirling champ, displays his prowess in keeping three silver sticks airwise and in motion for good mitting. Another juggler act, but with more agitation and knowhow, is the stint by young Mexican juggler Rudy Cardenas. Cardenas moves fast and is a begoff on this big basketball planking.

Tony Lavelli gives a change of pace with his good accordion playing of a couple of French faves, rating palms. The badminton exhibition of Forgie & Larson laced with good clowning and the fancy shanking of tap team Pork Chop & Kidney Stew sashay into the last half of the game.

Though bill is topheavy in balancing acts, it is keyed to the mood of the sporting arena, keeps ad' attention and fills out the 40-minute actual playing time of Globetrotters to show proportions. With a \$3 top this large arena, which holds about 15,000, is filled by the combo. The Globetrotters' clowning and ability are noted here and their faithful following turns out whenever they are in town. Variety acts were not allowed on by the vaude syndicate here last year, but the ban was waived this year due to the essentially sportive quality of the supporting acts. The overwhelming superiority over the hapless U. S. Stars is also turning the Trotters into a show rather than a competitive enterprise. Mosk.

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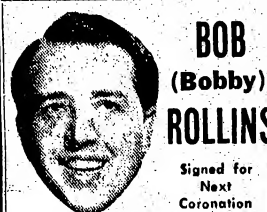
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Balto Judge Reverses Jury Verdict In Henie Ice Crash; Sez Her Co. Liable

Baltimore, June 23. "Not guilty" verdict voted by the jury in the Sonja Henie liability trial last month was partly invalidated by Judge John T. Tucker of Baltimore City Court in a ruling announced here last week. Judgment sustained jury's verdict on Miss Henie's individual liability but ruled that her firm, Sonja Henie Ice Revues, Inc., was liable for all damages resulting from the crash of several tiers of bleachers at her ice revue held at the local 5th Regiment Armory March 6, 1952.

Trial was a consolidation of 350 claims, understood to represent over \$5,000,000. Purpose of trial was to fix liability for the crash either on Miss Henie, individually, Sonja Henie Ice Revue, Inc., Coronati Amusements, Inc. (the construction firm which had built the bleachers) or Edwin P. Coronati. Verdict completely absolved Miss Henie and her firm from any liability in the crash, fixing responsibility on Coronati and his firm.

In a dozen special motions presented to Judge Tucker after the verdict, the counsel for the claimants expressed violent opposition to the jury's decision. The jury was accused of neglecting testimony presented against the skater and overlooking the considerations outlined by the judge before their verdict. Tucker had charged the jury on the last day of the trial with a list of considerations that made it obvious that he believed the skater liable, totally or in part.

Hearings on Rulings
Hearings were held in connection with the new ruling. Counsel for the claimants were represented by four lawyers selected by the 108 attorneys hired by the injured. Miss Henie was accused of influencing the jury's verdict by her presence in the courtroom. One attorney alleged that she "flirted" with several jury members and suggested that the blonde skater had won the overruled verdict by projecting strong s.a.

In a 24-page opinion, Judge Tucker discussed the legality of his ruling which vetoed the jury verdict. He accepted the blame for the "wrong" verdict personally, stating that the subject of the liability of the skater's firm was a matter for the court to decide and should never have been presented for the jury's consideration.

He pointed out that the obligation of providing a safe place for spectators invited to a performance is a "nondelegable" duty. Thus, Miss Henie's counsel's argument that the ice star was not responsible because she had hired "experts" to handle the seating, was not considered valid.

The judge also expressed displeasure at the accusation that Miss Henie influenced the jury by her appearance and praised the panel, stating that they "acted according to their best judgments."

Individual claims will be settled at later hearings.

Coast Grad Hop Goes On After Near Snafu by TA

Hollywood, June 23. Teenage graduation hop for benefit of East Side Boys Club goes on tonight (Tues.) as scheduled at Hollywood Palladium with star-studded lineup despite 11th hour snafu created when Theatre Authority notified those listed to appear that event had not been cleared. No clearance had been sought since the organization had planned to pay each act one-seventh of scale.

Notification from Theatre Authority had teed feverish last-minute activity with Boys Club going before TA yesterday afternoon (Mon.) to explain the situation. Board meeting was called and approval given, with result that acts are working the show cuff.

Bobby Van's Dates

Bobby Van, who has been in several Metro films, will play a series of vaude and cafe dates. He already has been signed to Capitol Theatre, Washington, D.C., and other stands are being lined up. William Morris Agency is handling the deals.

Skelton's Vegas Bow

Las Vegas, June 23. Red Skelton will make his nifty debut at the Sahara Hotel here July 14 for a two-week stand. He'll top line a bill that features Anna Maria Alberghetti. Comic is bringing in his writers to pen special material for the entire show.

July 14 date originally had been set by the hotel for the stand of Christine Jorgensen. Hostelry has since notified the GI remake that it was cancelling the contract on the grounds that she's a he.

Stars Pull 155,000 To 250G Ford Anni In Det. 2-Stager

Detroit, June 23. The "Jubilee of Stars," celebrating the Ford Motor Co.'s 50th anniversary, was a hometown success.

An estimated 155,000 persons saw the lavish two-day birthday party. It was an appreciative audience and the talents of Marguerite Piazza, Teresa Brewer, Martha Raye, Danny Thomas, Eddy Arnold, Johnny Desmond, Carl Ravazza, the Borrah Minevitch Harmonica Rascals, the Vagabonds, Jose Greco & his Spanish Dancers, and Eddie Peabody got frequent and hefty mittings. Shows ran three hours.

It was an al fresco party, held on Washington Blvd., Detroit's 5th Ave., a quarter-mile boulevard which splits the town in half. One stage was located at one end of the boulevard, opposite the Statler Hotel. The other stage was opposite the Sheraton-Cadillac Hotel at the other end. Near each stage were huge, revolving birthday cakes, topped with gold-trimmed Ford convertibles.

Each performer put on two shows a night, one on each stage. They were shuttled between the two stages by motorcycle escort. It was quite a job threading through the closely packed, standing audience, but time schedules were remarkably close. The shows were held Thursday and Friday nights (18-19). Dave Idzal, Fox Theatre manager, produced them.

Despite the sultry heat, the throngs of squealing autograph hunters, mothers holding infants nursing from bottles and fathers with small sons astride their backs, everyone had a boffo time—including the entertainers.

The tab for \$250,000, with \$80,000 for talent, was picked up by the Ford Dealers of Metropolitan Detroit and the company itself. Their guests watched the show on a giant TV screen in the Boulevard Lounge of the Sheraton-Cadillac. WWJ-TV handled the closed circuit—a very short circuit—which actually extended only a few yards from the stage to the lounge.

Dallas Terrace Preps Aug. Bow With Names

Dallas, June 23. The Terrace Room, new skyline dining and dancing spot, will open in August after the midtown 17-story Baker Hotel. New roof room will engage top acts and name orchs as regular policy.

Fenton Baker, managing director, said the swank niterly would occupy the roof area known as Peacock Terrace, opened in 1926. Accommodating 700 patrons, room will have an expandable podium to seat bands up to 75 pieces. Sky room atmosphere will be created by 20 glass windows, each 15x9 feet, encircling the roof, which will have an illuminated ceiling and airconditioning for year-round use. Decor will be in cactus and sage green tones, with windows spaced between blond oak veneer panels. D. E. Virgil, hotel's catering manager, will provide food service.

Hotel's first floor Mural Room (375 capacity) will be continued under present policy, using name acts and orchs also.

Talk Tony Martin for S.F.

Hollywood, June 23. Deal is in the works for Tony Martin to headline at the Curran Theatre, San Francisco, late this summer. Talks will be finalized when singer returns from the east where he is now playing the Riviera, Ft. Lee, N. J.

Tentative plan calls for Martin to be surrounded by standard vaude talent as per the Danny Kaye, Jack Benny and Betty Hutton layouts at that house.

Orch-Act Upbeat In Columbus Area

Columbus, June 23. Number of name personalities hitting this area is still on the upbeat with the summer dance spots booking heavily in bands.

Phil Napoleon & Memphis Five are at Grandview Inn and last night (Mon.) Denise Darcel opened at the Riviera Theatre Restaurant here.

Wally Griffin, "the singing humorist," started a session at the Mayfair Room of the Lake Breeze Hotel at Buckeye Lake, popular watering place 30 miles east of here. Les Paul & Mary Ford, backed by a 15-piece dance orch, will play a one-nighter Thursday (25) at Russell's Point, Indian Lake, 40 miles north.

At the Palms, which has been bringing in names regularly all winter, Joe Alexander has put his summer money on the five-year San Francisco company of "The Drunkard." Meller opens June 29.

Harry James orch will play the Pier Ballroom at Buckeye Lake July 4.

Mpls. Cops Serve a Hot Ultimatum on 'Exotics'; Kids' Sidewalk Peepery

Minneapolis, June 23. Announcing that the police department "had been getting a lot of beefs" about the "exotic dancing" at local theatre bars and nightclubs, "and decided to end them once and for all," Jake Sullivan, police morals squad chief, made the spots' rounds and issued one of his periodic ultimatums.

He served notice this time to "wind up the skimpily dressed acts or the heat will be on," again getting plenty of front page newspaper attention for the police and the bistros. Six clubs were visited.

Newspapers quoted Sullivan as stating "it's hard for any man to judge what is exotic and what isn't." There was also a statement from Pat Walling, police inspector.

Said Walling: "The girls shows started mildly but got progressively worse. First there were no bumps and grinds. Then there were. Then things got to the point where some of the bars looked like indoor nudist camps."

Walling asserted the spots had been warned repeatedly to clean up their shows, but failed to do so. Asked about the Alvin, local burlesque house, which offers strip-teasing, Walling said that for one thing the customer isn't so close to the performer as the theatre bar patrons are, for another, in some instances the show can be seen from the street, and "kids stand outside and get a premature education."

Philly's Benj. Franklin Goes Back to Ice Next Season

Philadelphia, June 23. Hotel Benjamin Franklin's Garden Terrace Room, after a year's fling at straight dance policy, will revert to ice shows next season. Hotel played skating entertainment for nine straight years, when it decided last fall to cover up the rink and shift to dancing with Joe Ricardelle's orch.

Rink revues had been too long associated with room and ballroom policy failed to click despite imported band and various gimmicks. House is now hunting ice talent and will develop and create own shows. Deal is in progress to bring Ricardelle back to play for both the shows and the dance interludes.

AGVA Trusteeship Takes Over Fund After Miss Coate Exits Ins. Setup

Evans Flackery Switch

Budd Granoff, who has headed George Evans Associates since the death of George Evans some years ago, will change the label on this flackery starting July 1 to the Granoff-Freeman Associates, with Al Freeman as exec vicepres.

New outfit will open a branch in Beverly Hills, which will be presided over by Freeman. Latter will double between Sands Hotel, Las Vegas, which is handled by the firm, and Bevhills.

Lou Walters Quits As Prez of TROA; To Europe in July

Lou Walters, operator of the Latin Quarter in New York and Miami Beach, as well as the Casino de Paris, Lake Tahoe, Nev., has resigned as president of the Theatre Restaurant Owners of America, an organization of nightclub operators.

Walters stated that he was too busy with his cafe operation to do justice to the office. He said he would continue as a member of the TROA and will work to attain the goals that the organization has set.

Although an official successor to Walters will be set at the next meeting of the group, Lenny Littman, operator of the Copa, Pittsburgh, and first vicepresident of TROA, will function as interim proxy.

One of the reasons that necessitated immediate resignation is an impending trip to Europe. Walters is making his annual talent hunt on the Continent starting next month, and will be gone the major part of the summer.

CLUB DATE CUES 1-WK. PASADENA TALENT TEST

Pasadena, June 23. A successful club date at the Huntington Hotel here has brought the Continentals singing combo, a one-week stint that may open up a new spot for talent in this area. Hotel hasn't been using talent in its Ship Room for well over a decade.

Hostelry execs were impressed by the reception given the Continentals and MCA's Pierre Cosette talked them into trying the one-weeker. Price was a stumbling block until TV manufacturer Les Hoffman agreed to pay \$500 for using the team on two parties. Later, the parties were cancelled, so the group opens July 7 at a guaranteed \$1,250 and a split of the covers up to \$1,750; the figure they would have gotten if the Hoffman dates had gone through.

Pitt's Vogue, Twin Coaches Go Weekend for Summer

Pittsburgh, June 23. Two biggest niteries in this area, Vogue Terrace and Twin Coaches, will go weekend operation only for July and August. Terrace, with 1,200 capacity, switches to that policy until Labor Day after it plays Dorothy Collins and her musical director-husband, Raymond Scott, the week of July 6. Twin Coaches, which seats more than 500 and is currently remodeling to accommodate 1,000, will make the change right after the Four Aces' engagement next week.

However, both spots have booked in top names for abbreviated stands during the shortened operation, among them the Will Mastin Trio-Sammy Davis, Jr., Mel Torme, Teresa Brewer, Snooky Lanson and others.

Inter-Allied Artists Corp., chartered to conduct an entertainment agency in New York. Capital stock is 200 shares, no par value. Logan Cresap, N. Y., was filing attorney.

Trusteeship for the American Guild of Variety Artists Welfare fund started operation last week and is now formulating its setup. David Katz, managing director of the Roxy Theatre, N.Y., has been elected chairman of the board of trustees, and Nick Pronis, operator of the Versailles, N.Y., is secretary. Both represent the employers. Dave Ferguson, exec secretary of the Jewish Theatrical Guild, was named assistant secretary. Katz and Pronis, together with Nat Abramson, head of the WOR Artists Bureau, represent the employers in the setup, while Ferguson and Rabbi Bernard Binstein, of the Actors' Temple, N.Y., have been delegated by AGVA as their trustees. Union has still to select a third member of the board because of the fact that Ed Sullivan, N.Y. Daily News syndicated columnist, cannot devote the time to this task. Emil Friedlander (Darius) was originally named trustee to represent AGVA, but he bowed out. Spelling the VIPs on the board are AGVA members Jackie Bright, Georgie Price and Larry Blo.

There had been difficulties in getting the trusteeship going because of impossibility of getting a full representation of the board. Nonetheless, the program will tee off within a few days when a separate bank account will have been opened; office space let and secretarial help hired. It's expected that AGVA will turn over all welfare fund to a trustees' meeting tomorrow (Thurs.). Group will get all employer contributions to the welfare fund and it will supervise purchase of accident insurance for union members.

Miss Coate's Request

The active participation by the trustees in the administration of the union's welfare fund follows closely the request by Margie Coate, head of the union's sick and relief activities, that she be relieved of her duties in connection with the handling of the accident insurance claims. Request, made at the national board meeting in Boston last week, was granted.

Her buyout as accident administrator followed a talk at the convention by Gabriel Galef, attorney representing Lloyd's of London, insurance underwriters of the AGVA accident policy in which he expressed dissatisfaction with the union processing of the claims. Consequently, when the subject was renewed at the board meet, Miss Coate asked that she be relieved of her duties in that connection.

Miss Coate stated that the reason the insurance company wanted another administrator was that AGVA had failed to get its trustee program in operation, and the insurance company accepted the accident policy business with the proviso that a trusteeship be set up. Miss Coate further averred that it was not her job originally to handle the accident policy processing, but the job had been forced upon her by the fact that the N.Y. branch, originally supposed to handle the claims, was too busy with other matters. Thus she had to step in to alleviate the needs of accident victims and started to handle the claims.

However, Jack Irving, union's national administrative secretary, claims otherwise. He stated that he specifically ordered Miss Coate to process the accident claims. He also stated that Lloyd's of London did not specify a trusteeship as a condition to their underwriting the AGVA insurance program. A further review of the insurance setup is slated by AGVA toppers.

Josy Baker's Tokyo Date For Hiroshima Victims

Tokyo, June 16. The Mainichi Newspaper here has announced it will sponsor appearances in Japan of Josephine Baker. Officials of the newspaper's promotion department said Miss Baker will arrive in early July and open at Tokyo's Imperial Theatre July 9. They said she is coming on a non-guarantee basis, with b.o. proceeds going to victims of the Hiroshima atom bombing and to Japanese-American orphans. Mainichi is picking up tab for her expenses.

Mt. Resorts and Talent

Continued from page 2

than that available the previous week, there are a few upturned noses.

Jenny's Torpedo

The crisis still to come is one that will probably equal in importance the step taken by Jenny Grossinger, operator of the Fern-dale spot, in the mid-'30s, when the oldtime social staff was ditched and they brought in acts from vaudeville houses and cafes. Other operators at that time were resentful, feeling that a pattern was being established which would not only be expensive to maintain but

would lead to disastrous talent wars.

Almost 20 years later the holocaust that the other bonifaces felt was on the way is approaching, but it's now conceded that had not that step been taken, the Catskill mountain resorts would not be the multi-million dollar industry it is today. The parade of show business toppers gave the area its glamor, enticed the young people into the area and made for the hotels a constant stream of new customers. Without show biz to keep the area alive, the hotel industry might have died out with the oldsters who originally came there to escape the oppressive New York heat.

Mrs. Grossinger, who took the first major step in bringing in the acts, and her talent buyers, Milton Blackstone and Mort Curtis, seem to feel that the key to the situation lies in the hotel's ability to provide a high quality of entertainment, even if names are not obtainable. They feel here that because of the introduction of acts and then names, they have been instrumental in making it possible for every type of act to play the area without any loss of prestige. It is remembered that the hill country used to be for beginners only and was to be avoided once any degree of prestige was reached.

Vegas As Competition

It's also believed that the Catskill country today has to compete with one of the wealthiest and most talent-hungry part of the world—Las Vegas. Once top names go off their video shows for the summer, a Las Vegas stand becomes mandatory and in most cases very easy to get. Once in that direction, there's Reno and a must is a short stay on the Coast, perhaps to line up a future in films. Thus top personalities are becoming more difficult to come by in the mountains.

Another factor hitting the caviar circuit is the constant loss of headlines it helps develop. For example, last season Red Buttons was good for about 20 or more stands in the mountains. Grossinger's played him several times at fairly reasonable prices. Today Buttons is not playing the mountains now that his video show is off for the summer. Instead, he has a Las Vegas date lined up.

Also, some of the directorial talent developed there frequently becomes unavailable. In years gone by, Grossinger's had such producers as Ernie Glucksmann, who reins the Martin & Lewis and Donald O'Connor shows; Harry Gourfain, who later became the Strand, N. Y., producer. The area has helped nurture such talents as Moss Hart, Danny Kaye, and probably every major performer who had his genesis in the east.

Still Developing Talent

Under any format it chooses it's felt that the Catskills will still be one of the great talent incubators. The region has taken the place of the smalltime vaude houses, the burlesque wheels and the old stock companies in legit.

Companies such as Stanley Woolf's legit troupes ply the road. There's more time in this area in the form of one-nighters than anywhere else in the country. In companies such as these, actors are getting the experience that is preparing them for Broadway and television.

In other areas such as Green

Mansions, Warrensburg, N. Y., and Camp Tamiment, Pa., the stock company provides the entertainments. Here are writers, choreographers plus an assortment of singers, comedians and dancers. A season taxes their ingenuity and some sketches and acts emerge which eventually find their way to the bigtime.

In another instance, Unity House, Forest Park, Pa., run by International Ladies Garment Workers Union, the proletarian is given a diet of solid talent in addition to musicales, lectures by some top political and literary figures. Walter Jacobs, at the Lake Tarleton, Pike, N. H., hits the intellectual fancy of his guests with the Festival of the Seven Lively Arts in which some major controversial figures, newspapermen, politicians and scientists talk on various subjects.

With all this activity, it has become evident that the resort areas are not afraid of experimentation and it's probable that many will have to go back to evolving new formats. The reason lies in fairly elementary economics. At the top spots, the rates now run from \$90 to \$150 weekly per person (two in a room).

At Grossinger's, for example with its 1,400 capacity, there are approximately 500 employees or a ratio of one employee to every three guests. Putting more money into entertainment would conceivably mean a rate rise for guests and there's the fear that they'll price themselves out of business. Thus they'll have to experiment in hopes of finding a format that will continue to pull trade. If the quest for new formats is successful, the mountain country will have contributed to the well-being of show business generally. The entertainment field thrives upon new ideas and names no matter where they come from. Freshness is a highly commercial commodity and the hillfolk may yet come up with a batch of talent that will create further excitement at the country's boxoffices.

Saranac Lake

By Happy Benway

Saranac Lake, N.Y., June 23.

The final touches have been made for the July 4 barbecue lawn party to be given at the Variety Clubs Hospital for the ailing gang. Kenneth Derby, chairman of the "We The Patients" entertainment committee, has left no stone unturned to make this a gala event. Joe Boland & Swiss Chalet orch has been contracted and among those skedded to entertain are Mr. Ballantine, Patricia Prichard, Robert (Mello Larks) Smith, Harvey (Lee) Goodwin, Louie Williams (Pops &), Alicia Farley and Bob Hall. Eddie Vogt will emcee. This shindig is personally sponsored and financed by Al Brandt (Brandt Theatres).

The Edmund Riso, accompanied by Jane Riso, of United World Films, planned in from Gotham for a looksee and bedside chat with their daughter, Louise, whose progress is good.

Birthday greetings are in order for Elaine Slipper, formerly with National Theatre Supply of Los Angeles, whose progress is at par. Murray Weiss of Boston, and Ned Shugrue, N.Y. Will Rogers hospital executives, in to supervise the final touches of our lounge room alterations.

Thanks from "We The Patients" to Joe Dwyer, business agent of local No. 1 (IATSE), for his timely salutations to the ailing gang.

Forbe Dawson, legit actor-producer late of Al Christy pictures, in for the general observation period. He made the grade here in class of 1935, and this is his second time here.

Albert (Bags) Bakdasarian, WNBZ announcer, back from Phoenix where he's resided for the past six months. He will resume work here as a spieler and live in our downtown colony till next fall.

Jeanne Stomp, staffer with Community theatre circuit, Cleveland, motored in for a chat with Jacqueline Fondran, former Riverside Theatre cashier in that city, and found her early progress rating special mention.

Among those whose progress is a special item are Bob Smith, chirper with the Mellow Larks; Robert (M-G) Viniello, Thurman (RKO) Sims, Louise Riso (United World Films) and Ruth Cockrill (Theatre Supply).

While weekendng at the Betters Camp on Lake Flower here, Charlie and Pearl Tuttle, formerly with the old strawhat theatre, Brookfield, Mass., took time out to ogle the hospital and reminisce with this writer.

Write to those who are ill.

Inside Stuff---Vaudeville

Minneapolis, June 23.

The "little" original dancing Dagmar of burlesque and niteries informed Will Jones, Minneapolis Morning Tribune columnist, during her Alvin Theatre engagement there, that the "big" and more famous TV, nightclub and stage star now has her permission to use the name. She's dropping her \$50,000 damage suit against the "big" Dagmar for alleged misappropriation of the name that the "little" one had established in the entertainment world for a considerable number of years before the "big" comedienne made her bow.

"After all, the TV Dagmar is doing right well by the name and not bringing it into disrepute," the "little" one told Jones. "As a matter of fact, she has been getting such a tremendous amount of publicity that I, too, am benefiting and my lawyers have finally decided it would be difficult to prove damages and inadvisable to try to restrain the name's use."

"Which," commented Jones, "is what everybody suspected all along."

Ice Show Revue

Sonja Henie Ice Revue

(EMPRESS HALL, LONDON)

London, June 10.

Claude Langdon and Morris Chalfen presentation of Sonja Henie ice production in 19 scenes. Devised and directed by Miss Henie; musical direction, Jack Pfeiffer. Stars Sonja Henie, with Marshall Beard, Buddy La Londe, Larry Hamm & David Riggs, Charles & Lucille Cavanagh, Donald Watson, Alexander & Martha; Willie West & McGinty, Joyce Lockwood, Marshall Chapple, Chorus (45); \$4 top.

Sonja Henie had an auspicious opening to her London season, bowing on a public holiday which was the hottest May day in nine years. Arena was crammed to overflowing by the Coronation visitors flooding the town, and show looks like raking in a good harvest coming in on a crest of popularity for this type entertainment.

Miss Henie deftly spaces her brief appearances between masses of colorful group skating by a talented bunch of youngsters richly garbed, reinforced by expert individualists who win acclaim for their precision and grace. In "Son of the Islands" the star rings the changes by dancing a hula, and presides over an exotic Cuban voodoo ritual chanted and danced by Alexander & Martha with authentic realism.

In addition to her solo figure work Miss Henie is ably partnered by Marshall Beard, who also contributes some skillful solo stanzas. Buddy La Londe gives an exciting display of obstacle leaping; and Charles & Lucille Cavanagh and Donald Watson each contribute talented specialties.

Comedy is in broad vein with most of the honors going to Hamm & Riggs, and there is a robust offering more in pantomime vein by Willie West & McGinty.

The lavish settings and artistic color blending make a dazzling array, and show scores mostly on its artistic presentation, terminating in a "Circus on Parade" giving further scope for decorative display. Clem.

Jap Opera Due Back in N.Y.; Nip Maestro to Make Bow

Tokio, June 16.

The Fujiwara Opera Co., which presented Puccini's "Madame Butterfly" to New York audiences as guest of the N. Y. City Opera Co. last fall, will return to the United States again this autumn. The company will begin its U. S. tour with eight performances at the Greek Theatre in Los Angeles, early in August, according to Yoshie Fujiwara, leader of the troupe.

Three more performances of the Puccini are set for New York, opening Oct. 1. The 23 Japanese singers will again be joined by members of the NYCOC, and conductor will be Josef Rosenstock. In other U. S. appearances, which include San Francisco and Salt Lake City, the conductor will be Tadashi Mori, who will be first Japanese to conduct an opera in the U. S. Rosenstock, musical director of NYCOC, conducted in Tokyo before World War II.

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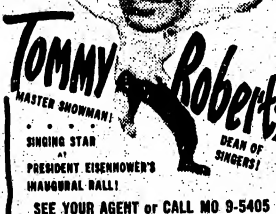
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VARIETY

Embassy, London

London, June 4.

"Juliana Larson fills the peak date of the year at this plush Bond St. cafe. It's a prestige booking, certainly, for the U. S. chanteuse. Miss Larson is a gal with immense eye appeal turned out to perfection and with a set of pipes that cannot fail to impress. She effectively warms up the room with a trio of numbers leading off with 'Lullaby of Broadway' and following with 'Paradise' and 'April in Portugal.'"

Myro.

Juliana Larson

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New Acts

VAUGHN MONROE

With The Savoir-Faires. (3)
Songs
45 Mins.

The Meadows, Framingham, Mass. Discounting the fact that the affable Vaughn Monroe tested his new routine at his home base, the Meadows, before a jam-packed audience of staunch fans, the transition from headliner to nitty entertainer shapes as a cinch for the virile-voiced baritone. Guy's casual manner plus the solid showmanship savvy garnered during his handiwork years stand him in good stead and there's no reason he shouldn't duplicate his past success in the cafe belt.

Following a breezy intro by the Savoir-Faires, a three-male and two-female vocal group, Monroe launches into "Getting to Know You," utilizing a handkerchief to allow for a bit of table-hopping which serves as neat warmup. Due to the physical setup of the Meadows, the baritone works the balance of show from the bandstand, which tends to hamper, although not seriously, the rapport between him and the clientele. This is most noticeable during his rendition of Rodgers & Hart's seldom heard "All Points West," the sign of the train announcer accidentally shot at his post with the climax of the customers missing the climax. However, from the more advantageous spot at midfloor it would undoubtedly click with the necessary impact.

Although he includes in stint a couple of his w.k.s., "Ballarina" and "Ghost Riders in the Sky," the latter, backed by the vocal group, he doesn't go overboard on his discotic stuff, relying rather on medleys of pops and standards and insertion of a couple of special material songs. Included in the latter category is a bit tabbed "I Want to Be a Man, Lady" (the explanation he now prefers the switcheroo lyrics "I Want to Be a Boy," and a kidding-on-the-square although wood-natured) plaint regarding "Autograph Seekers." Casual insertion of two zany poems points up his comic flair with overall results of his initialer spotlight.

Monroe receives slick backing by his own pianist, Ernie Johnson, plus the augmented Larry Green and the peppy Savoir-Faires, who also grab a spot for nifty soloing. *Etie.*

JORDAN & PARVIS

Dance
9 Mins.

Cosmo, Wash. This is a better than average team team with a fine pantomime flair as well as hep technique with the tocs. There's an easy, smooth style that soon garners customer approval and gives them a rousing send-off.

Costumed smartly and attractive looking, team works together with pep and grace. Routine is on the fast side, with accent on precision, but there's enough variety for interest, and galleries could take more than allotted nine minutes.

Male member sparks extra interest by introducing a romantic number with vocal of "I've Got a Feeling." Normally, this is a superfluous touch in a top routine, but a more than passable voice and style make it seem natural. Best bet is a novel, bright version of "Darktown Strutters' Ball." There are short individual stunts which could easily be padded out for nitty or longer routine. Act lends itself well to large stage such as this, but could be telescoped to more intimate flavor of nitty without losing the numberless and sparkle which mark it. *Flor.*

THE LANCERS (3)

Songs
15 Mins.

Crescendo, Hollywood

After a series of recording and nitty dates with Kay Starr, the Lancers are moving out on their own as a cafe attraction. It's on an unimpeachable basis at the moment since they're committed for some future dates with Miss Starr, hence the local booking is more in the nature of a showcasing to determine how they'll fare.

The prospects are good. Combo has a good harmonic quality that gives a flavor to their zestily arrangements and it's all sold in a personable manner that easily reaches ringsiders. They know how to pace their stint for best results and there's an occasional touch of comedy as in the reprise of the KMP's singing commercial they made recently that sets well at all times.

Repertoire runs from such things as the spiritual "So High, So Low, So Wide" to "Burro's Lullaby." Each earns good response and outfit looks like a ready bet for vaude or niteries on a featured basis. *Kap.*

JUDY JOHNSON & DATES (3)

Songs-Dance
30 Mins.

Saxony, Miami Beach

In her debut on the cafe circuit, Judy Johnson impresses as a potent newcomer with transition from TV ("Show of Shows") brought off in class manner. With aid of two adept dancers—Buddy Schwab and Forrest Bonshire—act shows careful preparation and in the main, smart staging.

Miss Johnson is an attractive brunet with a zingy delivery, plussed by physical attributes that are revealed in process which calls for transition from high-neckline gown—a tasty red and white affair—to finale numbers in tights which display trim figure. It's a showmanly idea and adds considerably to aud build and reaction.

Works varied songbook, which includes French number, into solid American rhythms and blues (and incidentally her best medium), via version of "Blues in the Night." With the male duo pantomiming for thematic effects, numbers take on added color and impact. Joins the boys to reveal danceability with "Old Soft Shoe" a standout to take them off to heavy plaudits. Scores with "Side by Side" in solo spot as well as with the French bit which calls for ringside participation.

Only weakness at present, and easily improved with experience and lightning, is the gab she essays. It's cute, but lines are weak. Overall adds up as strong bet for the class spots as well as her original TV medium. *Lary.*

DAN ROWAN & DICK MARTIN

Comedy
15 Mins.

Eddys, Kansas City

Two young men switch from comedy writing to performing with this stanza which they put together on the Coast about six months ago. They show enough know-how and acceptable material to register as moderate entry in the two-man comedy field, one not overly crowded with bangup acts at the moment.

Their pattern is largely situation comedy, the duo varying straight and comic parts between them. First is Dick Martin as wacky medic to Dan Rowan's straight work in "Operation Operation," a tweaking of the new method of televising surgery. Then it's Rowan as the offstage comescence to Martin's pantomimed Las Vegas gambler in "Little Voices." Possibly their best shown here is "Hamlet," with Rowan in costume hamming the Shakespeare role, representing the ham's true thoughts about "the blonde at the bar." They throw in a song of the peppy type for a change of pace now and then.

With further developing act could fill a needed niche in the two-man form of tomfoolery. *Quin.*

MARIJANE MARICLE

Songs
15 Mins.

One Fifth Ave., N. Y.

In her nitty bow, musicomedy singer Marijane Maricle makes only a fair impress. Piping is clear, if not too strong, but lacks interest-holding excitement. Her readings are sincere and tasteful, but on the whole add up to just a pretty girl singing a pretty song.

Repertoire is pegged strictly for the small-room crowd. It's all showtime—some popular, some obscure. She does well enough by all but rarely does she build any item into an above-average rendition. She opens nicely with "Where Oh Where" as slow tempo keeps and from getting with her at start. Fares better with "I Had Myself A True Love" and "Musetta's Waltz" (with a Howard Dietz lyric). Slips slightly on "Guess Who I Saw Today," a so-so patter ballad which she overdramatizes. She recovers for bowoff with "Moonshine Lullaby."

She could build into an okay intimacy bet with a revamped repertoire and brighter treatment. Her pipes, looks and simple but tasteful garbing give her a head start. *Gros.*

SERGE SINGER

Songs
25 Mins.

Moulin Rouge, Paris

As soon as Serge Singer appears on the stage in his black turtle-neck sweater and pants with an outsize guitar in his hands, it is foregone that he is a folk singer. He plants himself on a stool and gives out with some nice folkery culled from early French, Irish and Americana. Beard and smile plus the neat intoning are okay, but when he eschews the eye-catching lyrelike guitar to hug the mike and try to vie with the crooners, it is catastrophic. His Dutch accent and over-

intention of his baritone adds nothing to such standards as "I've Got You Under My Skin" and "Ol' Man River."

If Singer sticks to his stool and guitar, his nicely interped folk-songs make him a good bet for off-beat intimacy slotting. His English is good. *Mask.*

NAJLA ATEs

Dance
8 Mins.

Latin Quarter, N. Y.

Bonifae Lou Walters is following a pattern he set a little more than a year ago when he "discovered" belly dancers. Samia Gamal, first of the breed in this spot, had a peculiar type of boxoffice because of her marriage to a wealthy Texan.

Najla Ates has an opportunity to become boxoffice for an entirely different reason. She is a lively number sporting a body that has as many movements as a watch factory.

Miss Ates has a cute face and figure. Her writhings are picturesque, her grinds have finesse and her minimal costuming adds interest. Curiously, her act seems to appeal to the femmes in the cafe as well as the menfolk. There's lots of amusement in her gyrations. She seems to enjoy her work and so does the audience. *Jose.*

MARSH & FIELDS

Comedy
15 Mins.

One Fifth Ave., N. Y.

Comedy team's initial New York date after a midwest break-in indicates they've been in close touch with the techniques of Gotham's intimacy circuit comics. Routines are cut from the same mold and material.

They are amiable boys with a neat farcical sense but lack the seasoning for continuous impact. The 15-minute stint is a spotty blending of vintage patter, okay special material songs and ribbicking mugging. They're standard in latter groove, especially in a bit miming a periscope.

Could make their mark as intimacy comics and tele guesters if they drop the Joe Millers and develop some fresh ideas like the periscope bit, which is a gem. *Gros.*

MARGE McGLOVY

Impressions
6 Mins.

Palace, N. Y.

Marge McGlovy, who recently was part of the Phil Moore group, is now singling as a lively vocal impressionist. Colored gal is out of her element in a talking slice on Betty Davis, which has been due to death to begin with. She's okay on Billy Daniels via "Old Black Magic" and just adequate on Cole in "Pretend." Best in her repertoire is Satchmo Armstrong, a realistic portrayal of the graveler, and her Pearl Bailey is too brief to mean anything.

That a femme would essay caricatures of so many of the opposite gender seems to be a strongpoint and not too bad an approach. Miss McGlovy also displays a good straight voice especially in "Juke Box Saturday Night." *Tran.*

THE ATOMICS (6)

Aero
6 Mins.

Palace, N. Y.

This is a rapid-fire aero contingent consisting of four shapely, "non-muscular" gals and two men. Sextet has a colorful entry with cape twirling and flamenco stomp. Tumbling and pyramidal formations are executed with lightning speed and all routines are gracefully handled. Each member is on for solos in specialties and there's a deft rope-skipping series in which each performer participates.

Atomics provide a brisk opener at the Palace and are obviously a cinch for vaudeurs, cafes, TV and their natural al fresco habitat. *Tran.*

Warner Net

Continued from page 4

cluded in the operating profit of the most recent statement is \$44,000 from the sales of capital assets as compared to a profit of \$987,000 for the six-month period ending March, 1952.

Final six-month tabulation does not include a special credit to surplus of \$3,249,000, representing the excess of net proceeds of fire insurance over book value of studio assets destroyed during the year ending August, 1952. Statement includes foreign earnings which in previous reports had been entered one or two months' previous to the end of the fiscal period, including the foreign take right up to February, 1953, resulting in an additional profit of about \$125,000.

VARIETY BILLS

WEEK OF JUNE 24

Numerals in connection with bills below indicate opening day of show whether full or split week
Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoill; (T) Tivoli; (W) Warner

NEW YORK CITY

Musical Hall (I) 23

Mildred Eilor

Ronald Rogers

Tom Paris 3

Jay Lawrence

Brunhilda Roque

Jane Hornby

Society

Corps de Ballet

Sym Ore

Palace (R) 25

G & Oliver

Beau Jenkins

Hank Slamon

Dorothy Squires

Florida 3

New Yorkers

Lee Davis

3 Parks

Paramount (P) 24

Bobby Byrne Ore

Don Cornell

Frank Contina

De Marco Sis

B & C Robinson

Roxy (I) 24

Rocky Kade 3

Bobby Blake

Cathy Harris

3 Parks

Paramount (P) 24

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De Marco Sis

B & C Robinson

Roxy (I) 24

Rocky Kade 3

Bobby Blake

Cathy Harris

3 Parks

Paramount (P) 24

Music Hall, N. Y.

"A Summer Medley" with Jay Lawrence, Tom Parris Trio, Ronald Rogers, Mildred Ellor, Brunhilde Roque, Jane Horny, Rockettes, Corps de Ballet, Choral Ensemble, Music Hall Symphony conducted by Raymond Paige; produced by Russell Markert; settings, James Stewart Morcom; costumes, Frank Spencer, Louise Bayer; choreography, Margaret Sande, Emilia Sherman; lighting, Eugene Braun; "Dangerous When Wet" (M-G), reviewed in VARIETY May 13, '53.

Music Hall steps off into the summer season with a sprightly, smartly paced revue that's in appetizing contrast to the heaviness of the weather. Only part of the show that drags a bit is the "Love Parade" finale, an operetta medley that's a bit too weightily costumed and scored. But even this is alleviated by the MH's annual fireworks display, which the house usually saves for the July 4 show.

Feature acts, Jay Lawrence and the Tom Parris Trio, score nicely. Lawrence starts slowly with some straight gags, builds with an impress of an unsuccessful Channel swimmer (which ties in nicely with the pic), and finishes strongly with a takeoff on fight announcers.

Parris Trio is a fast-working trampoline turn comprising two men and a gal. Talent isn't too well balanced, with one of the men grabbing off all the plaudits via a series of fancy somersaults and twists. Femme and the other male do some okay stunts more in the average class. But act works well together, operating cleanly and quickly. They fit well into the show.

Rockettes have a socko routine created by Emilia Sherman. It starts at the stagedoor, with a quartet of airmen (Max Mendenhall, Jack Wilcox, William Maun and Charles Whitley) serenading the gals. Then there's a nicely executed without bit with the gals in their dressing rooms. Finally, they're onstage in their routine, wearing phosphorescent costumes that's a natural for their clicko type of precisioning.

Corps de Ballet, under direction of Margaret Sande, also takes honors with a colorful and neatly executed opener, "The Gold and Silver Waltz." Some top effects are achieved via a rotating platform on which the gals kneel. Brunhilde Roque and Jane Hornby impress with their leaping spins and pirouettes.

Mildred Ellor and Ronald Rogers do a good job on their solos in the finale and receive strong backing from the Choral Ensemble. But total effect is a little too sticky for the pace of this summer bill. Symphony under Raymond Paige plays a schmaltzy but pleasing medley of Chopin works, mostly the "Sylphides" score, for the overture.

Chan.

Chicago, Chi

Chicago, June 19.

Snooky Lanson, 4 Step Bros., Harvey Stone, Pryde & Day, Louis Basil Orch; "Girl Next Door" (20th).

Current layout, in for one week at the B&K vaudey, lacks a big-draw headliner but shapes as substantial diet for the hot weather patrons. Bill has good balance and diversity, with Four Step Bros. and Snooky Lanson sharing the spotlight.

Good showmen, the Step Bros. are a big click as speed tapsters who need no rhythm backing but manufacture their own in synchronized handclaps. Team makes snappy entrance in a brief routine for four and then breaks into alternate solos with a trio assisting behind. Plaudits are heavy, especially for the "Mambo in Tap" turn taken by the flexilegged member named Flash. Unit has semi-comic manner in its repartee, which has strong appeal with the aud.

Midway spot in the show is held by Snooky Lanson, of Lucky Strike's "Hit Parade" on TV. Song-along scores well in the romantic ballad department, with a medley of "HP" favorites getting a lively response. Clearly pop tunes are his forte, and he cashes in on "Old Black Magic," which should have been saved for the encore inasmuch as Lanson's voice and manner are wholly incongruous with exit number of "Old Man River."

Harvey Stone has medium success with the comic chores, wading through some old material about marriage, brothers-in-law and of yocks largely on the worth of his delivery. A fresh skein of yarns could help him a lot.

Pryde & Day, leading off, have strong appeal and never cease to delight onlookers. Male partner comes out with light comic patter while juggling balls and Indian,

clubs and then builds to gasps and heavy mitting with juggling stint on unicycle. Distaff member is also an expert manipulator of the clubs, and act has a sock close in double-deck juggling sesh, with femme perched atop her partner's head.

Louis Basil, as usual, handles emcee chores cordially, and his house band backs the show in fine manner.

Empire, Glasgow

Glasgow, June 16.

Dean Martin & Jerry Lewis, with Dick Stabile, Lew Brown & Ray Toland, Mayo Bros (2); Walton & Dorraine, Godfrey & Kerby, Lionel King, Ann & Bobbie Black, Richard Sisters (2), Bobby Dowds Orch.

Dean Martin & Jerry Lewis are here on pre-London tuneup, this show marking their European debut. Easy charm of manner plus humility of approach, allied to duo's undoubted talent for madcap fooling, win them over from first entrance, stubholders going in a big way for their 50-minute act. Twin are not too cocksure and give the customers what they want, entertainment pure and simple. They use top showmanship and beg off to a socko reaction seen here in the comedy line only with Danny Kaye previously.

Prices have been upped for the M&L layout, this probably not being wise move considering current shortage of coin in U.K. Stubholders are paying double rates to what they fork out in normal vaudey bills. In the M&L instance, fodder provided merits price increase, but not as much as 50%.

Comedy twin do the last 52 minutes of show, being preceded by red-coated house orch onstage under Dick Stabile's baton, with Lew Brown handling the ivories and Ray Toland on drums. As warmup to fast-paced comedy to come, the Mayo Bros., young American duo, present highspeed terping on platform, receiving really solid mitting for intricate routine. Then Dick Stabile warns aud to "lock the doors" as the "two idiots" are about to emerge. Anything can happen, he says. Whereupon Jerry Lewis, crew-cropped and gaping-mouthed, makes entrance to warm reception.

He opens with goofy talk prior to introducing from wings his partner, Dean Martin. Latter, in easy style, sings "Walkin' My Baby Back Home," "Why Don't You Believe Me" and "When You're Smiling." Act gathers pace when Lewis conducts the orch in zany style, after which the pair comedy-vocalize "Some Enchanted Evening" and the w.k. duet from "Call Me Madam."

Act has the stubholders in palm of its hands by now, suitable moment for Martin to sing an Al Jolson tribute in "Rock-a-bye." Lewis also goes serious (and garners strong mitting) for normal-voice rendition of "Because of You." Twin follow with comedy dance in strawhats and canes, making many laffs from the silver-topped sticks. Lewis runs riot, attacking musicians, assaulting his pianist and tearing the shirt of drummer Toland. This sequence has outfronters in continuous kinks of laughter.

Finally, pair take their bows. Lewis making suitably humble speech in praise of audience and saying, wisely, that he'll not follow suit of other U.S. performers with strings of adjectives like "wonderful" etc. Act reflects U.S. polish and a well rehearsed routine. There must be praise, too, for Stabile's confident handling of the house orch plus his useful aid in announcing and feeding.

Support contingent is adequate, if not a standout. Walton & Dorraine being well to fore with slick roller balancing. Guy skips blindfold on his roller, and gal, a blonde looker, who rouses whistles, balances on his shoulders while he's on roller.

Ann & Bobbie Black, a native act, have fresh and youthful presentation of Scottish songs, plus Scot music on the squeeze-box. This is a turn which impresses by quiet simplicity and nice dress.

Godfrey & Kerby are a comedy pair, he being garbed as an ancient with long white beard, playing the violin, and she chirping "At The End of the Day." Lionel King is urbane card maestro, identifying any card from packs after inviting three gents from audience to mount the stage and participate in a card game. Richard Sisters are usual dancing opener.

At show caught, there was much evidence of importance of European preem for M&L, house containing many vaude agents plus Moss' Empires boss Val Parnell. SRO biz is rule for entire Scot stint prior to London Palladium evening.

Gord.

Roxy, N. Y.

Rolly Rolls, Bobby Blake, Bruins (3), John Pappadoulis, Doris Kastilan & Margo Moore, Eddie Brandstetter, Cathy Harris, Roxy Blades & Belles, Roxy Choraleers, Bob Boucher House Orch "Pickup on South Street" (20th), reviewed in VARIETY May 13, '53.

The Roxy hierarchy is showing signs of branching out from its ice show policy. Indications are that the Dave Katz regime is enlarging its stagefare scope, evident in the fact that the current layout has Rolly Rolls, who happens to be a fairly representative act who doesn't work on skates.

Rolls has played this house under several policy changes. He was there during its glamor period scheduling the top names in show business. He was also pressed into service under the subsequent policy of accent on production; and now, under the frapped format, he is again prominently slotted with his comedy piano and concertina. He's a dependable entertainer and does his accustomed job in this spot.

There's excellent production values on the ice stage with its pen-house party setting. The seek of the occasion is by the Bruins (Geoff Stevens, Monty Stott & Ken Leslie), who do their scrub-women routine to its usual high laugh response.

The highlights of the surrounding show are generally in the production. With the exception of Bobby Blake, who cuts a fancy figure on the ice, most of the principals look like they've been recruited from the chorus line for specialties. Arthur Knorr has staged this sequence rather ingeniously, having the various skaters in housemaid, chauffeur, cook and butler uniforms. There would have been a sharper effect had the bits been edited down to size. Once that's been done, these kids will get better showmaking.

In the group, John Pappadoulis does a silt-skating bit and Doris Kastilan & Margo Moore duet with a routine that's rather haphazardly designed. Cathy Harris has the makings of a good single doing a toe-tap. Of course, she's handicapped by the fact that she's working on ice with a turn that is designed for a straight floor, yet she manages to show the potential of the bit. Eddie Brandstetter shows promise as an ice comic in the Freddie Trenkler tradition. This lad has very far to go to perfect his technique, but he has a lithe body, an easy comedy style and some good ideas. He needs a lot of time on the rink to perfect that which he already has.

Generally, the show shapes up as a good effort and one that will attain considerably smoother pacing after a few more displays.

The Roxy Belles & Blades have some good routines and Michi has endowed them with picturesque costumes. Ray Porter has drawn nice effects out of the vocal chorus and Bob Boucher's band backing is fine.

Jose.

Capitol, Wash.

Washington, June 23.

Georgia Gibbs, Joey Adams, 4 Lads, Al Kelly, Jordan & Parvis, "Pony Express" (Par).

This is a fast, smart lineup, joined together in revue format by skill of comic Joey Adams. Pace and sparkle are contagious, and customers cheer acts on to top-drawer performances. It's been many a month since this big house has been rocked with such all-out displays of enthusiasm.

Headliner Georgia Gibbs would rate show-stopping status if she were not at curtain-ringing end of show. Animated and chic in personality and looks, she sparks excitement even before she has let out with her first note. Her full, ripe set of pipes, aided by a catchy finger-snapping, vibrant style, has galleries sitting on edge of seats and shouting approval. Routine is as hep as chantosoosy's style, and conceived for top audience response.

Each of her five tunes rates loud-mitt action, but standards are "Birth of the Blues" and "Seven Lonely Days," her latest disc. Later, with a special trick of beating the rhythm on a uke and segueing into hillbilly style, would stop show were it not for skill of "Her Nibs" in bringing mood of customers into her own for final "Kiss of Fire."

Joey Adams, doubling in comedy slot and as emcee, is in fine form, and impresses as a far more steady, polished performer than he was in the old Adams-Canzoneri-Plant days. Much of his material is old, but he's added a local touch and tied it in deftly with acts he brings on. He molds emcee and solo chores into a single solid performance that garners bellies and mitt

action throughout. Adams is a warm, human comic and, even when he ribs his fellow-performers or jibes at customers, it's with high good humor and sans offense. His Eddie Cantor takeoff with the Four Lads is standout, as is general give-and-take with Al Kelly, the lovable little guy with the twisted tongue.

Kelly's stint is wrapped up with Adams so that they can hardly be separated in any appraisal of either. Kelly's doubletalk, his machine-gun, rapidfire routine, most of it without meaning, make the perfect foil for Adams' pseudo-sarcastic and repartee. Stubholders relish every minute of the nonsense and give it top returns.

Four Lads also rate kudos for an improved routine and smoother harmonizing and arrangements, both physically and musically. Team is cheered from the start, and tie up show with "Down By the Riverside," a fast tune with an audience participation gimmick. Also do fine with "He Who Has Love," "Blackberries" and "Tell Me That You're Mine." Teamwork is hep and general effect is flashy and appealing. Customers add sound effects to their mitting for this one.

Rounding out a fine bill is terp team of Jordan & Parvis, who do good job as curtain-raisers (see New Acts).

Flor.

Apollo, N. Y.

Pearl Bailey, Louis Bellson Orch (15) conducted by Don Redman; Beverly White, Bobby Priest & Al Fosse, Dusty Fletcher, 3 Rockets; "Aladdin and His Lamp" (Momo).

Pearl Bailey, heading a unit which includes an orch under the name of her husband, drummer Louis Bellson, but which is bated by Don Redman, is back at this Harlem vaude flagship for a quick repeat. This time she is in on a handsome deal which calls for an even split. For the second stave in a surprisingly short interval, Miss Bailey is doing well. Although the h.o. vitamins aren't as potent as they were the first time around, they're enough to give the Apollo one of its better semesters.

Miss Bailey has varied her unit somewhat via a greater variety of acts. The good lineup has the Three Rockets, Beverly White, Bobby Priest & Al Fosse and Dusty Fletcher, but it's Miss Bailey that provides the payoff. Her lackadaisical tune delivery gets a sharp response here. She dusts off her usual catalog and finding favor are her "Toot Toot Tootsie," "Laziest Girl in Town," "Come Rain or Come Shine," and a briefie of "Two to Tango." It's a delightful blend of comedy that finds universal favor whether it be at the smart castedries or at this hospice. There was a liberal sprinkling of oafs at show caught, indicating possibilities for Harlem to nab the palaceface wampum with the right attractions.

The Bellson crew with Redman at the helm is well integrated and can stand on its own. The show-backing and individual efforts are excellently received because of its tenability. There's little attempt to impress itself on the audience by overpowering volume. Its modulation and texture are right and the sidemen show originality in their solo efforts. Bellson, of course, highlights the crew's efforts by a drum aria, which shows his excellent skin technique coupled with an unusual display of energy.

Dusty Fletcher, in the other comedy spot, gets across with some broad text which winds up with a session at the piano. This Negro comic hits hard and he winds up a winner. Surprise of the stanza was that he didn't call on his "Open the Door Richard" identification to tie up the house for him.

Bobby Priest & Al Fosse have a dance routine that's not quite for this house; being better geared for an eastside spot. Their wind-up is a bit in a tramp costume which has some charming terp moments. Their earlier work concentrates on archness, but the details of this segment of their act aren't fully worked out as yet. It's the only oafy turn on the bill.

Other dance spot is by the Three Rockets, a smooth tap turn that specializes in precision work. Best moments come when the three boys work fullface and give the impression of being one individual.

Beverly White, acting as vocalist for the occasion, does well by herself, with rendition of "Two Hearts are Better Than One," "Pretend" and "You Were Meant for Me." She's off to a god mitt.

Jose.

Palace, N. Y.

The Atomies (6), Chet Clark, Sis & Sonny Arthurs, Margee McGlory, Herman Hyde with Jean March, Helene Vernon Trio, Jay Marshall, Gus Van; "Take Me to Town" (U.I.), reviewed in VARIETY May 20, '53.

Appearance of Gus Van at the Palace should provide opportunity for latter-day performers to look in on how one of the great vaudeville veterans conducts himself and how an act is built. His is a model of showmanship, but let it not be thought that it's all that—that the old troubador and storyteller cannot, for instance, spot many of the young stars a couple of generations and still challenge them at their own game. This is a "grand man of vaudeville" of whom it may be said that "hardly perennial" fits even more gracefully around his mantle.

Strong points in the Van spread are an income tax ditty via a medley, a takeoff on Johnnie Ray and "Cry," and, of course, an encore with a group of old tunes that has the aud chiming in for a nice, schmaltzy finisher.

Also in the old home week class at the RKO flagship is Herman Hyde supported by statuesque Jean March. It's still one of the better ribtickling instrumental turns with Hyde's succession of crazy and picturesque devices doing everything but talk. Miss March is an attractive singing-talking foil in the tomfoolery.

In next-to-closing (Van is in the exit spot) is the mock-sophisticated and self-ribbing Jay Marshall. He first gets the measure of his audience with some highly amusing patter between attempts to play the bagpipes. Then he tops that effort with his hand puppet, Lefty, in a vivid ventriloquial stint that has won him high marks on the theatre, cafe and TV circuits.

An impressive adagio turn is the Helene Vernon Trio, with two males tossing the nifty looking Miss Vernon around in sweeping array for one of the highpoints of the bill.

Opening the show briskly and colorfully are the Atomies (6) in a tumbling session (New Acts), followed by the standard harmonica turn of Chet Clark. He's an okay mixer-upper of classical and current pops, with a frenetic finale in "St. Louis Blues" that includes a bit of terping.

In third slot are familiar Palace faces in Sis & Sonny Arthurs, a likeable duo in knockabout hoofing and acrobatics that starts off as straight ballroom stuff and then goes into the crazy stuff. Their jitterbug and vintage dances are hot. Annalee, Singing impressionist Margee McGlory is impressed under New Acts.

This is one of those layouts that calls for almost continuous bawling by the Jo Lombardi pitmen, and the maestro is in there with that expert backing.

Olympia, Miami

Miami, June 20.

Cliff Edwards, Steve Evans, Carl & Arlene, Ann Dennis, Lolo & Lita, Les Rhodes House Orch; "A Slight Case of Larceny" (M-G).

This is one of the better bills to play here in recent weeks, with ingredients that set well with all segments of family vaudey.

Cliff Edwards returns after a long absence and rates the top-liner slot. Still the easy, quietly effective yodeler that made him his film-stage rep years ago, he sets up vocal-strumming sequence in measured and solid manner. He runs up steady stubholder-reaction with versions of the oldies and song clicks he's been associated with from "I Wonder Who's Kissing Her Now" through "When You Wish Upon A Star." Adds cornstinged waggery to keep the humor-level high.

Steve Evans adds his slight and sound standards to the laugh side of the proceedings with healthy results. He's been playing this house regularly and per usual copably holds down his slot with his broad ideas. There's nothing subtle about his comedies, but they're tailored for a big house such as this.

Continuing on the sight stuff and obviously aimed at the youngsters in the aud are Lolo & Lita. Utilize everything in the prop book to garner howls with their assortment of juggling and novelty bit that includes distribution of rubber balloons and animals among the aisle-sitters.

Ann Dennis sets up careful blend of pops, music-comedy and operatic vocalistics to come off a winner. Applies full-ranging soprano to "Falling In Love With Love," "I Believe" and Puccini's "Un Bel Di," among others. Warm approach and assured delivery add to overall impact.

Tumbling routines of Carl & Arlene are smoothly worked out with the balancing, toppers earning warm reception.

Lary.

Latin Quarter, N. Y.

Lou Walters presents "Ca C'est Paris," with Les Charlviels (3), Jack Durant, Cass Franklin & Monica Lane, DeCastro Sisters (3), Nellie Ates, Lucienne & Ashour, Gloria LeRoy, Line, Art Waver Orch, Buddy Harlowe Trio; production, Natalie Kamarova; music, George Kamaroff; costumes, Fredie Wittkop; special song and lyrics, Lou Walters, \$5 minimum.

One of the stranger sights on Broadway is a line in front of a nightclub such as the one that forms in front of Lindy's right after the shows break. Yet the Latin Quarter is one of the hottest nights of the year and on a Monday (22) night yet, sported a sizable crowd waiting to pay a \$5 minimum to see a show that didn't advertise any expensive headliners.

It's evident that the Lou Walters hospice, now in its 12th year on the Stein, has achieved a standard that virtually guarantees a high level of nitery entertainment. The new display is in keeping with the top LQ tradition of a diversissement that has opulent costuming, talent carefully selected and a hilariously lively musical setting.

One of the more unusual facets of this display lies in the fact that several of the acts in the show are being held over in the midst of entirely new production. The Fredie Wittkop costumes have achieved a higher standard of elegance. He has draped and undraped the females more artistically than usual. Natalie Kamarova has paced the numbers in a gay manner and the entire program achieves the air of a joyful romp.

Topping the new talents here are Les Charlviels, a trio of Gallics who show a mastery of instrumental work, dances and acrobatics. The union of terp and tumblers is probably the fastest of any turn and executed with such energy as to excite this huge hospice. This team made its debut some years ago at this spot, and in the return engagement seems to have picked up more verve and polish. They get a mitt hot enough to warrant several encores, but the nature of their turn is such that afterpieces are virtually impossible.

In the holdover, songsters Cass Franklin & Monica Lane similarly hit a top response. This duo has basically fine voices and the romantic pitches to each other give a strong sentimental touch that rates top salves. Their highpoint is a rendition of the Musette Waltz from "La Boheme" which is done with sensitivity and feeling. Another focal point is "How Do You Speak to an Angel." Their returns are high.

The DeCastro Sisters (3) similarly produce huge mits. Their singing is perhaps not on too high a level, there being an overdose of mugging, but once they make rapport with the audience these short-comings seem to matter little. They clown around with a Latin version of "Cry" and "Shootin' Iron" and hit it off well.

Also previously seen here are Lucienne & Ashour, the Apache act which climaxes with the femme belting the boy all over the stage. They too are a hit. Gloria LeRoy doesn't have too much to do this show, and does a minimum of her Charlotte Greenwood type terps.

At show caught, Jack Durant failed to make an appearance. Of course, the lack of a comedy spot was evident, but the crowd got its money's worth anyway. Nellie Ates is under New Acts. The Art Waver orch showbacks excellently and the Buddy Harlowe trio fills the lulls.

Jose.

Thunderbird, Las Vegas

Las Vegas, June 18.
Diosa Costello, Slate Bros. (3), Eric & Joe Slack, Robert Orton's Teen-Aces (6), Fay Carol, Barney Rudlings, Christina Carson, Kathryn Duffy Dansations (6), Phil Macy, Al Johns Orch (11), no cover or minimum.

No one will take a siesta for this fiesta subtitled "Caribbean Carnival," having such tropic whippers as Diosa Costello, Slate Bros., and the supporting snappers of Robert Orton's Teen-Aces. Evie & Joe Slack, word-of-mouth should bring in carloads of customers wanting some amusements before losemint.

Working as a unit, Miss Costello and the Slates wham over a good 40 minutes without a lull. Trio of Sid, Jack and sparkplug Henry trot out for special "Made in Vegas" warmup for yokels, then toss the schtickie in several sight gags before Miss Costello burns up the surrounding scenery. One of the bits includes a luscious redhead, Fay Carol, thrashing "Over the Rainbow" while the lads come on for breakups.

Miss Costello injects her earthy

sexiness in "Jose is Living the Life o' Reilly," a straight "Granada," and hip-tossing around rindsie perimeter to "Peanut Vendor." Slates slice the Costello "St. James Infirmary" with a baseball rhubarb sketch, and yawn up comments from house as femme shakes her derriere in "St. James." Exhibits of the freres' hoofing call for big mits as they unison waltz clog, softshoe, and Sid solos with some artful, leggy "Charleston." Working as line-tossers, Slates reenact "South Pacific" scene for her socko Bloody Mary in "Balt Hai," and "Happy Talk." Audience unloads heavy freight of cheers upon bow-off.

Evie & Joe Slack have the eyes popping in no time as femme undergoes her pretzely contortions. Tied or untied, she is lifted, tossed, rolled and snacked around by Joe Slack into some intricate maneuvers for heavy kudosing. Robert Orton's Teen-Aces prime with display of drumbeating that works into exciting climax.

Kathryn Duffy Dansations never let a second lag as they whirl an Afro-Cuban sortie as curtain-upper and theme "Caribbean Carnival" for finale, backed by the exploding rhythms of the Teen-Aces and fronted by Christina Carson's solo-terps. Barney Rudlings makes the chatter smooth along the emcee route, and Al Johns is the very competent master of the podium, spelled by Phil Macy for the Teen-Aces' turn.

Top's, San Diego

San Diego, June 20.
Champ Butler, Don Howard, Freddie Aune Orch, Sally Ann Davis, Betty Hall Jones; no cover, no minimum.

Boniface Yale Kahn's booking of Champ Butler for graduation week was timing worthy of a diploma. For promoters have been flocking to this city's class nitery.

A baritone boosted by records, Butler's appeal is to younger element. He's also liked by older spenders although they don't callous their mits applauding. But youthful set's noise makes up gap. Not a natural singer, Butler songalog is generally within limited range. Freckled, reddish-haired singer projects well with hearty, almost hairy-chested vigor that covers up natural limitations and slight throat difficulty hampering stint here. Stocky singer mixes 'em up, alternating ballads and rhythm tunes. Best response is to latter since wax success has been on upbeat novelties. Yet, curiously, heaviest palm is garnered for "I Believe," sung to hushed house in simple style devoid of vulgar ostentation sometimes employed on this semi-hymn.

Couple of other ballads—"Why Must the Show Go On?" and "Younger Than Springtime"—are only fair. But such upbeat rousers as "You're Doing All Right," "Oo Looka There, Ain't She Pretty" and "You Intrigue Me," in beguine tempo, keep songalog rolling.

At this point, Butler seems in need of stronger patter to emphasize easygoing boy-next-door appeal. On night caught, singer appeared ill at ease with all-too-brief chatter, but errant throat may have contributed.

Don Howard, KSDD disk jock, handles emcee chores effectively. Freddie Aune's musicians are okay in showbacking and for terping, with Sally Ann Davis doing vocals. Betty Hall Jones, slambang sepi pianist-comic-singer, keeps customers happy in room's Blackout Bar.

Gatineau, Ottawa

Ottawa, June 17.
Mills Bros. (5), The Kings & Their Ladies (6), Harry Pozz Orch (8); 75c admission, \$1 Sat.

Gatineau manager Joe Saxe wisely trimmed his current show to a name act and a clicko terp crew, leaving the buff Mills Bros., with plenty of time to take care of customers' requests and, at the same time, present most of their disclicks. The three boys, their father and guitar accompanist have the tablestiffers, ringing the rafters, the femmes squealing and the men shouting and pounding tables. They get the customers in on one or two with warbling and rhythm palmslaps. They couldn't get away at show caught.

Their tunes, all faves, include some sentimental, some jump and a touch of barbershop. Teeing off with "Paper Doll," they run through "Across the Alley from the Alamo," "Glow Worm," "Up a Lazy River," and others, closing with an arrangement aimed at the father's booming bass, "Window Washer Man." It's all solid.

The Kings & Their Ladies are on twice with effective terps and costuming. Harry Pozz band is meaty on the stand. Al Costi is at the 88 in the lounge. Gorm.

Fairmont Hotel, S. F.

San Francisco, June 16.
Marge and Gower Champion with Richard Pribor, The Cheerleaders (5), Ernie Heckscher Orch (11); \$2 cover.

Other ballroom greats have made terping history with their dexterity, romanticism, originality, ornamentation, cuteness and/or cleverness. But it has fallen to the Champions, combining most of these segments, to captivate by their charm and spirit. Add an infectious overlay of youth, good looks, exuberance, good taste and technical skill, and you have a compote of appeal which establishes a rapport with the Venetian Room audience that ingratiates from stopoff to final bow.

The Champions may be distinguished from past dance luminaries by the fact that they dance from their heads down instead of from their feet up. Every routine has an idea and an idiom. There's plenty of technique but it's the text that sets the pace and packs the punch.

The jam-packed turnout that plunked down its couverts here at the opener found it easy to give way to an ovation after a half hour of their wares. And most of them stayed over into the second show for another helping.

Show is opened by the Cheerleaders, two gals and three boys, in a good if somewhat over-routined assortment of tunes running eight minutes. Warner is "Hello, Hello, Hello," followed by a softshoe medley, "These Foolish Things" is a scorer and "Hard Hearted Hannah" rounds out neatly to segue into an intro for the Champions. Troupe garners a good mitt for its efforts.

The Champions' opener, a Dick Pribor arrangement of "Let's Dance," with lyrics by Bob Wells, quickly sets an aura of gaiety, tempo and color. It's easy on the eyes and ears. "The Clock" to music of "Time on My Hands" shows off the choreographic originality to top advantage. Here metronome and meaning, wrapped in a package of sentiment, contrive a boy-loves-girl conceit that is stagecraft at its best.

The same flair for moving away from the obvious into the original is on tap in "County Fair." In this item the Champions succeed in picturing and portraying a carnival with only a single prop—a pennant on the end of a stick. But when they are finished, the color, excitement, sense and nonsense of the midway are real and life size.

A high point of sensibility and sentiment is achieved when Gower dances around Marge, seated in a chair mid-floor, to the strains of "Margie." It's a guy giving his partner-wife a breather for the vigorous closer that follows.

Finale, "Meeting Time," in which femme is now garbed in pedal-pushers and ballet slippers, and which is an amalgam of the Champions and the Cheerleaders, is a spirited, high-pressure, chromatic good-nighter that leaves the vivants grinning to their sideburns and mumbling with delight in their champagne.

Richard Pribor at the piano is excellent. Ernie Heckscher and his outfit are their usual oke for both showbacking and tiptoeing. Ted.

Hotel Chase, St. L.

St. Louis, June 18.
Dorothy Dandridge, Al Donahue Orch (10); \$1-\$1.50 cover.

Chosen to reopen the air conditioned room atop this plush west end spot for the summer season, Dorothy Dandridge is making her second stand in this town and not only is going it alone but scoring solidly. With the regular trade for the night shows augmented by customers from the nearby Al fresco Municipal Theatre in Forest Park and baseball fans attending nocturnal games, the outlook for fine biz at this place is rosy. Local opposish of high-grade entertainment has been eliminated with summer closing of the Boulevard Room in downtown Hotel Jefferson.

Without uttering a sound, Miss Dandridge cops nods of approval when she is picked up by a baby spot that reveals an attire of an ivory chiffon bodice, a brown crepe skirt and flowing ivory chiffon train which she swishes and swishes during her routine. In addition to swell pipes and the know-how of socking over a ditty, Miss Dandridge unlimbers an infectious smile, plenty of showmanship along with a sense of the dramatic and a sustained mannerism.

Highlights of her repertoire is a ditty, "Blow Out The Candle," during which she blows out three of 'em, one at a time, and each time the lights are turned down until only a baby spot shines on her face at windup. This rates the heaviest mitt of the session but each of her numbers wins a hefty okay. Another tune that clicks solidly is arrangement of "If This Is

Love," sandwiched in are "There'll Be Some Changes Made," "Taking A Chance On Love" and "Talk Sweet To Me."

Al Donahue's tooters, with maestro wielding a neat bow on the catgut, open stanza with "Slaughter On 10th Avenue" that puts the customers in the right mood. Donahue's soft strains also lure dancers to the floor.

Sahu.

Hotel Roosevelt, N. O.

New Orleans, June 20.
Ray Noble Orch (17), Guy Cherney, Gil Lamb, Anita Gordon, Antonio de Sevilla; \$2.50 minimum.

Town's swankiest nocturnal rendezvous comes up with another layout of better than average entertainment that won acclaim of a capacity preem audience.

Music of Ray Noble and his well-integrated crew is designed primarily for dancing, being flavored with a variety of rhythms and tunes. There's big, full sound in Noble's arrangements. Band is loaded with capable musicians and leaves nothing to be desired musically. The elongated, affable Englishman's outfit plays with taste and sound musicianship. Dancers flock to the floor for the knee-action sessions.

Noble takes a turn at the piano midway to win a big mitt for medley of songs he has composed over the years, including "The Very Thought Of You," "Love Is The Sweetest Thing," "I Hadn't Anyone Till You" and "Goodnight, Sweetheart."

Guy Cherney, who's no stranger in the room, shows marked improvement over his previous appearances. Armed with new smart material, he has the crowd in high gear with his piping. In fact, tableholders were reluctant to let him go and he sang for 28 minutes to a begoff.

Cherney has a pleasant personality and an easy, informal manner of putting a song across. He gives each tune a big arrangement, allowing him to display vocal maneuvers that run the gamut from full, depththroated tones to effective falsetto. He has nice diction and phrasing and other attributes of a top warbler. Scores heavily with "Sitting On Top Of The World," "I'm Walking Behind You," "Broadway Hall Of Fame" and "I Believe."

Goodnatured, loose-jointed Gil Lamb has a marked ability for rousing laughter with a subtle style of mirthmaking. He does everything from highkicking to gags and pantomime, building slowly with a sly warmp that pyramids into bellylaughs. Comic manages to give a fresh, amusing twist to everything he does. Highlights of his zanyisms are a takeoff on a bebop fan and some swallowed harmonica-hilarity.

Anita Gordon, a cute songstress who works with plenty of savvy and smoothness, registers heavily. Her personality and singing are tailored for spots like the Blue Room. She is endowed with youth, looks, a nice figure and fine pipes and should go far along the supper club route.

Teeing off show is young Antonio de Sevilla, billed as "El Gitano" whose flamenco dancing and clastanet-clicking routines win a nice mitt. Noble emcees capably.

Luz.

Colony & Astor, London

London, June 17.
The 3 Mademoiselles, Felix King Orch, Don Carlos Band, Sid Phillips Orch; Colony, \$5.50 minimum; Astor, \$3 minimum to 11 p.m., \$3 cover thereafter.

Harry Morris, boss of these two Berkeley Sq. spots, went to New York in the spring on a talent prowl and booked his cabaret to the end of the year. First to make the trek as a result of these bookings are the Three Mademoiselles, a comedy vocal trio with an uninhibited style.

The trio has impressive vocal chords and a shrewd sense of comedy. London tastes, however, are necessarily different from Broadway and they will need to indulge in a little trial and error before they perfect their routine and get the yokks they deserve.

As it stands, the act is without adequate contrast and entirely keyed in a boisterous pitch. That's okay for a start and is fine for their interpretation of "Begin the Begat" and their impression of vocalists performing at a country garden fete. But at that point there comes a need for variation in style and manner.

The gals are nicely turned out, operate in perfect harmony and are obviously set to make a good impress when they are settled in. The Felix King combo handles their intricate arrangements with precision.

Mjuro.

Hotel Radisson, Mpls.

Minneapolis, June 19.
Gisele MacKenzie, Charles Carts, Don McGrane Orch (7) with Joan Montell; \$1.50 minimum.

A pair of candidates for popularity new to Minneapolis, singer Gisele MacKenzie and card trickster Charles Carts, together with Don McGrane and his tooters comprise a winning ticket for this class Flame Room, the Twin Cities' only remaining supper club. Proceedings provide considerable pleasant diversion and tickle customers' fancy.

Both on the vocal and eye-filling scores, Miss MacKenzie more than fills the bill. Her lively numbers sparkle with bounce and verve, she's equal to the occasion as a comedienne, and her romantic interludes generate warmth. In this intimate room her vibrant and magnetic qualities are set off to the best possible advantage, and she makes easy work of inducing local cafe society palms pounding and scoring a triumph.

Change of pace and diversity mark the thrush's routing. She especially scintillates in an amusing French ditty, "Le Fiacre," and a timely melodic commentary on fishing, "A Trout No Doubt." She goes further down the vocal line with "Song from Moulin Rouge," "Wild Horses," "A Chorus Girl's Dream," "How Can You Buy Kiln-larney?" "Texas" and "I'm in Love With You." Her brief and pat verbal introductions are neatly handled.

Charles Carts, a youthful and likeable Frenchman, gives familiar card tricks new twists, variations and ultra-slickness that make them completely baffling and intriguing. His accompanying patter points up the sleight-of-hand effectively and lands laughs. He's a holdover from the room's previous show on which he also scored.

Rounding out his ninth month here, Don McGrane, topnotch conductor, violinist and emcee, and his musical lads open the show with a striking number, "Chanson Bohemienne," and accompany the performers and play for customer dancing flawlessly. In Joan Montell the band has glamorous and capable singer.

Rees.

Mars Club, Paris

Paris, June 15.
Richard Harris, Joe Rubel; \$1 minimum.

A pint-sized boite off the Champs-Elysees, Mars Club has cheapie prices and American snacks which makes this a mecca of the young U.S. set and those looking for a reasonable windup spot. It's run by amiable American entrepreneur Ben Benjamin, who imports single vocal U.S. acts, whenever possible, and now has Richard Harris warbling on his first European stint.

Harris starts his songs from the bar and then crawls to the podium and piano for the rest of his number. He's only adequate in projection and choice of songs. Ditties are in the slow category and a change of pace is needed to make this a more forceful act. Some patter may help Harris who has a tendency to be cold in his delivery.

Joe Rubel, pianist and songsmith who is the interim man in this intimacy, pianos with an old trouper bounce and emits the standards that are faves with visitors here.

Boite is tight and a raised tier arrangement makes for good visibility. Snacks are in \$1 category with a specialty of Lindy-ricped cheesecake.

Mosk.

Angelo's, Omaha

Omaha, June 16.
George Shearing Quintet (5); \$1 cover.

Blind 88er George Shearing is around this time with what can shape up as his best outfit. The reasons are his new vibe expert, Cal Tjader, and guitarist John Thilmas, who doubles on harmonica.

So ably do they complement their boss, maestro Shearing never sounded better. As usual, his intros are socko. And he follows through with topflight music all the way, with minor injections of comedy. In fact, this trio dominates to the extent it appears Shearing could probably drop his bass and drums with little loss.

Top efforts are "Mood for Mill" featuring vibes, "Caravan," spotlighting harmonica, and "Wrap Your Troubles in Dreams," with Shearing soloing.

Biz here for one-week stand was outstanding. Boniface Angelo Di-Giacomo had to turn 'em away during the weekend. Incidentally, he shaved mixed drink price to 65c to help subdue growls from Omahans who apparently will always finch at a cover. Trump.

Sans Souci, Montreal

Montreal, June 20.
Johnnie Ray, Gary Morton, Rosario Imperio, Jack Styka Orch (10); Peter Barry Quartet; \$2 minimum.

With Johnnie Ray and his entourage as the final show, the Sans Souci folds and, according to the operators, this is for good. This particular bit of real estate, under a half-dozen different names, has been a nifty landmark in Montreal for the past two decades, doing its best business when known as Chez Maurice and run by Phil Maurice, now general manager of Consolidated Theatres in Montreal. In past six years, this walkup has tried every possible show formula with little success till recently, when it did the obvious and started booking names.

Making his second appearance (the first was at the Seville Theatre here), Ray continues to score as top wailer in show biz today. Warming up the house, he opens with "Walking My Baby Back Home" using a hand mike as he tours the floor, moving down among the customers hand-kissing and kidding with the distaff side for plaudits.

When the squealing and whimpering of the dateless femmes subsides, Ray settles down and tears them with a dramatic "Tell the Lady," which gets the full treatment emotionally and otherwise. Moving over to the piano, he started a song-and-piano session only to have the mike go dead at show caught. In a rather childish display of temperament, he tossed this much-needed equipment down on a ringsider's table with, fortunately, no ill effects.

Turning to another mike, Ray continued in a vague sort of way, jumping his tunes around and letting the house orch pick up whenever they could. A full-throated interl of "Sinner Am I" scored and then "Little White Cloud" was followed eventually by "Cry" for salvos.

Ray still evidences plenty of show savvy but the offhand, independent attitude needs tightening for overall impact.

Preceding Ray, Rosario Imperio gets off a neat hoofing set in the teoff position. Gal has a trim figure and displays it well to heighten effect of her hep interpretive dances. The emcee and comedic slot goes to Gary Morton, who has become something of a regular on the local nifty circuit. He has dropped a lot of the unnecessary corn and blue stuff he showed on other appearances and his ability to cool out a heckler is sharper than ever.

The enlarged Styka orch plays a good show backing Morton and Miss Rosario handily and doing its best to cover on some the switches pulled by Ray. With the budget for entire show running close to \$11,500, plus a heatwave, it is doubtful if the Sans Souci's swan song did much more than break even.

Newt.

New Golden, Reno

Reno, June 17.
"International Frolics," with Skeets Minton, Clark Bros. (2), Moro & Yaconelli, Los Robertos, Golden Girls (12), Garwood Van Orch; no cover or minimum.

This is another hastily prepared low-budget package by Milton Deutsch, booker for Golden. It's simply an assemblage of secondary acts which does business with its "catchall" title. However, the show rolls along fairly smoothly and with standouts Skeets Minton and Clark Bros., will keep the room filled three times a night.

Minton is a blond young ventriloquist appearing for the first time in the west. Equipped with fine material, it doesn't take long for the dummy to establish as a separate personality. Use of eyes and eyebrows on woodblock keeps attention riveted. The facial "expressions" are not just tossed around, but are used only for emphasis and appear quite natural. Details include "smacking" of lips.

Minton works in good impressions for dummy—Crosby, Rose Murphy, et al. A small three-way exchange with "bookie" on phone is good. Backbone of act, however, is fine, flowing material for big bucks. When Minton packs his partner away in a bag to do a single, there's a wonderful, faraway voice with directions on handling from suitcase. Minton's "single" encore on "Jericho" is a change of pace, with pleasant enough voice, but a definite letdown.

Clark Bros. are a flashy pair who slick pretty well to business of sharp stepping, occasionally breaking away with a dash of acro. They work very hard, pulling up for a breather with clever encore, "We're So Tired." This has them slowly sinking to the floor with slow, panting lyrics. Trade-off on exhibition hoofing draws heavy mitting. Moro & Yaconelli, refugees from

the Spade Cooley TV show in L.A., hang their shingle on "dumb Mexican" slapstick. Playing guitars, the pair exudes awful music and bitter tirades for sizable yocks.

Los Robertos is a juggling act whose business is primarily using four hands to intermingle the blur of Indian clubs. In one complicated maneuver, they pass around each other while changing hats, cigars and clubs.

Golden Girls, billed as "International Girls" in this show, give good account of themselves for two and a half numbers—"Big Mamou" opener, a short, half-force middle prance, and full-scale finale.

Garwood Van's orch is an alert crew and is building a following of dansapators. Marc.

La Tomate, Paris

Paris, June 17.
Robert Rocca and Romain Galant present a revue in three parts, "La Grand Parade De Paris," with Rocca, Jacques Cathy, Michel Mery, Michel Sarraut, Jean Poirat, Daniele Rocca, Christiane Lasquin, Andre Chamonin; \$2.50 cover, \$1 minimum.

La Tomate is a chansonnier cabaret. The management removed the seats and trusted to a revue to bring in additional revenue via drinks. This has been successful due to the witty goings-on, and fine rep group built here by Robert Rocca. Chansonnier elements of topical ribbing and poetry on current events, are kept, plus some good vest-pocket theatrics that widen the clientele of this boite to those looking for an offbeat show. It's primarily for those speaking French, but visual appeal and movement make this worth a visit for tourists.

A series of skits make up the first part—beginning with a clever takeoff on a salesman trying to sell a new drink which turns out to be suitable for shampooing, removing spots, filling lighters and anything but a new drink. Fey mugging and timing of Jean Carmet make this a yock-getter. Other skits are also full of wit and observation as French pix and legit come in for a share of the chansonnier parody and satire.

Second is the main body of the show and lampoons newspapers in general by a series of rapid sketches on the ephemeral quality of newsprint and journalistic antics. Show winds with the uncanny parody by Michel Serraut and Jean Poirat on the stuffy travel talks that infest the Gallic gag circuits. Delivery, detached seriousness and the hare-brained palaver that comes from this traveltalk make this convulsing stuff for the French clientele. Mitting is thunderous.

Robert Rocca's writing and staging are tops and the cast works without a flaw. Interim picnic is well handled by Andre Chamonin. Mosk.

Eddys', K. C.

Kansas City, June 18.
Maureen Cannon, Don Rowan & Dick Martin, Tony DiPardo Orch (8); \$1 cover.

Coupling of singer Maureen Cannon with comedians Dan Rowan & Dick Martin is much in the pattern of the previous bill. It's moderately potent and carries sufficiently to hold biz at a satisfactory level. While it can't be repeated too frequently, combo is one which fits the Eddy patronage very well.

Rowan & Martin are fairly new to the cafe circuit, having played together about six months and having previously teamed as comedy writers. Their brand of situation gags with a song or two tossed in are suitable as a forerunner in a bill of this kind, and boys earn a fair share of applause (New Acts).

Date here is first for Maureen Cannon in these parts, this being one of several nifty dates in the midwest. In running through a long string of songs she shows her TV and show biz background in general. Her singing musically is somewhat above average, but is embellished with stage bits, choreography and personality to point of good return. She goes in largely for the rhythm numbers among the old standards and special material with a snappy tempo, all in keeping with her personable and energetic delivery.

From a peppy "Gee, But Your're Swell" to open, Miss Cannon reels off "Carolina" in old-fashioned vaude style, "Lonesome Gal in Town" as throaty bit followed by "Girl from Little Rock" in same vein. "Ain't Misbehavin'" holds to previous pace; "Sister Kate" is a parody with a shimmy; "Won't You Come Home Bill Bailey" gets her back to vaude era and with a rowing mike, and she closes with a new special bit, "I've Been Down To Texas." Quin.

Riverside, Reno

Reno, June 11.
Darvas & Julia, Franke Libuse & Margo Brander, Marguis & Family, Riverside Starlets, Bill Clifford Orch; no cover or minimum.

A strange mixture of elements in the seven-minute stint of Darvas & Julia takes contortionism and acrobatics out of the vaudeville class and puts it on a plane of ethereal beauty. First element is Julia's own natural, perfectly composed stance. While, delicately bent (not contorted) in extreme positions, or while being flung from a height of 15 feet to a thudding split, she smiles like someone is massaging her brow. As she stands poised, bent backward double, on Darvas' outstretched arm, there is a picture of he-man strength, dangerous balance and grace. Blurring whirls and exciting tosses end suddenly with both members composed and unruffled.

The dance duo, although headlining this show, chose not to close it, preferring not to follow comedy. Frank Libuse is at his best "waiting on tables" during 20 minutes before the show, but reception for Libuse onstage, with Margo Brander, is not as good.

Completely slapstick, Libuse accompanies Miss Brander singing on piano, and this is basis for whole routine. Moments of Libuse mugging are funny enough, and occasional utter madness (sliding down grand piano lid) is too far and few between. Finale to act has Libuse, bare-armed, standing behind the femme while she sings. Here he lets his arms serve as hers and sends most of his time pulling up her strapless gown, wiping her nose, and imparting a few gestures.

Marguis & Family (Gene Letroy) is a clever chimp act which has the animals jumping rope and riding bikes, and otherwise acting very human. Act seems to lag without music background, depending on Letroy's chatter (off-mike) to carry lifts. A lot more interest could be held with running upbeat. Best part of act is uninhibited clowning of chimps. Marc.

Conrad Hilton, Chi

Chicago, June 16.
Dick Price, Margie Lee, Sonja Seitz & Franz Loitchner (with Dick Salter), Sid Krofft, Kodell, Herman Mariche & Dick Peterson, Dennis & Darlene, Eileen Carroll, Lene (16) Frankie Masters Orch (12); \$3.50 minimum, \$1 cover.

For years ice shows have been a sure bet for the Boulevard Room, as the list of 14 in succession testifies. Thus, it will probably hardly matter at all in a business way that this show is a bit flimsier than its precursors. It has talent and diversity enough but is paced too quickly and does not have the continuity of some of the others.

Presumably playing charades, the skaters enact and move their lips to the original lyrics by Hiesie Smith. Naturally, all the situations are lighthearted, dealing chiefly with boy-girl relationships, good conveyances for topliners Dick Price, Margie Lee, and the duo of Sonja Seitz & Franz Loitchner.

The latter, a European adagio team, handles the first charade number with brief assistance by Dick Salter. Their ballet on skates gets good reception, especially for the overhead whirls and cartwheels; and, though they appear several other times in the show, the feeling is that they are not on long enough.

Same holds for terp soloists Dick Price and Margie Lee, each of whom finds occasion to perform graceful, leter, and crosslegged spins. Price works to a slow blues and though he falls, he recovers and well to grab a volley of applause for his acro leaps. Miss Lee solos in leopard skin lights in a jungle-like which clicks with backflips and a prolonged spin.

Oddly enough, one of the longest, stints is turned in by puppeteer, Sid Krofft, who manipulates a line of chorus terpers, a detachable skeleton and a burley queen who drobes and gives out with bumps and grinds. They get a smattering of yocks and applause, but Krofft gets real plaudits when one of his sepiad dolls lights and smokes a cigaret.

Kodell has a novelty magic act with parakeets, which climaxes with a version of the Indian rope trick as one of the birds climbs a taut rope and disappears at the top in a puff of smoke, to heavy mitting.

The only comedy act in the show is the team of Herman Mariche & Dick Peterson. It's heavily slapstick stuff, with emphasis on tumbling and pratfalls as they enact two firemen trying to put out a blaze.

Entire 45-minute show is top-heavy in production numbers, with the Boulevard-Dears and Boulevard

Dons doing a total of four by themselves and assisting in several other acts. Finale is impressive with the entire company irresidently garbed in a Latin motif, all maneuvering glow-in-the-dark puppets.

Mt. Royal Hotel, Mont

Montreal, June 19.
Robert Maxwell, Martin Bros. (2), Max Chamitor Orch (48) with Norma Hutton, Bill Moody Trio; \$1-\$1.50 cover.

The combination of harpist Robert Maxwell and the puppeteering of the Martin Bros. makes a neat hot-weather package for the Mount Royal Hotel's Normandie Room. Both acts have played Montreal before with Maxwell making his second of three local appearances in this handsome dining room.

The Martin team takes the opening slot and working on a small, two-foot-high stage, presents some trim manipulating but nothing out of the usual groove. Duo are best when offering their clown sequence, which is most authentic and believable of collection shown. The skeleton routine seems a bit hackneyed with almost similar outfits doing this bit, and their clincher, a couple of colored musicians going through the motions of a jam session, fails to impress. The patter that goes with this is forced and the yes-pay attitude (the mike handled by one of the brothers) is more belligerent than funny.

Maxwell on the second half has an act that is surefire in this particular room and an offering that is adaptable to any medium. His approach is smooth and intros are kept to minimum. He mixes his tunes for socka pacing and the special lighting that he controls at the base of the harp do much to boost overall values and showmanship.

An added touch, this time around, is the small Irish harp Maxwell brings onstage about midway through set. The simplicity of the instrument eliminates anything fancy, but jays does a set of oldies that has patrons joining in on all choruses and getting him off to a solid reception. Neut.

Bon Soir, N. Y.

Alice Ghostley with G. Wood, Oliver Wakefield, Mae Barnes, Norrie Tate, Jimmy Daniels, 3 Flames; \$2.50 minimum.

Bon Soir continues to be one of the most profitable of Greenwich Village intimacies, pulling 'em in with its crew of regulars, especially Mae Barnes, and bringing in some of the better names in the intimacy belt for longish and frequent stays. Alice Ghostley is one of these, returning to the room at least a couple of times a year. Oliver Wakefield, who's been around in niteries and on the stage for a number of years, is in for the first time, though.

Miss Ghostley is a winning performer with an approach that has verve and freshness. But her stint together with accompanist G. Wood could use some intensive work. Wood's minor-key arrangement of "When Johnny Comes Marching Home" has no place in the act, for example. However much Miss Ghostley might want to showcase her partner's work, fact remains that it's a downbeat concert piece that just doesn't belong in a gaily paced niterery turn. Pair could use a better opener, too—a vacation-slanted parody of "You Belong to Me" doesn't register too well. On the credit side, there's a piece about an un milked cow and a slightly blue bit on a love affair that go over solidly.

Wakefield, an English comic who hit the niterery belt again after "Two's Company" folded, does a monolog humor of which stems from extensive dropping of words and phrases in mid-sentence and the use of non-sequiturs and double entendres. Turn has severe limitations—it can't be too long, for the audience must concentrate to keep abreast of him. And on night caught, Wakefield used mostly indigo material, which went over okay with the sophisticates in the Village but might not prove so fortunate in other rooms. Comic is funny in spots, but nature of the turn prevents it from being solid all the way.

Miss Barnes continues to rock the house with her driving rhythm numbers and her droll blues singing. She's standout, vocally and visually. Miss Tate turns in a nice songalog and some excellent intermission 8-Bing. Jimmy Daniels is a pleasant host and does an okay singing turn. Three Flames are topnotch as showbackers and intermissioners. Chun.

Hotel Astor, N. Y.

Sammy Kaye Orch (15) with Peggy Powers, Jeffrey Clay; Bill McCune Quartet; \$1-\$1.25 minimum.

One of the few hardy perennials of the band biz, Sammy Kaye has come back to the Hotel Astor's Roof on a location stay through the full summer. It's his sixth or seventh repeat stand in this well-appointed room and Kaye kicked off his engagement Monday night (22) with a good crowd liberally sneeked with young highschool kids on a date. This spot, of course, was always one of the "on the town" faves for the juve set since the swing era about a decade ago.

Kaye, however, is not an exponent of the swing idiom. He continues to purvey his trademarked brand of sweet-styled music which stresses the simple melodic line and the easy-to-follow dance beat. It's the one formula that has paid off consistently over the years and so Kaye isn't tampering with his book.

In the revamp of the band's personnel last year, Kaye has organized a very youthful looking crew which is an asset. The band breaks down into five saxes, five brass and four on rhythm. The arrangements feature a reeds-on-top format with occasional staccato passages from the brass, all of which adds up to a highly listenable commercial sound.

Twice nightly, Kaye stages his "So You Want to Lead a Band" contest with four customers trying out their maestring talents. It holds up as an amusing routine with Kaye showing a neat ad libbing talent in his interviews with the two conductors. For this stand, Kaye has tied up with the N. Y. Daily Mirror Youth Welfare Fund and is selling autographed batons for \$1, with the proceeds going to charity.

Vocal assignments are capably handled by Peggy Powers and Jeffrey Clay. Both are adept on the rhythm tunes and ballads spotted in the band's extensive hook of oldies and current hits.

Bill McCune's quartet supplies a fair brand of hoofing music as the relief combo. Herm.

Baker Hotel, Dallas

Dallas, June 20.
Anne Jeffreys & Robert Sterling, with Jay Calkins; Ennio Petti Orch (10); \$3 cover.

Brightest niterly act of the season locally is another Mr. & Mrs. duo, this one expertly provided by Anne Jeffreys and surprising spouse, flimite Robert Sterling. Pair disports in a buff special material session, scripted by Bob Wright and George Forrest, that drew opening night praise and cueing sock biz.

Smart, swiftly paced offerings include muscled hits by Miss Jeffreys, mining of w.k. pix stars by Sterling, and dueling via double mikes, all to good reception. Pseudo-marital tiffing livers, sexily, in between gab, as pair registers all the way. Sterling's solo, "Girls Will Be Girls," grabs heavy mitting during her costume change to bare-shouldered gold gown that adds eye-appeal via natural assets; this she terms her convertible dress; "I left the top down." Bussing during an "Our Day" duet draws hollies, as show biz tune is plenty sexy. Bl leads to an ovation and begoff. Pair is backed solidly by Jay Calkins at the 88.

Dynamic duo is lost to niterery field in this penultimate date. The Sterlings are set for CBS-TV "Topper" series, 39-week filming for Camel cigarettes, on the Coast this summer.

Emile Petti orch, per usual, amply satisfies terp addicts and is set for a summer's run in this club room. Bark.

Calvados, Paris

Paris, June 15.
Charlie Beal, Los Latinos (3); \$2 minimum.

A full restaurant, with edibles all night, plus pleasant, back-prodding by Charlie Beal at the piano, make the Calvados a spot that has gained of late as the window place for the show biz set here. Its location, around the corner from the Georges V Hotel, is also a help. Reasonably priced meals and drinks and the many impromptu songfests help on word-of-mouth.

A narrow room and bar, this has Beal pinpointed at the end with his piano and mike. Beal has nimble fingers and ingratiating delivery as he plays oldies and requests continuously until replaced by Los Latinos, a carlota trio who give with the music and castanets. Mosk.

Strawhat Reviews

Second Fiddle

Westport, Conn., June 23.
Westport Country Playhouse production of comedy in three acts (five scenes) by Mary Drayton, based on Ardyth Kennelly novel, "The Peaceable Kingdom." Stars: Mary Drayton, Herbert Rudley, Judy Rice, Betty Field, Dorothy Donahue, Amy Douglas, directed by Elmer Rice. Set and lighting by Elmer Rice. At Westport Country Playhouse, Westport, Conn., June 22, 53; \$3.60 top.

Mary Drayton's adaptation from Ardyth Kennelly's literary Guild novel about the Mormons, "The Peaceable Kingdom," is a second try. It was brought out early last year as "Salt of the Earth," with Teresa Wright and Kent Taylor, and closed on the road.

The Westport-introduced version, "Second Fiddle," delivers some amusing scenes, keyed basically to the practice of polygamy; several compelling dramatic episodes, and a beautifully integrated performance by Betty Field as the spirited No. 2 wife and mother who makes a go of it against the competition of her husband's first mate and the intrusions of the U.S. marshal.

But this comedy of Salt Lake City domestic relations. In the 1880's is pretty minor Americana and thin theatre, a sort of life-with-mama in between papa's clandestine visits. Linnea Ecklund takes life in stride and her love when she can get it, bears her five children and loses one, rebels when Olaf Ecklund gets too chicken and lets her down, and finally decides she loves him no matter what.

Elmer Rice's direction occasionally punches up the meagre story line. Two sequences, one about the loss of a little girl's bonnet and another an old lady's recollection of the death of her child, made a deep dent at this catching.

Miss Field completely projects the second-fiddle wife who does not let her spirit die. Herbert Rudley is an ardent Latter-Day Saint convert husband.

Among the standout supporting players are Pauline Hahn as the oldest of the children; Dorothy Donahue, a looker, as a gal who takes her polygamy liberally; Paula Laurence, an acidulous widow, and Amy Douglas, the aged neighbor. Judy Rice, nine-year-old daughter of the director and star, makes her professional debut as one of the Ecklund kids.

Marvin Reiss' single interior serves efficiently. Elem.

The Tall Kentuckian

Louisville, June 16.
University Festival production of drama in two acts (16 scenes), by Barbara Anderson, with music by Norma Dello Jolo. Stars: Royal Dano, Louisa Horton; features Gene Lyons, Kurt Richards. Directed by Morris Houghton. Set and costumes by John Holt; choreography and musical numbers, Bob Herbert; musical director, Moritz Bomhard. At Iroquois Amphitheatre, Louisville, June 15, 53; \$3 top.

As a topper for Louisville's 175th anniversary of the town's founding, University Festival, Inc., with the blessing of Mayor Farnsley and city fathers, opened Monday (15) for a three-week run at Iroquois Amphitheatre. The 3,500-seat spot was well filled for the teatime, and with favorable weather biz should be good for the entire three weeks.

Festival show had big buildup sparked by legit p.a. Mary March, imported to handle the publicity chore; and the play by Barbara Anderson, wife of Dean Dwight Anderson of the School of Music, U. of Louisville, made the historical narrative vivid for localites. Story of "The Tall Kentuckian" is about Abraham Lincoln; much of it based on his visit to Louisville as the guest of a prominent native, Joshua Speed. Story line takes up with Lincoln as a child he was born not far from Louisville, and follows his life until his final assassination.

Dramatic episodes, of which there are many, do not seem to build to a climax. In fact, the final tableau, with a small colored boy approaching the Lincoln statue, after all players have made their exit, is probably the most effective piece of stage business in the whole play. For purposes of the 175th anniversary celebration, story turns out to be an excellent vehicle. Many scene changes make for a slow-moving plot, but as the story hews closely to the historical line, "Tall Kentuckian" will be remembered by everyone adult or child, who has the good fortune to see it.

Show's tunes, mostly on the defunct side, are effectively projected

by Bill Pickett, local radio and TV baritone, who is the narrator. His "A Baby Was Born," "Lincoln Went Back to Springfield," "Through All the Villages and Towns" and "Oh Sad, Oh Slow the Path to Peace," are well done, and register. "Sweet Sunny" and "Somebody's Comin'," sung by the Negro chorus, are probably the liveliest tunes in the show, and garner a rousing hand. Norman Dello Jolo, who composed the score for narrator, chorus and orchestra, as well as the score for the ballet, turned in a topnotch job.

Royal Dano is physically and vocally an authentic Lincoln. Louisa Horton's Mary Todd is likewise well in keeping with the character; Kurt Richards is good as Joshua Speed, while Gene Lyons makes much of the role of Dave Murrow, fictionalized character who is leader of the opposition to Lincoln. Others, mostly local players, handling the key roles are well typed, and project in okay fashion.

Local musical director, Moritz Bomhard, holds the reins over the orch and singers, and turns in a workmanlike job. Altogether, a real worthwhile effort for the town's 175th anniversary celebration. Wied.

Loco

(NIAGARA FALLS, ONT.)

Buffalo, June 23.

"Loco," the Dagmar-Arthur Treacher gift to the silo circuit, isn't going to add any artistry or culture to the haylofts but, if its opening reception at Maude Franchot's Niagara Falls Summer Theatre last evening (22) is any indication, it should mean money in the manger for barn operators.

Ezra Stone gets program credit for the adaptation and staging, and although there is not much of either in evidence an eager audience went overboard in audible enthusiasm over Treacher's clipped deadpan comedy and a laboriously spirited performance by the gussy Dagmar. This buxom blonde eye-filler pays off the promise of her video appearances, uncorking a raucous rough-and-tumble style of dialog delivery, a mean way with a ribald ditty and a flair for bottoms-down tepping.

It's all fugitive from the play itself, which is happily uninhibited by any adherence to the dramatic unit, and the cast falls into unities, and the cast falls into monologs, soliloquies, songs and dances and other extraneous diversions at will and at random, to the delight of a swank crowd which seems to have one whale of an evening. But the real attraction of the presentation is Dagmar, who is off to more than a nose at the start, leads by plenty in the stretch and is out in front all evening.

Play, written by Dale Eunson and Katherine Albert, was produced on Broadway in 1946, at the Biltmore, by Jed Harris. Jean Parker, Elaine Stritch, Parker Fennelly and Jay Fasset played the leads. Burt.

Kaycee Starlight In

OK Getaway With 'Prince'

Kansas City, June 23.

Third season of the Starlight Theatre got under way here last night (Mon.) with an overflow crowd of 7,900 in the 7,600-seat Swope Park outdoor theatre, to see the outfit's first production of "The Student Prince." Opener on a seven-night run is the first of 10 shows.

Lillian Murphy sang excellently in the femme lead; Glenn Burris was first-rate as Prince Carl, and newcomers Eileen Echauler and Violet Carlson were well received. Ballet interlude of Melissa Hayden and Andre Eglevsky in the first act, and the third-act ballet presentation, scored highly.

The Starlight came up to its opening hour with virtually \$225,000 in the till, through ticket sales pursued all winter and intensively this spring. Production and operating budget is about \$600,000. Richard Beyer is production director.

The production staff includes Roland Fiore as musical director, and Sherman Frank, associate; Edward Reveaux, stage director, and Maury Tuckerman and Anthony Ferrara, associates; William Meader, stage manager, and Danny Franks, associate; Theodore Adolphus, choreographer, and Diane Marsh, assistant; Phillip de Rosier, scenic designer, and Bill Symon, business manager.

JUNE HAVOC STAGING OWN STRAWHAT DATES

June Havoc is appearing at two summer theatres in the role of Irene Elliot in "Affairs of State," which she played on Broadway. She's playing the Louis Verneuil comedy this week at the Pocono Playhouse, Mountainhome, Pa. After a fortnight there she'll play a one-week engagement with the Kenley Players in Barnesville, Pa., beginning July 6.

During week of July 13 she will begin rehearsals in Robert Smith's comedy, "Strike a Match," at the Cape Playhouse, Dennis, Mass., prior to opening there on July 20. Both productions of "Affairs of State," as well as "Strike a Match," will be staged by Miss Havoc.

'Crucible' Sheds Sets; Saves 1G

Weekly break-even point on "The Crucible," at the Martin Beck, N. Y., has been cut down to about \$11,000, following the elimination Monday (22) of nine stagehands. Reduction of backstage personnel resulted from management's decision to do away with scenery and utilize only props, stage lights and a cyclorama in presenting the offering. Move, which brought the operating nut down around \$1,000, fell in line with contractual stipulation allowing for a reduction of stagehands in conjunction with the discarding of scenery, providing it met with approval of the International Alliance of Theatrical Stage Employees.

The Kermit Bloomgarden production, which has grossed around \$13,500 the past two weeks, is scheduled to begin a road tour late in September. Play will travel as part of the Theatre Guild-American Theatre Society subscription offerings. If the simplified presentation meets with approval, play will probably travel in that form, with some additional scenic padding. "The Children's Hour," another Bloomgarden production, which closed last month, is also slated as a TG-ATS offering next season.

"Crucible," incidentally, also underwent some cast changes Monday. Arthur Kennedy withdrew from the starring role after Saturday's (22) evening performance. E. G. Marshall, one of the three featured players in the production, assumed his part. There were a few other switches in acting assignments.

10-Week Musical Season Bowing on Jersey Shore

Atlantic City, June 23.

A 10-week season with musicals only scheduled gets under way at the Gateway Musical Playhouse in suburban Somers Point next Tuesday night (30).

Jonathan Dwight, who last summer operated the spot with musicals and plays, and Ezra Bell, resort hotelman and head of the corporation owning the Playhouse, have planned a big first night celebration for the theatre. The Gateway has been air-cooled, and 1,500 ramped seats installed with an orchestra pit added.

Dwight, as producer, has selected "Carousel" as the first of the 10 musicals, with Lawrence Mitchell, Bettjeane Townsend, Peggy Kinard and Walter Born as leads. Others include Donald Graham, Clinton Anderson, Carmon Caplinger, Ethel Cody, Bill Nuss, John Craig, George Schroeder, Jerry Newby, Peter Binder, Arlene Kay, Margaret Jameson, Bettjeane Cocho, Shirley Thayer, Sheila Dowling, Gloria Boone, Betsy Cushman, Gene Hufstein, Salljean Holroyd, Lucette Bowers, Meter de Maio and Bill Phillips.

Stager is Max Fischer, with Otto Simetti as musical director and Richard Englund as choreographer and danseur.

Meanwhile, in Atlantic City, the Quarterdeck Theatre will continue summer operation at Hotel Morton. This week's offering is "The Night of January 16th," featuring Bryarly Lee and Leon Stevens; Sylvia Sidney comes in week of June 29 in "Angel Street," with Luther Adler costarred.

Inside Stuff—Legit

Director Josh Logan received an honorary degree of master of arts from his alma mater, Princeton U., last week. The citation read: "Joshua Lockwood Logan—an alumnus of Princeton in the class of 1931. As an undergraduate, president of the Triangle Club, Playwright, director and producer of many plays, including 'South Pacific,' for which he received the Pulitzer Prize, Imaginative, resourceful, vehement, volcanic. A doctor to the drama, he cuts out whole scenes, resets parts, injects vitality and makes things move. He pushed Pinza about, put Mary Martin in a shower, kept Ethel Merman tough, and who but Logan could bring it about that 'Bloody Mary Is the Girl I Love?' A disciple of the classic dramatists, he makes his audience see and feel what human nature is. For him not the director but 'The Play's the Thing.'"

A pitch to prospective N. Y. visitors to send in mail orders for tickets to "The Fifth Season" was made recently by the show's management in one-shot ads taken in 10 out-of-town papers. Cost of the project ran about \$1,300. Mail response admittedly has been very poor, failing to compensate for the coin spent. Towns hit were Boston, Buffalo, Rochester, Washington, Baltimore, Pittsburgh, Cleveland, Detroit, Cincy and St. Louis. Ads were placed in only one paper in each of the locales covered. Management placed the last of the ads Sunday (21) in the Chicago Tribune.

Tennessee Williams was in Paris in time to catch the Gallic version of his "Rose Tattoo" before it closed for the summer at the Gramont Theatre. Williams okayed the adaption and Paule De Beaumont, who did "Tattoo," is now working on "Summer And Smoke," which will be done at the Theatre De L'Ouvre next season. Miss Beaumont will also do the French adaption of "Camino Real," which Williams would like the Jean-Louis Barrault-Madeline Renaud Co. to do next season. However, Barrault has made no commitments as yet, and is waiting to see the French version before deciding.

Brooks Atkinson was twins last Wednesday (17), doing two byline reviews in the N. Y. Times, one from Louisville, Ky., and the other from Greenwich Village, N. Y. Critic covered the June 15 opening of "The Tall Kentuckian" at the Iroquois Amphitheatre, Louisville, and the June 16 preem of "The Scarecrow" at the Theatre DeLys, N. Y., both reviews being published under a June 16 dateline.

Invitational letter to a large number of known legit backers to attend a special showing last week of Harold J. Heagy's "Baby Made a Bu-Bu," failed to produce much of a turnout. According to Heagy, over 350 invitations were sent out to prospective investors, and only 11 people showed up. The author, who's also an actor, used 10 actors for the reading, which was put on Thursday (18) at the Demane Studios, N. Y. He hopes to produce the play himself. Heagy is also a summer theatre operator, having presented shows last year at the Greenville (Pa.) Summer Theatre. He's moving over to the Schanago Summer Theatre, Sharon, Pa., this summer.

A six-week summer session in theatre for teachers, directors, actors and students will be offered in N.Y. jointly by the American Academy of Dramatic Arts and the American Shakespeare Festival Theatre & Academy, beginning July 6. Program will include seminars on Shakespeare by Lawrence Langner, stage direction and acting by Howard Lindsay and radio and television by Worthington Miner. Session will be given at the Academy of Dramatic Arts. Lecturers will include Eva LeGallienne, Margaret Webster, Mary Rathbone, Theresa Helburn, John Burrell, Sidney Kingsley, Basil Hunter, Jose Quintero, Eric Bentley, Jo Mielziner and Martin Manulis.

CAP'N BILLY BRYANT NOW A LANDLUBBER

Huntington, W. Va., June 23.

Showboat impresario Billy Bryant is on a landlubber kick these days. Vet showman is traveling with the Jimmy Hetzer production, "Pharoah and Moses," which is currently playing outdoor stands in the West Virginia area. Bryant's wife, Josephine, is also in the outfit.

Others in the cast include Ferdie Hoffman, Arthur Ralph, Frank Lawson, George Kauffman, Walter Dick's All-American Boys, an acro turn; Tex Orton, Roma Prima, and Roy Myers.

Producer Hetzer doubles as an agent in this area.

Carolina Outdoor Dramas Prep Big Getaways

Greensboro, N.C., June 23.

Summer is drama season in North Carolina. The state's five outdoor historical dramas are staging final rehearsals, expecting a record-breaking influx of playgoers. Well over 600,000 people have seen at least one of the productions, Paul Green's "The Lost Colony" which opened in 1937 at Waterside Theatre, Roanoke Island.

Of the four additional dramas begun since World War II, "Horn in the West," at Boone, and "Thunderland," at Asheville, are opening their second season Friday (26).

"Unto These Hills," at Cherokee, will hold its first performance of the fourth season Saturday (27). "The Lost Colony" begins its 13th season same night at Roanoke Island, running through Sept. 6. It was suspended during World War II for coastal security reasons.

The state's third oldest drama is "The Sword of Gideon," presented on the Kings Mountain Battlefield across the South Carolina border, but guided by the Kings Mountain, N. C., Little Theatre. It

'Brandy' Tastes Nicely; 'California,' 'Freud,' 'Will' So-So ALT One-Acters

The American Lyric Theatre, N. Y., under production reins of Robert Lenn and William Whiting, began its second season last Wednesday (17) with four one-acters, two new and two old. Latter duo, comprising the initial half of the bill, which ran through Sunday (21), were "California," musical by Gordon Jenkins and Tom Adair, and "Hop-A-Long Freud," sketch by Ira Wallach. Leford Richards' comedy, "Where There's a Will," and the musical, "Brandy Is My True Love's Name," with music by Martin Kalmanoff and book by Atra Baer, daughter of Bugs Baer, made up the original entries.

"California" failed to stir up any excitement and "Freud" has some humorous bits, but fell flat at the end. Also, the author's endeavor at satire impressed as being overdone. Except for Helen McCall's excellent performance "Will" didn't have much to offer. "Brandy" had impressive moments, but wore thin in its approximately 30 minutes of running time. Jim Beni, as a barfly, turned in a top performance, character-wise and vocally. Lenn, who recently exited the cast of the Broadway production of "Hazel Flagg," also scored with a solid performance as the brandy drinker in his youth. Plot line had the boozier reminiscing about various gals encountered in his youth, all of whom were named after intoxicating drinks. Musically the piece was at its best when Beni sang about the merits of the different alcoholic beverages mentioned. A pianist and harpist provided okay musical accompaniment.

Current season runs through Sept. 27. Future schedule includes the preems of "Souvenir," musical by Rada Bercovici and Martin Kalmanoff; "Enchantment," adapted by Robert Charles, and "The Real Glass Tattoo," a satire. Jess.

Barn Season Off To Sluggish Start; Boston, Bucks B.O. Mild; D.C. Good

Boston, June 23. Hub's strawhat season got off to a mild start last week with "Bell, Book and Candle," co-starring Alexis Smith and Victor Jory, pulling \$6,000 into the Lee Falk-Al Capp-operated County Playhouse in nearby Framingham. House, a 1,400-seater, scaled at \$3 top, is in its second season. "Moon Is Blue," starring Zachary Scott, is current. The enlarged South Shore Music Circus teed off its 10-week season Monday (22), with Brenda Lewis starring in Jerome Kern's "Music in the Air." Silo season moves into high gear next Monday (29), when the Falk-Capp-operated Boston Summer Theatre opens with the Smith-Jory "Bell, Book" vehicle, and Ezio Pinza, essays his first comedy role in Molnar's "The Play's the Thing" at Falmouth Playhouse.

A new group, known as the Cape Ann Players, headed by Howard Adelmann, Broadway stage manager, will inaugurate a 10-week season at the little theatre located in the Oceanside Hotel, Magnolia, June 30. Comprised of 13 (resident) Equity members, sked will consist of standard hits, teeing off with "Voice of the Turtle."

'Girl' Tepid \$4,700, Bucks New Hope, Pa., June 23. Clifford Odette's "The Country Girl" grossed a tepid \$4,700 at Bucks County Playhouse here last week (at \$3.50 top), although acting by local favorites Ruth White and Ronald Telfer and talented work by Jack Klugman and Gerrienne Raphael drew local crix approval.

Playhouse opener, Ray Parker's "Mister Roberts," drew 432-seater's third highest gross with \$6,775, recheck revealed. Two shows last year grossed higher: "An Evening with Bea Lillie" was a boff \$6,941 and Kitty Carlisle's "Lady in the Dark" a close \$6,844.

D.C. Area In OK Getaway Washington, June 23. D.C. area's two largest strawhat operations unveiled last week to good but not sensational grosses. Washington Festival opened its season of musicals and operettas at the 4,000-seat Carter Barron (Continued on page 64)

Expect Sellout B.O. For 2 Operas, 1 Legiter In Colo. Mining Town Season

Denver, June 23. Opera festival at Central City (Col.) Opera House, is expected to be an advance sellout when the little 756-seat theatre, built in 1878, opens Saturday (27) for its summer run of two operas and a legit production. "Carmen," staged by Met director Herbert Graf, will open the season. Second opera will be "Merry Wives of Windsor," staged by Elmer Nagy. Leads are Mildred Miller and Lloyd Thomas Leech. Operas will run four weeks, to be followed by the legit, which hasn't as yet been picked.

Central City is an old mining town, 45 miles west of Denver in the mountains. The Central City Opera House Assn., headed by Frank H. Ricketson, who is also prez of Fox Inter-Mountain Theatres, owns not only the opera house, but the Teller House, another hotel and several other buildings in Central City. Mrs. Spencer Penrose, wealthy Colorado Springs widow, gave \$25,000 a few years ago to buy two houses to turn into apartments for the casts, and she and others have given over hefty sums to keep the affair going.

Any losses sustained are made up by several Denver business firms.

Chi Jock Ameche Aids Teenage Pitch for Barns

Chicago, June 23. Five strawhat producers have joined local disk jockey Jim Ameche in his program to promote live theatre with the teen-age set. Believing that the high cost of seats has kept the younger element away from dramatic productions, Ameche is issuing courtesy cards permitting students to buy tickets at a cut-rate price.

Salt Creek, Drury Lane, Chevy Chase, Showcase and Tenthouse Summer Theatres all have enlisted their cooperation.

'Sir' Sellout Seen Long Before N. Orleans Bow

New Orleans, June 23. With approximately \$25,000, exclusive of tax, already in the till for the Sept. 26 tryout opening of "Kind, Sir" at the Civic Theatre here, the play will be sold out well in advance of its preem date. House can do about \$37,000 for the eight-performance week. Take, to date, is already larger than the house record of \$23,500 set by "Mister Roberts," with Tod Andrews in the lead, in 1951. "Roberts" had a capacity of \$27,000. However, tickets for "Sir" are being sold at a higher scale.

Mail orders for the Joshua Logan production, which will star Mary Martin and Charles Boyer, came from one ad placed June 7, plus a customary mail letter.

Todd Caters To Crix For 'Venice'

Mike Todd isn't taking any chances on having a slew of hungry, hot and harassed critics at the opening of the new edition of "A Night in Venice" at Jones Beach (L. I.) Marine Stadium tomorrow (Thurs.) night. This was the case last year, when Todd premed the show at that location. Opening night press reps, this time, will be taken out to the beach in limousines and upon arrival will be parried by Todd with cocktails and a buffet dinner. Also on hand for their convenience will be telephones, typewriters and teletype machines in the event anyone wants to file copy on the spot. Those on the second-night press list will be driven out to the beach in air-conditioned buses.

Major beef last year was that critics weren't given enough to eat, after sufficiently whetting their appetites on cocktails at the Stork Club. Food dished out to them consisted of a sandwich and soft drink on the bus enroute to the beach. In addition, the buses were uncomfortably hot, and the drivers lost their way, causing the trip to last about three hours.

Tickets to the musical extravaganza went on sale Monday (22) in N. Y. A bus service will be available to theatregoers every night, with a seat in the \$4.80 section included in the \$5 roundtrip accommodation ticket.

Houghton Play Series Stymied by House Lack

Norris Houghton, who returned to N. Y. last week after directing "The Tall Kentuckian" at the Iroquois Amphitheatre, Louisville, Ky., has plans for a play series either on or off Broadway next season. Project, however, is dependent on acquisition of a theatre. Houghton had originally planned on the Irving Place Theatre, but house site has since been taken over by Klein's department store.

Houghton would like to put on five plays per season, using a different cast and director for each of the offerings. He also plans on utilizing a permanent set capable of handling the needs of the varied productions. Houghton feels the presentations could be budgeted at around \$20,000. Low fab, however, would probably be dependent on union concessions. Meanwhile, the director is scheduled to stage the Westport (Conn.) Country Playhouse presentation of Alexander Federoff's "Day of Grace," set for week of Aug. 24.

Play, which will star MacDonald Carey, was originally directed by Houghton last spring when initially put on by the New Dramatists Committee.

Grist Mill Teecoff Grist Mill Playhouse, Andover, N.J., begins a 10-week season Monday (29) with "The Moon Is Blue." Robert E. Perry, managing director of the barn, will appear in the production. This will be the fourth season for the 786-seater.

Mowbray Dickering Pix Lead for N. Y. 'Flameout'

Los Angeles, June 23. Alan Mowbray is mapping plans for Broadway production next season of his Air Force comedy, "Flameout," which already has played to GI audiences all over the world. Script was selected by the Air Force for presentation last year and toured the GI circuit with an all-service-personnel cast.

Mowbray will personally produce the play, which he authored from an original sketch he penned some time ago. Currently dickering for one film name for the lead, he will cast the remainder of the roles in the east.

"Flameout" has been pencilled in for a debut at the Shubert, New Haven, Nov. 12-13-14.

More N.Y. Legit Hypos As Mayor Signs Liquor Bill, Avon Opens to Bookings

Although new theatre construction doesn't loom immediately as result of recent N. Y. municipal moves to aid the industry, activity in that direction has been hyped by events of the past week. N. Y.'s Mayor Vincent Impellitteri last Friday (19) signed a law authorizing the License Commissioner to permit sale of liquor in legit houses, subject to regulations of that official.

Measure, which doesn't apply to film houses, was signed over protests of various civic organizations. It supplements 21 other local laws which the mayor okayed a week previous, modernizing the city's building code to permit commercial construction above the stages of existing and future theatres. Liquor bill now has to get the okay of the Alcoholic Beverage Control Board.

Also on Friday (19), over 100 persons connected with the theatrical industry attended a lunch honoring Councilman Hugh Quinn (Queens, N. Y.) for his efforts in getting passage of the new local laws on theatre construction. Event was given by the Fact-Finding Committee, composed of American Federation of Labor craft and artist unions. Solly Pernick, chairman of the theatre committee, presided.

The Avon Theatre, small 740-seat house on West 45th St., N. Y., may be the first to benefit by the new code. Bought by CBS in 1937, the onetime legit house was sold last week by the web to Abraham and Frederick Dreier. Former operates a national chain of 16 hotels, including the Piccadilly and Plymouth in N. Y. Building will be available for legit, said Dreier, who is also planning to build an office structure above it in line with the new laws passed.

Another onetime legitier now available for stage presentations is the Belasco, N. Y., owned by the Shuberts, which has been leased to NBC since 1949. Web now will use the house on Mondays only, for one year, starting July 15, so it can be booked for legit the rest of the week.

PREMINGER TO STAGE N. Y. OPERA'S 'TRIAL'

Otto Preminger, co-producer and director of "The Moon Is Blue," both on Broadway and in the film version, will make his bow as opera stagier when he puts on composer Gottfried von Einem's "The Trial" at City Center, N. Y., for the N. Y. City Opera Co., this fall. "The Trial," based on the Franz Kafka novel, will be heard Oct. 22 in its U. S. preem. It will be done in English, in a version by Thomas Martin.

Preminger was engaged by Joseph Rosenstock, opera company's artistic director. Move continues the flow of legitiers to opera as directors, which manager Rudolf Bing inaugurated at the Metropolitan Opera by his use of Garson Kanin, Alfred Lunt, Margaret Webster and others.

'Hornpipe' Ready for Fall

Maxwell Anderson, now in California working with Rouben Mamoulian on the final revisions of their musical, "Devil's Hornpipe," writes his associates in the Playwrights Co. that the piece will be ready for autumn production. Mamoulian, who is co-author of the book, will also direct; Ali Wrubel has done the music.

Union Concessions Aid Off-B'way To Flourish As Legit Showcase

Plan Nine New Revue Bits For 'Money' Show on B'way

Material from nine new revues, to be presented at the Old Orchard Beach (Me.) Playhouse this summer, will be utilized by Edwina Gould in the production of a second edition of "Two For the Money," which he originally produced in 1941, and plans to bring to Broadway this fall. Theatre, operated by Gould for the past three summers, will begin its season Tuesday (30) with "This Crazy World." Sketches and blackouts for the revues will be done by Gould, Jerry Leiberman and Jack Denton. Phil Ellis and Frank Estonow will supply the music and lyrics. Choreography will be handled by J. Flash Riley.

Company members include Ralph Lowe, Debbie Haines, Linda Arlyn, Susanne Bernard, Vicie Hayes, Tony Noice, Danny Carroll and Midge Cox.

'Bernardine' 2-Ply Barn Package

"Bernardine," which may tour the midwest this fall under the joint auspices of Guthrie McClintic and Stanley Gilkey, will be sent out as a package this summer by Willard Merrill and Jim McKenzie, operators of the Dobbs Ferry (N. Y.) Playhouse. Play will have three principals and two alternating supporting casts. Heading the lineup will be Vicki Cummings, Johnny Stewart and Anthony Perkins. Latter is the son of the late Osgood Perkins. Stewart, incidentally, is the only member of the trio who appeared in the original Broadway production.

There will be seven supporting members in each of the alternating casts, with the various strawhats played supplementing the package with eight resident members. Alternate supporting cast falls in line with Equity's five-day rehearsal ruling. Among the original Broadway performers set to appear in the alternating casts of the slio presentation are Girard Gillen, Frank Valenza, Warren Berlinger and Richard Castle. Before being sent out on the rustic circuit, the play will be directed by Aaron Frankel. Alex Baron is slated to travel with the show as advance director. Barn production will be put on sans scenery, but with props and a cyclorama. Tentative dates for the offering are Clinton (Conn.) Playhouse (Aug. 10), Grist Mill Playhouse, Andover, N. J. (Aug. 17), Ogunkit (Me.) Playhouse (Aug. 24) and Bar Harbor (Me.) Playhouse (Aug. 31).

It's understood that McClintic who produced the show on Broadway, has been interested in seeing the play done without scenery and may follow that pattern if he tours the show this fall. Incidentally, Gilkey was general manager of the N. Y. presentation.

Wing Sets Summer Sked For Hinterland Beat

American Theatre Wing has set up a new summer project to tie Broadway in with university and community theatres. Project will involve 10 courses for college faculty and little theatre members. In a five-week session from July 20 to Aug. 22.

Most sessions will be seminars and conferences. Lee Strasberg will conduct a course in theatre research. Ted Apstein will head up a drama writers conference. Ben Krantz will handle stage management, and Strasberg stage direction. Kermit Bloomgarden and Oliver Saylor will jointly conduct a theatre producing and publicity course. Gilbert Seldes will head up a TV course, and Bert Briller a technical course on station management and operation. Helen Tamiris will give a course in choreography.

Concessions by various theatrical unions are permitting the off-Broadway bent to flourish as a showcase for talent and plays. Due to these various discounts, off-Broadway can often challenge Main Stem showcases in talent and product offered. Standout among the operations are Theatre De Lys and the Circle-in-the-Square, both in Greenwich Village. Also operating under union concessions are the American Lyric Theatre and Lemonade Opera. Former is located on West 57th St., while the latter is another Village operation.

Reduced rates for these ventures generally include \$25 weekly payment to performers, with \$5 per day for rehearsal time. Assn. of Theatrical Press Agents & Managers allows one man to function as both general manager and press-agent for approximately \$105-\$125 weekly. The stagehands' union allows one or two men to work for each of these off-Broadway houses for a weekly stipend of about \$105-\$132 apiece. A treasurer is employed at \$90 a week. Concessions are also made by the scenic designers' union.

Of the four theatres, the De Lys is currently offering a series of four plays, each being presented for one week. Terese Hayden is producing the series, which went into its third week yesterday (Tues.) with "School For Scandal," to be followed by "The Little Clay Cart," "Circle-in-the-Square," which ran "Summer And Smoke" for over a year, is currently offering "The Grass Harp," which opened last month. The Lemonade Opera is currently presenting a new Mozartean work tagged "Don Pedro," and the American Lyric Theatre opened its second season last Wednesday (17) with four one-acters. Latter operation is under auspices of Robert Lenn and William Whiting. Former recently exited the Broadway-east of "Hazel Flagg."

"The World of Sholom Aleichem," which ran for three weeks last month at the Barbizon Plaza, N. Y., with Morris Carnovsky and Howard da Silva as leads, also operated under union concessions. Production is slated for a seven-week return engagement beginning Sept. 11. The De Lys, incidentally, is hyping its attractions with name Broadway performers. These include Helen Craig, Patricia Neal, Eli Wallach, Sono Osato and Kay Medford.

Strawhat Setup Spreads To South Carolina With Boff Myrtle Beach Bow

Myrtle Beach, S. C., June 23. An ambitious new show business venture got under way here Saturday (20), with successful opening of John van Druen's "Bell, Book and Candle," at the Carolina Circle Theatre, located in Ocean Forest Hotel. Audience reaction was enthusiastic.

Backed entirely by Carolina money, headed by William Anderson and W. Griswold Smith, Greensboro, N. C., industrialists, a corporation was established, with cooperation from the local Chamber of Commerce, to provide Broadway entertainment in this fashionable southern resort town, halfway on the New York-Miami hop.

They, along with producer Wyatt Dickerson, Jr., rented a hall in the Ocean Forest Hotel, installed lighting equipment and had stadium-type seats built around the miniature, floor-level stage. The seriousness of the investment may be illustrated by the fact that the air-conditioning unit alone cost the backers some \$20,000.

The company consists of six actors: Joan Gray, Dale Engle, Rhodell Heller, Robert Webber, Johanna Douglas and Douglas Rutherford; a technical staff of three, and the producers' four-man staff. All but one of the actors appeared on the Broadway stage, while their youthful director, James Winslow, had worked in summer stock before.

Producer and backers also made sure of a real draw by hiring Broadway and Hollywood stars to choreography. (Continued on page 65)

Legit Bits

Yul Brynner, who resumed his starring role in "The King and I" (St. James, N. Y.) Monday (22) after an 11-week leave of absence, resigned from the governing board of Actors Equity, post to which he was recently elected. . . John Swope and his actress wife Dorothy McGuire, operators of the Actors Theatre, La Jolla, Cal., have received okay from Saint Subber, Rifa Allen and Archie Thompson, producers of "My Three Angels," to present the attraction at their theatre week of July 1. . . Patricia Wilkes, Rosalind Russell's understudy in "Wonderful Town," has been given leave of absence to appear as the lead femme in Howard Hoyt's strawhat package, production of "Call Me Madam."

Gene Raymond will appear on Broadway next season in H. Clay Blaney's production of "Brucce Brighton's" "Be Quiet, My Love," with Herbert Kenwith directing. . . Catherine Van Buren has taken over Catherine Ayers' role in "Porgy and Bess," during latter's six-week leave of absence. . . "One Foot to the Sea," new play by Harold Levitt, will preem off Broadway at the Originals Only Playhouse, beginning July 1. . . Valerie Bettis, whose last Broadway appearance was five years ago in "Inside USA," returns next season in "The Frogs of Spring," in which she'll be featured with Anthony Ross, Hiram Sherman and Barbara Baxley. Also contracted for the show, which will be tried out on the summer circuit, are Lou Gilbert, Roland Wood, Melanie York and Heywood Hale Brown.

Alec Guinness negotiating with the producers of "My Three Angels" to star in a London production of the play. . . Charles Polkay, Jr., 14-year-old organist-tapster, who's been appearing with the (Buddy) Barnes Camp & Co. Hospital shows for the past two years, has been signed for Elizabeth Mielie's "Can You Dance?" slated for Broadway in the fall. . . Title of Janet Green's melior, scheduled for the Playhouse, N. Y., week of Oct. 26, has been changed from "Murder Mistaken" to "Gently Does It," with the subtitle of "A Study in Murder." . . Roy Roberts has taken over Walter Abel's role in "Carnival in Flanders," currently trying out in Philly. A new first act was written by Dorothy Fields and her brother Herbert. Latter co-authored the show with George Oppenheimer. Miss Fields was called in to help doctor up the script when Oppenheimer bowed out because of a disagreement on script revisions. . . Roger Adams, who wrote all the incidental music for Maurice Evans' TV debut in "Hamlet," has been signed to write additional ballet music for the offering. . . Nancy Hale plays the nurse in the "Mr. Roberts" production which opens at Las Palmas Theatre, Hollywood, tomorrow (Thurs.).

Don Taylor will play the male lead in the La Jolla (Cal.) Playhouse production of "I Am a Camera" which opens June 30 with Dorothy McGuire starred. . . Pasadena Playhouse production of "Mr. Roberts" moves to Las Palmas Theatre, Hollywood, tomorrow (Thurs.) with Byron Palmer taking over the lead in the Dave Siegel-Harry Bernstein presentation. . . Paul Klein, ad exec for Blaine-Thompson, celebrates his 25th wedding anniversary today (Wed.). . . Katherine Barnes, wife of Irving Barnes, of "Porgy and Bess," out of the hospital after a short illness.

Company manager Irving Becker now convalescing at home after an operation, and grateful to all his friends for their hosp calls and gifts. . . The New York Foundation, headed by David Heyman, gave a grant of \$25,000 to N.Y. City Center, bringing total of Center's drive for funds to \$125,000. Board chairman Newbold Morris announced that as a result of the drive thus far, a new season for the Center was definite for the fall. Drive will go on with 200G as goal.

American National Theatre & Academy, at meeting of its new national board last week, elected Robert W. Dowling as chairman of the board; Clarence Derwent, president; Sawyer Falk, 1st vicepres; Peggy Wood, 2d vicepres; Benjamin Kaye, 3d vicepres; Richard Hoover, 4th v.p.; George Freedley, secretary, and Roger Stevens, treasurer. . . Jay Barney, from the original Broadway cast of "The Grass Harp," is now playing Judge Charley Cool in the Circle-On-the-Square, Greenwich Village, N.Y., production. . . Stewart Chaney, signed with Bill Doll to do the settings for "Sherlock Holmes," new adventure play which goes into re-

hearsal Sept. 7 with Basil Rathbone in the lead role.

Liska March, currently co-producing the repertory series at Theatre de Lys, N.Y., has optioned "Madame Thirteenth" by Hugh Fellows and Howard Richardson, for production next fall. Miss March, former Ziegfeld Follies girl, was production associate on last year's "Dark Legend" and "The Victim," at the President Theatre, N.Y. . . Mischka Auer accepted invite to appear opposite French star Elvire Popescu in "Tovarich," which will open a run in Paris Sept. 13.

Cornelia Otis Skinner flew to Paris Saturday (20), to write a series of articles on the Paris of yesterday and today, for Reader's Digest. She'll also discuss London and Paris offers to present her "Paris '90" there later this year. She returns to New York July 30. . . Vern Armstrong will be the new business manager for Dallas Theatre '53 when the group opens its fall season in November.

Barn Notes

Charles Peters, who directed Charleston (W. Va.) Summer Players, 1948-51, and also directed the W. Va. State Theatre, is new assistant-treasurer at Bucks County Playhouse, New Hope, Pa. Property manager at Bucks is Joan De Keyser, who had the same job at the East Rochester (N. Y.) Famous Artists Country Playhouse last summer. New apprentice at Bucks County Playhouse is Pat Kelly, daughter of Pressagent Beverly Kelly.

Chester Stratton, Philippa Bevans, John Vivyan, Katherine Meskill and Shirley Standee have joined cast of "Sailor's Delight," which will be seen at the Westport Conn. Country Playhouse week of July 6. Harry Ellerbe is directing this adaptation by Lawrence Langner of an original play by Peter Blackmore, first produced in London under the title "Miranda," and which later became a Parisian success.

Edward Andrews will be featured in the Donald Cook role in "The Moon is Blue," June 29, at Berkshire Playhouse, Stockbridge. Doris Patston will repeat her original role in "Gigi" at the same stand, Aug. 17. Alan Hewitt has been engaged as featured support to Francesca Bruning in "Jane," July 27, at Stockbridge. . . Stanley Phillips has been signed to direct "I Am a Camera," starring Veronica Lake, for a tour of summer theatres. Phillips is also slated to direct the topical musical, "Take It From Here," planned for fall production.

Nydia Westman and Janice Mars signed for featured role in "Arms and the Man," starring Marlon Brando, Penn Playhouse, Meadville, Pa. begins its season Monday (29) with "You Can't Take It With You." . . Ella Raines will appear in "I Am a Camera" at the Clinton (Conn.) Playhouse week of July 20. . . Barn Theatre, Augusta, Mich., begins an 11-week season June 23 with "Stalag 17." . . Buck Kartalian and Barnett Biro will appear in the Wayne Morris company of "Mister Roberts" at the Ivorytown (Conn.) Playhouse. Both appeared earlier this year in the touring production of the show.

Lead roles in Chi's Music Theatre version of "Carousel" will be taken by David Atkinson and Mary O'Fallon. Show open June 30. . . Chevy Chase strawhatter, Chi, is conducting an apprentice program this season, employing 10 drama students in its productions. All 10 will appear in "Southern Exposure," which opens June 23 for one week.

Betsy von Furstenburg signed for role in Gant Galt's new play, "The Long Street," which will try out at Sea Cliff, L.I., Summer Theatre Aug. 31. Margaret O'Brien opened a summer tour Monday (22) at the Norwich (Conn.) Summer Theatre, in "Kiss and Tell." . . Clyde Waddell and James Costigan will be featured in support of Peggy Ann Garner in "The Moon is Blue" at John Huntington's Spa Summer Theatre, Saratoga Springs, N.Y., week of July 6.

Ray Middleton will sing role of Ben Rimson in "Paint Your Wagon," the final Dallas State Fair Musical, Aug. 17. . . Eleanor Luton sings the role of Julie in "Show Boat," which opens the summer season at the Neptune Music Circus in Asbury Park, N. J., Saturday (27) for a 10-day run. . . June Dayton and Dean Harens will be featured in support of Zachary Scott in "The Moon is Blue," opening attraction next week (29) at Eddie Rich's Sacandaga Summer Theatre, Sacandaga Park, N. Y.

KATHRYN GRAYSON SET FOR 1ST CONCERT TOUR

Kathryn Grayson has been set for a longhair concert tour by Columbia Lecture Bureau in its special attractions division. Initial concert tour of the actress-singer will be limited to next October-November, for 20 to 24 dates. These will be booked across the country under personal direction of Eastman Boomer, Columbia veepee.

Tour will be given in regular concert halls, with Miss Grayson's program made up of classics and light classics, plus a group of songs from her pix.

Union Ruling Winds Smith's London Stay

London, June 23. Canfield Smith, featured in Tom Arnold and Emile Littler's revue, "Three Cheers," which closed at the London Casino Saturday (20) after four months, sails for New York on the Ile de France tomorrow (Wed.).

Smith could have stayed in England for at least 20 more weeks, having had several vaude and nitery offers. But ruling is that when an artist is brought over for a show, he or she is not permitted to accept any more work after that show folds.

In Smith's case, the Ministry of Labor was quite willing to permit him to stay on indefinitely, providing the Variety Artists Federation was agreeable, which they were not, claiming there were plenty of English comics to take his place.

Off-B'way Show

The Scarecrow

Terese Hayden, in association with Linda March, presents the drama in three acts by Percy MacKaye. Directed by Frank Cosaro. Setting by William and Jean Eckart. At Theatre De Lys, N.Y., June 18 '53, 8:30 p.m.

Goody Rickby	Patricia Neal
Shenoe	El Wallach
Rachel Merion	Anne Jackson
Richard Talbot	Milton Carney
Justine Merion	Bradford Dillman
John Ravennine	Milton Selzer
Justine Merion	Douglas Watson
Minister Dodge	Mary Bell
Mistress Reddington	Albert Salmi
Sir Charles Reddington	Alan MacAtee
Mistress Reddington	Ed Williams
Arnold Gurtler Jr.	Stefan Gierach

In the second offering of its four-play repertory season, Terese Hayden's players are able to wipe out the sad memories of the kick-off production, "Maya." "The Scarecrow" is "Maya's" senior by 17 years (it was produced on Broadway in 1911), but it retains some charm for modern-day audiences. Not enough, however, for a Broadway repeat.

As an off-Broadway presentation is shapes up as a spotlight theatre-piece for legit historians and an excellent showcase for the pro thespians banded together by Miss Hayden. Producer has cast it with a keen eye and William and Jean Eckart have set it with taste and imagination.

Percy MacKaye's fantasy of witchcraft and devilry in pre-Colonial New England gets off to a flying start in the opening act. The humor is sharply whimsical and sprinkled with high farce. Following two acts also have comical highpoints, but for the most part the play bogs down in its symbolism. Plot revolves about the love between a scarecrow turned into a "man" by Satan and a lovely earthling. Through love the scarecrow is able to shake loose from the devil's power. His escape results in death, but in closing minutes of his life he becomes a man with soul and heart.

As the scarecrow in guise of a man, Douglas Watson turns in a masterful performance. The highly comic and deeply serious moods of the part are projected with style. Through Watson's portrayal, the drama's gaiety and symbolism are expertly conveyed. Patricia Neal, who virtually disappears after the first act, plays the local witch in cahoots with the devil with an uninhibited gusto. El Wallach's devil is too flamboyant to hold up through the three acts. He hits with startling impact in the opening segments but his characterization lacks the shadings to sustain interest. Anne Jackson, as the scarecrow's vis-a-vis, is warmly appealing.

Support, headed up by Albert Salmi, Stefan Gierach, Milton Selzer and Bradford Dillman, is excellent. Frank Cosaro's directorial pace gives it a gay flavor. . . Gros.

Barn Season's Start

Continued from page 63

Amphitheatre in Rock Creek Park with a handsomely-mounted production of "Show Boat." Opus drew slightly over \$30,000 through the wickets at a \$3.60 top. Absolute capacity for the huge bowl would be in the vicinity of \$59,000, but no one expects anything like that.

"Merry Widow," starring Irra Petina, opened last night (22) for a one-week stand.

Players, Inc., the graduate offshoot of Father Gilbert V. Hartke's school of speech and drama at Catholic U., lifted the curtain on its first season at nearby Olney (Md.) Theatre with \$3,500 in the till for the first half of a two-week run of Shaw's "Man and Superman." Troupe is buttressed with several stage imports from New York for lead roles. Olney reports an advance ticket sale of over \$6,000, including sales to season subscribers.

"Roberts' \$1,550, Braddock Hts. Braddock Hts., Md., June 23. The Mountain Theatre here pulled in \$1,550 last week with "Mister Roberts," its opening bill. Take set a record for a preem offering at the house. Show ran at the 479-seater from Wednesday (17) to Saturday (20). Seats sell for \$1.80, with season ticket buyers getting seven shows for \$10. Play is being held over an additional week.

Theatre, which has been functioning for 15 years, is being managed this season by Howard Atlee. Sally Christenberry, daughter of N. Y. State Boxing Commissioner Robert K. Christenberry, is Atlee's assistant.

Elitch Starts With 'State' Denver, June 23. Elitch Gardens summer stock opened Sunday (21) with a packed house, and it looks like a good year, with season ticket sales running normal or just a little better. Prices are \$80c to \$1.80 for Sunday night and Wednesday matinee, 80c to \$2.50 other nights. Opening with "Affairs of State," it will be followed by "Midsummer." Season runs 10 weeks.

George Sommes is back for his 15th year as director. In the cast are Whitfield Conner, Haila Stoddard, Brook Byron, John Straub, Donald McClelland, Nancy Cushman, Donald Dickerson, Jacqueline Holt and Ken Raymond, with Harry Cummins as scenic artist. Arnold Gurtler Jr., is theatre manager this year.

'Celia' Bow In New Hope New Hope, Pa., June 23. Theron Bamberger will present Jessie Royce Landis in "Celia," now murder-mystery by George Batson, in a pre-Broadway engagement at the Bucks County Playhouse here beginning Monday (29). Fourth bill of the season, "Celia" will mark Miss Landis' return to the American stage after a three-year hiatus in London. Playing opposite will be Russell Hardie, with Leona Maricle, Douglas Taylor and Gerianne Raphael also featured. Robert Caldwell is directing the production, with the setting by David Reppa.

Mont'l Playhouse Bows Montreal, June 23. The Mountain Playhouse, situated atop Mount Royal in the middle of Montreal, got off to its fourth season last week with George S. Kaufman's "Butter and Egg Man." Norma Sprinford, who took over Montreal's only strawhatter last year from Joy Thomson, who started this playhouse, plans a 12-week season, with four offerings running three weeks apiece.

Despite fact that ticketholders have to walk the last quarter of a mile, or take a horse and buggy (no cars are allowed on the mountain), the Mountain Playhouse continues to build up a steady clientele and draw extras from the tourist trade.

Jack Creley, who starred in several productions last year, returned from New York to do a creditable job as the lead in "Butter and Egg Man," with attractive localite Linda Ballantyne taking femme honors. Sets were by Arthur Voronka, with Raphael Kelly, former BBC tele producer, directing. Kelly will stay on for the season, and next offering in this 200-seater will be Rattigan's "While the Sun Shines."

Green Hills Teeoff In 'Moon' Reading, Pa., June 23. Francine Toll will make her first appearance here in the opening play, "Dark of the Moon," of the Berks Players at Green Hills Theatre Monday (29). She is program director for WMAJ, State College,

and acts and narrates for the Pennsylvania State Motion Picture Co., of which her husband is director and writer.

Betty Lou Morgan, formerly of the Quarterdeck Theatre, Atlantic City, will be business manager of the group for the 10-week season. Rehearsals were slowed down last week when Joseph Bird, of Clearfield, was subpoenaed by the Cook County court in Chicago as a witness in a trail there. Bird has a major supporting role in the first play.

Maine Barns Set

Surry, Me., June 23. Charles O. Carey Productions opens the season at the Surry Playhouse here tonight (Tues.) with "The Male Animal." Resident leading man for the season is Laurence Haddon.

The Bar Harbor Playhouse, Bar Harbor, Me., opens July 6 with Wayne Morris in "Mr. Roberts," to be followed by "The Moon is Blue," with Dennis McCarthy.

Saginaw, Mich., Setup

Theatre Associates, newly-formed pro summer theatre group, begins operating in Saginaw, Mich., Friday (27) under "The Great Lakes Drama Festival" banner. Group was formed by James Wyler, Frank A. Picard 2d and Kenneth A. Schwartz. Wyler is the operation's business manager. Barn will offer a 10-week season, with "Dream Girl" as initial production.

Company includes Hazen Gifford, June Henry, Joseph Barr, Charles Aidman, Future Fulton, Val Avery, Lynn Michaels, Frances Carson and Robert Ellenstein. Patricia Benoit, who's appeared as Wally Cox's girl-friend on the "Mr. Peepers" TV, is slated to appear in two of the group's productions. Presentations will be put on at the Saginaw Community Theatre.

Sidney-Adler in 'Angel'

Atlantic City, June 23. Sylvia Sidney and Luther Adler will co-star in the Arena Guild production of "Angel Street" at Jonathan Dwight's Quarterdeck Theatre, Hotel Morton, Atlantic City, for a week, beginning Monday (29). Adler will direct.

After the stars finish out other summer theatre commitments, they hope to take a repertoire company to Israel in the fall.

Malden Bridge Bows

Malden Bridge, N.Y., June 23. "Buy Me Blue Ribbons," comedy by Sumner Locke Elliott, will be opening attraction tomorrow (Wed.) of the Malden Bridge Playhouse. Performances will be given Wednesday through Monday, under Paul Bessoud's direction. "K.G.," a new opus, is to be premiered June 29.

Other plays scheduled are "You Touched Me," "Our Town," "Charley's Aunt," "Love Rides the Rails," "The Male Animal," "Dracula," "Mr. Roberts," "Detective Story" and "Bell, Book and Candle." Curtain at the strawhatter will fall Sept. 7.

Stockbridge Inks Bainter

Stockbridge, Mass., June 23. William Miles has signed Fay Bainter to star in his "The Velvet Glove" production at the Berkshire Playhouse here, week of July 13. Gage Clark, former resident player, will be Miss Bainter's featured support.

Current is Elsie Ferguson's strawhatter bow in the new me'o-drama, "And Two Make Four," by Courtney Abbott. Anthony Kemble Cooper is making his Playhouse debut as principal support to Miss Ferguson.

New Saratoga Lineup

Saratoga, N. Y., June 23. An all new group of stars will appear during John Huntington's seventh season at the Spa Summer Theatre, opening June 29 with "Annie Get Your Gun." Sara Dillon and Jack Daboud are featured in the package production of the living Berlin musical. Peggy Ann Garner follows in "The Moon is Blue." "Gentlemen Prefer Blondes," with Avril Gentes and Beverly McFadden, is to be the third production; Barry Sullivan and Viveca Lindfors, in "Bell, Book & Candle," the fourth.

Uta Hagen in "The Country Girl" co-featuring Herbert Berghof and E. G. Marshall, is scheduled for week of July 27; Sir Cedric Hardwicke and Lili Darvas in "Island Visit," the next week. "Call Me Madam," with Patricia Wilkes and Jimmy Kirkwood, will play week of Aug. 10. To follow are Hillegarde, in concert; Zachary (Continued on page 65)

Barn Season's Start

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Scott and Ruth Ford in "I Am a Camera," and "Carousel," with Pat Northrop and Tom Rieder.

Huntington, who is also operating the Savoy in Asbury Park, N. J., for Walter Reade, Jr., this season, will shuttle several of the productions between that and the local strawhat.

Rudel's Longhair Stints

Cohasset, Mass., June 23.

Julius Rudel, N.Y. City Opera Co. conductor who's spending the summer as music director at the South Shore Music Circus, Cohasset, Mass., for 11 weeks, will take time off for a few longhair al fresco stints.

He'll baton for Viennese Night July 25 at Lewisohn Stadium, N.Y.; has three Grant Park, Chi. dates (one symphonic, and two for "Bartered Bride"), and will close the Naumburg concert series in Central Park, N.Y., Labor Day.

Cleve. Season Underway

Cleveland, June 23.

William Van Fleet and Paul Marlin opened the third season of their Equity strawhat at Chagrin Falls yesterday (Mon.) with "Bell, Book and Candle." Cast, headed by Betty Bendix, Herbert Patterson and Richard Hylton, was directed by Mary Welch, stage and scene actress engaged to stage 10 shows for the company. Margaret Bannerman, in "Black Chiffon," is next, June 30-July 5.

Troupe includes Michael Egan, Pat Ryan, Olive Stacey, Alexandra Jack and Judith Brooks, and William Noffke as scenic designer.

Marvin Kline, again appointed general manager of Cain Park's summer theatre in Cleveland Heights, tees off outfit's 16th season July 6, with "Carousel" as the first of four musicals. Each will be given 12 performances in the 3,000-seated, municipally-operated, open-air theatre.

Frank Hruby's pit orchestra is playing for the tuneshows, which include "Merry Widow," July 20-Aug. 1; "Brigadoon," Aug. 3-15, and "Kiss Me Kate," Aug. 17-29. Production budget for series was raised to \$125,000 this year, enabling Kline to buy more up-to-date stage equipment and lighting effects.

Rabbit Run strawhat near Madison, one of the oldest established barn stands in the area, has acquired Richard Scanga as new general manager and Samuel Meli as director. Both are from Pittsburgh, drama directors at Duquesne U. and former staff members of White Barn Theatre in Irwin, Pa. Starting their sixth year as a team, they tee off the Rabbit repertory July 8, with "Moon is Blue" as tentative opener.

Molly Picon Tryout

Monticello, N.Y., June 23.

Sam Zerlinsky and Joseph S. King, who have operated summer stock companies in Orange County in Middletown and Pine Bush for the past five summers, have switched their operations to Sullivan County this year, where they have taken over the Monticello Playhouse at Kiamasha Lake with a star policy.

Opening July 3 with Mischa Auer in "The Play's the Thing" and continuing with Sherry Britton in "To and Behold" for the second attraction, they will present a pre-Broadway showing of George Bakst's new comedy, "Make Momma Happy" week of July 21, with Molly Picon. Miss Picon hopes to open with the vehicle on Broadway in the fall.

Grist Mill Pactings

Sally Forrest and Patsy Kelly will appear at the Grist Mill Playhouse, Andover, N.J., this summer, each performing in a new offering. Miss Forrest will play in Winifred Wolfe's comedy, "Three Stories High," while Miss Kelly is set for "High Time," revue produced by Roy Golden. Shows will be put on, respectively, weeks of Aug. 10 and Aug. 24.

Patricia Englund, daughter of Hollywood scripter Ken Englund, and Dick Moore have been signed for the barn's opener, "The Moon Is Blue," which bows Monday (29).

3d Manistee, Mich., Season

Chicago, June 23.

Third season of the Manistee (Mich.) Summer Theatre opens on July 8 with "Personal Appearance" and will continue through August with weekly changes of fare. Profits, as is the custom here, are used for the preservation of the Ramsdell Opera House, a local landmark wherein the strawhat productions are held.

Madge Skelly is managing director, John MacEachron technical di-

rector, and Robert Lee stage manager. Other plays listed are "Velvet Glove," "Three's A Family," "Dark Tower," "Father of the Bride," "Philadelphia Story," "Rebecca" and "Arsenic and Old Lace."

Niagara Falls Setup

Buffalo, June 23.

Producer Maude Franchot and managing director Herman Kravitz have completed staff of the Niagara Falls Summer Theatre, which opened yesterday (22) with Dagmar and Arthur Treacher in "Loco."

Edward Greenberg is stage manager; Myron K. Weinberg, assistant stage manager; Penelope Geldart, scene designer, and Gertrude Allen, production manager.

Carolina Barn

Continued from page 63

head the cast of each scheduled play. Previously, there were only amateur shows in Myrtle Beach.

The season is scheduled to run from June 20 to Sept. 9, and almost the entire program is already set. A different play will be shown each week.

Following "Bell, Book and Candle," which opened Saturday with Robert Preston and Catherine Craig in the leading roles, the program lists "Philadelphia Story," with Louise Allbritton, June 30-July 5; "Glad Tidings," with Sidney Blackmer and Suzanne Kaaren, July 7-12; "Gramercy Ghost," with John Dall, July 14-19; "I Am A Camera," with Veronica Lake, July 21-26; "Her Cardboard Lover," with Lisa Ferraday, July 28-Aug. 2; and "Summer and Smoke," with Joan Gray; "The Moon Is Blue," with Joan Gray and Robert Weber, and three more to be set.

There is practically no competition here. There are no real night clubs to speak of, with the possible exception of the Ocean Forest Hotel's Marine Patio; motion picture houses are few, and, above all, there is practically no television audience in the area.

With the present eight performances per week schedule, including Saturday and Sunday matinees (there is no performance on Mondays), the company will break even with an approximate gross of \$6,000 per week. The house holds 456 persons, and a full house at evening prices (\$3.60-\$1.80) would bring around \$1,100. Matinee rates are \$3-\$1.20.

'Bloomer Girl' \$42,000

In St. Louis Al Fresco

St. Louis, June 23.

"Bloomer Girl," with cast headed by Priscilla Gillette, John Tyers, Olive Reeves Smith and Joe E. Marks, wound up a seven-night frame in the Municipal Theatre Assn.'s al fresco playhouse in Forest Park Sunday (21) with a good \$42,000. Play was beset by a prolonged heatwave that saw the mercury climb to over 100 on three days.

"Cyrano de Bergerac" feed off a week's frame last night (Mon.), with a crowd of 7,400 and a gross of approximately \$6,000. Heading cast are Ralph Herbert, Anna Bollinger, Robert Pasternak, Donald Clark and dancers Michael Maule and Maria Karnilova. Heat spell continues.

Max Gordon on Coast

Legit producer Max Gordon heads to the Coast this week to cast his new play, "The Solid Gold Cadillac," authored by Howard Teichman and George S. Kaufman, for fall production.

He'll stay on the Coast for two weeks as the house guest of producer Bobby North, his longtime associate in the old Lewis & Gordon agency.

'Prince' \$4,620 Ft. Wayne

Fort Wayne, June 23.

Fort Wayne Light Opera Festival, in the 2,090-seat Franke Park outdoor theatre, Fort Wayne, attracted 4,652 people for three performances of "Student Prince" June 19-21, for a gross of \$4,620 despite the high-80-degree temperature.

"Kiss Me Kate" is scheduled July 10-12, as second of five offerings for the season.

'DOLLS' \$33,000, FRISCO; 'CAROUSEL' HOT \$40,000

San Francisco, June 23.

"Carousel," backed by tourist trade and Civic Light Opera subscriptions, moved into still higher brackets for its third week at the Curran. "Guys And Dolls" also concluded its third frame at the Geary holding to a steady healthy biz.

Estimates for Last Week
Carousel, Curran (3d wk) (M-\$4.80; 1,775) (Jan Clayton, William Johnson). Up to a sock \$40,000.
Guys and Dolls, Geary (3d wk) (M-\$4.80; 1,550) (Pamela Britton, Charles Fredericks). Held to a fine \$33,000.

'SP' \$51,100, Hub; \$40,770, Detroit

Boston, June 23.

"South Pacific," costarring Martha Wright and George Britton, pulled a nifty \$51,100 in its fifth week at the 2,900-seat Opera House. House is scaled at \$4.80 top.

Final week is current, with musical returning to New York next week.

Party For Janet

Detroit, June 23.

"South Pacific," starring Janet Blair and Webb Tilton, rolled merrily along in its fifth week at the 2,050-seat Shubert Theatre at a near-capacity \$40,770. Tickets range from \$4.80 to \$1.80. Richard Rodgers and Oscar Hammerstein 2d are due in town Saturday (27) for a party for Janet Blair, who is leaving the show. Jean Bal takes over June 29.

Demand for tickets has been so heavy that the run has been extended for the third time. It will now go 14 weeks, closing Aug. 21. Booking originally was for six weeks. Nothing like this has ever happened, legit-wise in Detroit. Musical is topping all records.

L. A. Legit Activity Perks; 'Waltz' Dances to \$51,500, 'Top Banana' Wow \$35,000

Los Angeles, June 23.

Legit activity perks here this week, with four houses scheduled to be in operation by the weekend. Two new entries, one replacing last week's finalist, "Hard To Be a Jew," are both in smalliseaters.

Maurice Schwartz' production of "Jew," which finale Sunday after 11 weeks, racked up a total of \$30,700 at the 376-seat Civic Playhouse, and will be replaced Thursday (25) by "God, Man and Satan," the producer-director-actor's third offering. Sam Night, a Coast production of "Mr. Roberts" opens at Las Palmas Theatre.

Estimates for Last Week

How a Jew, Civic Playhouse (11th wk) (\$3.60; 376). Okay \$2,900 for the final frame boosted the total to \$30,700, representing a profit of about \$9,200 for the run. Figure is about \$4,000 shy of putting Schwartz even in his initialer, "Take Now Thy Son," having lost heavily.

The Great Waltz, Philharmonic Aud (2d wk) (\$4.80; 2,670). Up slightly to \$51,500, but below expectations.

Top Banana, Biltmore (3d wk) (\$4.80; 1,636). Another wow \$35,000, about \$5,000 on the profit side of the ledger. Finals this frame.

Raymond 'Madam' \$16,500 In Toronto Tent Teeoff

Toronto, June 23.

Teeing off the third season of Melody Fair, theatre-in-the-round tent setup at the Canadian National Exhibition, Gene Raymond in "Call Me Madam," with Jacqueline James and Teddy Hart, grossed a neat \$16,500, despite two nights' rain, with the 1,800-seater scaled at \$3.40 top. "Madam" also found stiff opposition here when Famous Players simultaneously rushed the film version into their five top nabe houses. However, dailies played up the Melody Fair opening, plus presence of Jeanette MacDonald (Mrs. Gene Raymond) during the engagement.

Current attraction is "Up in Central Park," first time presented here, with Virginia Haskins, James Hawthorne and Nina Olivette. Following is Gene Lockhart in "Paint Your Wagon." Season's subscriptions are up 28% over last season, with the Kiwanis Club taking over all Monday nights on full-house guarantee. Executive producer of Melody Fair is Leighton K. Brill; Ben Kamsler is general manager.

B'way B.O. Perked a Bit Last Week; 'Town,' 'Picnic,' 'Itch' Still Sellouts, 'Season' \$25,150, 'Murder' \$26,760

'Kentuckian' \$15,000

For First L'ville Week

Louisville, June 23.

A bangup publicity campaign, good notices by local and out-of-town critics, and perfect weather for outdoor entertainment, all combined to give "The Tall Kentuckian," local production of the Abraham Lincoln story, with Royal Dano and Louisa Horton in the leads, an opening week of around \$15,000, at \$3 top, at the Iroquois Amphitheatre. Play, written by Barbara Anderson, with musical score by Norman Dello Joio, which bowed last Monday (15), is set to run three weeks, through July 5.

Episodic play has a large cast of actors, singers and dancers, with local TV singer Bill Pickett, as narrator. Both book and music were on the receiving end of encomiums from Brooks Atkinson, N. Y. Times critic; Henry Butler, Indianapolis Times; E. B. Radcliffe, Cincinnati Enquirer, and Jack Gayer, United Press, among the visitors, as well as critics on the local papers.

Regular Iroquois Amphitheatre season opens July 13 with Patricia Morrison in "Kiss Me Kate."

'Joey' \$30,200, 'Faces' 24G, Chi

Chicago, June 23.

Early convention arrivals are helping the three current shows here. "Pal Joey" was also hyped somewhat via a block purchase by furniture men for last Wednesday's (17) matinee.

"Maid in the Ozarks" continues to hold well with twofer policy.

Estimates for Last Week

Maid in the Ozarks, Selwyn (7th wk) (\$4.20; 1,000). Building at rate of \$100 per day to healthy \$12,700.
New Faces, Great Northern (6th wk) (\$5.00; 1,600). Holding on with \$24,000.

Pal Joey, Schubert (\$5; 2,100) (5th wk) (Harold Lang). Helped by conventioners to \$30,200.

'MADAM' GOOD 38G IN PITT, DESPITE RAIN

Pittsburgh, June 23.

"Call Me Madam," which opened Civic Light Opera Assn. season last week at Pitt Stadium, did a good \$38,000, and might have hit close to 50G, if it hadn't been washed out completely the third night. The fourth was plagued by threatening weather all day and evening long, and this hurt, too.

Show, which featured several members of the cast that played "Madam" at the Nixon a year ago, including Elaine Stritch, David Daniels, Pat Harrington and Jay Velie, was well-liked by crit, and would easily have been a smash if it hadn't been for the tough weather breaks.

Present offering is "Blossom Time," with Robert Weede, Robert Rounseville, Susan Yager, Betty Oakes, Arlyne Frank, Marjorie Gordon and Fred Harper.

Current Road Shows

(June 22-July 4)

Carnival in Flanders (Dolores Gray, John Raitt) (tryout)—Forrest, Philly (22-1) (Reviewed in VARIETY June 10, '53).

Good Nite, Ladies—Paramount, Omaha (22-23); Fox, McCook, Neb. (24); Aud., North Platte, Neb. (25); Aud., Denver (26-1); Capitol, Salt Lake (3-4).

Guys and Dolls—Geary, S. F. (22-27); Fox Arlington, Santa Barbara (29-1); Biltmore, L.A. (2-4).

Maid in the Ozarks—Selwyn, Chi (22-4).

New Faces—Great Northern, Chi (22-4).

Pal Joey (Harold Lang)—Shubert, Chi (22-4).

South Pacific (Martha Wright, George Britton)—Opera House, Boston (22-27).

South Pacific (Janet Blair, Webb Tilton)—Shubert, Detroit (22-4).

Top Banana (Phil Silvers)—Biltmore, L.A. (22-27).

Seasonal situation, which should have found h.o. slumping a bit, pulled a switch on Broadway last week. Most shows held their own from the previous week, or went up a little, and in some cases increased from almost \$1,500 to \$2,000 over the previous stanza. Prospects for this week aren't clear yet, as last weekend's heatwave was broken by rain Monday (22).

Moving up the ladder with an increase over \$2,000 was "The King and I." Both "Misalliance," which has posted a closing notice for Saturday (27), and "Porgy and Bess," jumped almost \$1,500. Sellouts were "Can-Can," "Me and Juliet," "Picnic," "Seven Year Itch" and "Wonderful Town." Missing capacity by only \$127 was "The Fifth Season." Both "Hazel Flagg" and "My Three Angels" dipped slightly.

Closing Saturday, besides "Misalliance," is "Time Out for Ginger." Exiting on this day for a six-week engagement in Washington is "Guys and Dolls," which is scheduled to return Aug. 10. "South Pacific" reopens Monday (29) at the Broadway.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to top prices; number of seats; capacity; gross and stars. Price includes 20% amusement tax but grosses are net, i.e., exclusive of tax.

Can-Can, Shubert (7th wk) (MC-\$7.20; 1,361; \$50,160). Held at \$50,000, same as last week.

Cruelty, Beck (22d wk) (D-\$4.80; 1,214; \$28,000). Almost \$13,830 on twofers (previous week, \$13,500).

Dial M for Murder, Plymouth (34th wk) (D-\$4.80; 1,062; \$29,815) (Maurice Evans). Over \$28,760 (previous week, \$26,100).

Fifth Season, Cort (22d wk) (C-\$4.80; 1,056; \$25,277) (Monasha Skulnik, Richard Whorf). Just \$25,150 (previous week, \$24,500).

Guys and Dolls, 46th St. (135th wk) (MC-\$6.50; 1,319; \$43,904). Exactly \$33,300 (previous week, \$32,500).

Hazel Flagg, Hellinger (19th wk) (MC-\$7.20; 1,527; \$53,000) (Helen Gallagher, Thomas Mitchell, Benay Venuta, John Howard, Jack Whiting). Over \$32,500 (previous week, \$33,100).

King and I, St. James (117th wk) (MC-\$7.20; 1,571; \$51,717) (Alfred Drake). Nearly \$45,000 (previous week, \$42,900). Yul Brynner returned as star Monday night (22).

Me and Juliet, Majestic (14th wk) (MC-\$7.20; 1,510; \$58,000). New high of \$58,391 (previous week, \$58,163).

Misalliance, Barrymore (18th wk) (C-\$3; 1,060; \$24,906). Pulled in \$11,600 on twofers (previous week, \$10,200).

My 3 Angels, Morosco (15th wk) (C-\$4.80; 935; \$24,252). Over \$19,800 (previous week, \$20,200).

Picnic, Music Box (17th wk) (CD-\$6.80; 997; \$27,534). Over \$27,820 (previous week, \$27,800).

Porgy and Bess, Ziegfeld (15th wk) (O-\$6; 1,628; \$48,244). Over \$31,730 excluding tax, which the non-profit show retains (previous week, \$30,300).

Seven Year Itch, Fulton (31st wk) (C-\$6-\$4.80; 1,063; \$24,400) (Tom Ewell). Almost \$24,730 (previous week, \$24,700).

Time Out for Ginger, Lyceum (29th wk) (C-\$4.80; 995; \$22,845) (Melvyn Douglas). Exactly \$11,600 (previous week, \$11,000).

Wish You Were Here, Imperial (52d wk) (MC-\$7.20; 1,400; \$52,080). Nearly \$43,930 (previous week, \$43,600).

Wonderful Town, Winter Garden (17th wk) (MC-\$7.20; 1,510; \$54,173) (Rosalind Russell). Same as last week, over \$55,200.

'CARNIVAL' \$14,000 for 7 IN SECOND PHILLY WEEK

Philadelphia, June 23.

Press reports of cast changes and backstage dissension, plus so-so notices, cut sharply into receipts for "Carnival in Flanders" at the Forrest here. Warm weekend weather did the rest.

Production, in its second week, drew a scant \$14,000 for seven performances, despite a \$6.50 top for Friday and Saturday evenings.

One show was lost last week when stars Dolores Gray and John Raitt fulfilled TV commitments Tuesday night (16). Roy Roberts replaced Walter Abel yesterday (Mon.) as featured comedy lead.

Plays Abroad

Private Life of Helen

London, June 12.

Tennent Productions, Ltd. presentation of comedy in three acts by Arthur Houslin and Madeline Gray from John Erskine's book, "Private Life of Helen of Troy." Adapted into English by Arthur Macrae. Directed by Arthur Macrae. At Globe, London, June 11. 7:30. \$2.25 top.

Helen Diana Wynyard
Menelaus Cecil Parker
Helen Juliette Scott
Helen Arthur Macrae
Helen Leo Ciceri

In view of all the legends and dramatic incidents of the Trojan War, this is a rather flimsy interlude on which to base a play. It is in satirical vein, being little more than a harangue between Menelaus, the deserted husband and Helen, his unrepentant fugitive wife. It is witty, amusing entertainment and will attract mainly on the drawing power of Diana Wynyard. However, in the current theatrical slump, the length of its stay is very much in doubt.

Menelaus of Sparta brings back his wife after the 10 years' conflict ensuing from her capture by Paris. Instead of killing her for dishonoring him, her husband once again falls under her spell. Under threat of leaving him again, the wily Helen proceeds to twist him around her finger, dismissing all his attempts to exert authority.

The main bone of contention is their young daughter who is set on marrying her cousin Orestes. A young nobleman appears, claiming hospitality on the strength of his father's friendship and Helen hastily dons glamorous garb and proceeds to cast her spell over the susceptible youth, indicating history will repeat itself.

Diana Wynyard looks radiant and carries off her glamorous role with seductive charm. Cecil Parker portrays her sorely tried husband superbly, accepting with philosophic calm the inevitable bending of his will to hers. As the self-willed teenager, Juliette Scott, belies the inexperience of her 14 years with a polished performance. In addition to his skillful direction, Arthur Macrae (who adapted the play) ushers in and closes the performance with a running commentary on the situation through the character of the aged, privileged gatekeeper.

Clem.

The Two Bonquets

London, June 1.

Anthony Vivian (for Cheban Productions Ltd.) presentation of musical play in two acts by Eleanor & Herbert Farjeon. Directed by Willard Stoker. At St. Martin's Theatre, London. \$2.20 top.

Kate Gill Sara Gregory
Laura Rivers Sonia Williams
Mr. Gill Rose Hill
Mr. Gill Derek Oldham
Edward Gill Hugh Padwick
Albert Porter Denis Martin
Julian Bramley Andrew Downie
Polly Moss Daphne Anderson
Hella Mahoney Ruth Goring
George John Hewer
Lavinia Waters Betty Wood
Flora Cranley Jean Carroll

Anthony Vivian, former partner of C. B. Cochran, decided to revive this charming Victorian musical play as his contribution to the Coronation festivities. The play is a stereotyped period piece more suited to the older generation, but the music is delightful, and is done by a good company of players with a high singing standard. It is beautifully mounted, and put over with a disarming air of simplicity that proves attractive, despite its sugary sentimentality. It should do well for a limited season.

A simple story lurks behind the frills, that of parents giving a ball hoping to find husbands for their daughter and niece. The girls have set their hearts on suitors, but their hopes are blighted by the son of the house mixing up two floral love tokens that give the impression that each is loved by the wrong man. Trouble mounts when it is learned that the brother is secretly married to an actress, who is scorned by the family. But the trio's tangles are sorted out in a welter of tears and recriminations.

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By Gardner, N.Y. Herald Tribune

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during the usual summer recreations of that day and age.

The first-rate company works together with a good team spirit, with outstanding performances by Sara Gregory and Sonie Williams, as the lovelorn maidens; Dennis Martin and Andrew Downie, as their beaux; Rose Hill and Derek Oldham, as the parents, and Daphne Anderson as the pert little thesp with no inferiority complex. Much credit goes to Willard Stoker for his smooth-running direction.

Le Ravageur

(The Ravager)

Paris, June 2.

Jacques Truchot production of comedy in four acts by Gabriel Chevallier. Directed by Pasquali. Sets by Raymond Deshayes. Bouffes-Parisiens Theatre, Paris. 7:30.

Mme. Lemoine Jeanne Reinhardt
Mme. Pigeonneau Lita Reilo
M. Lemoine Pasquali
Baroness Saint-Esprit Mary Marquet
Raoul Lemoine Michel Roux
Grandfather Charles Deschamps
Ant. Bagny Raymond Devarennes
Francoise Paulette Pige
Myriam Francoise Souille
M. Pigeonneau Jean Brocard

Gabriel Chevallier, author of the novel, "Clochemerle," which was made into a controversial French pie four years ago, has a broad, Rabelaisian sense of the ridiculous. In "Clochemerle" and his other books of peasant life and smalltown intrigue his rough-and-ready treatment suited his material admirably. As a light comedy writer, however, he lacks the necessary light touch, and his dialog is minus sophisticated wit. As a result, "The Ravager," despite a fundamentally funny theme and quality acting, seems only a clumsy effort to duplicate Andre Roussin's hit, "When the Child Appears."

The son of philosophy professor is shown as an innocent-looking youth who has a devastating power over girls. He has seduced in turn his aunt, the maid, the daughter of a dishonest delicatessen dealer, the daughter of an aristocratic lady and the offspring of his father's best friend. All but the aunt are demanding immediate marriage and his parents are trying to iron out matters. After some trying complications, he weds the right girl.

In the hands of masters of stage bedroom antics, it would have had better pace and smoother action. As it stands, this is often forced and dull. The best moments are minor ones.

Michel Roux registers as the easy-going seducer and Pasquali as the nervous parent. Charles Deschamps, as the rakish grandfather; Jean Brocard, as the shady food dealer; and Francoise Souille, as the girl who wins the popular boy, turn in satisfying characterizations. Chances for legit production in U. S. or England are slim. Curt.

We, the Living

Dublin, June 16.

Nora Lever-Barry Cassin production of drama in 3 acts by Donald Glavin and Paul Goldstick. Productions by Barry Cassin. Directed by Robert Heide. At Gaiety, Dublin.

John Anderson Frank Purcell
George Cooney Robert Hennessy
Evan Manders Fred Johnson
Ratkin Nigel Fitzgerald
Standa John Jordan
Stefan Krasnik Barry Cassin
Ambassador Buncak Liam O'Loughlin
Madame Haskovka Nora Lever

In a London hotel, editor Frank Purcell discusses with publisher Robert Hennessy and correspondent Fred Johnson impending publication of sensational information secured in an unspecified Iron Curtain country by Johnson. This information, supported by film, purports to show that a man long reported dead is being held in prison. His widow, an exile in London, sees the film and agrees that this is her husband.

Nigel Fitzgerald, Minister for Home Affairs in the Iron Curtain land, flies secretly to London with his bodyguard, Iron Curtain methods and threats in a London hotel are made to seem feasible, the audience following action in the apartments of both Johnson and Fitzgerald via use of split stage technique which Barry Cassin has worked out well in a clever set by Robert Heide.

Melodrama gets very rugged at times, with a double killing, but the last act is a bit tangled. However, it holds interest throughout.

Purcell and Johnson, as the newspaper men, and Hennessy, as the publisher, are nice characters, and Nora Lever are efficiently convincing. Cassin is one of the best young producers here, and it is difficult to understand how he permitted some of the lesser performances to become caricatures. Title of play originally was "Bring Back a Story" which appears to be far better than the present tag.

Spiel Vom Lieben

(Play of Beloved Augustin)

Vienna, June 9.

City of Vienna Festival 1953 presentation of musical play with book by Ulrich Becher and Peter Presses, music by Robert Stolz, choreography by Dia Luca. Directed by Peter Presses; sets, Gustav Manker; costumes, Maxi Tachnuk. With Paul Horbiger, Martha Wallner, Fritz Imhoff, Selk, Franz Böhm, Marianne Gerzner, Susanne Engelhart, Theo Prokop, Bruno Dallansky, Susi Witt, Hans Richter, Grete Sellner, Hubert Hendrik, lower Austrian Tonkünstler Orchestra. At Vienna City Hall, June 2, '53.

The general idea of "Lieben Augustin" is to provide for Vienna's pre-Salzburg Festival of Music and Drama an open air pageant which it was hoped would climb up beside Salzburg's Reinhardt-Lothar version of "Everyman" as a tradition and an annual profit-maker. "Augustin" is the legend of the hapless player, a Vienna vagabond of 1679 whose mythical activities as a hero of the black plague, won him immortality in the song, "Ach, du lieber Augustin." It is a musical version of a straight play by the same authors who presented it a couple of years ago in Vienna's Volkstheater. And the melodies contributed by the old master Robert Stolz are its brightest feature. As presented to a freezing, early June audience in the open air, "Augustin" is a wearying, rambling production, neither drama, musical play nor pageant.

In "Everyman," the terms of reference are the universal ones of life, death and the forces of good against evil. But "Augustin" sets forth a complicated localized story of medieval Vienna, all the less believable for its use of wellknown, but poorly cast Viennese stars such as Paul Horbiger and Fritz Imhoff, both of whom, in their 60's, are projected as competitive lovers of Martha Wallner, who is a warm, lively redhead in her 20's. Play falls into long, dry stretches of dialog. Scanty dance numbers are dropped bodily into the context. Songs are presented in a dialect understandable only to the Vienna-born. All this is further curdled by the lack of voice training of the principals (none of them singers) and the acoustical unsuitability of the drab City Hall courtyard despite the best amplification efforts of local engineers.

Setting is an unimaginative, two-level affair showing streets, a tavern and blacksmith's home without changes. Dancing and staging are less than standard throughout. Whether from cold or boredom even much of preem audience walked before the finale. "Augustin" is skedged for two weeks of Festival presentations, but will hardly survive further.

Hartford Parsons Sets 22-Week Legit Season

Hartford, June 23.

Twenty-two week season of legit has been set for the New Parsons here, starting Sept. 17. Opening attractions aren't set yet. This will mark the third season at New Parsons under the helm of Charles Bowden, Phil Langner and Mrs. Nancy Stern.

The new George S. Kaufman-Howard Telemann comedy, "The Solid Gold Cadillac," costarring Josephine Hull and Loring Smith, will try out here Oct. 1 for a three-day stand; and at the same time open a 10-week subscription series.

House may extend its operations beyond the 22-week week period, but is planning on at least that number of weeks. Three days (four performances) a week are planned, commencing on Thursdays. Last season's top of \$420 is again planned.

London Bits

London, June 23.

Mary Hayley Bell's play, "Foreign Fields," which has been acquired by Henry Sherek after its tryout by the Bromley Repertory Co., starts a provincial tour at Brighton Aug. 24. It stars Ann Todd and John Cregson, and comes to the West End in the fall. Peter Saunders is to stage another Aratha Christie whodunit, "Counsel for the Prosecution." Will be tried out in the provinces late August after which it comes to the West End.

Dolin Miffed at Amateur Dancers; Sees Public Hep

Ottawa, June 23.

"I loathe amateur dancers," Anton Dolin, legit and director and principal dancer of the Festival Ballet of London, said in an interview here last week (15). "We wouldn't put up with amateur doctors or lawyers. Why should we watch amateur dancers? I don't agree that amateurs bridge a gap, or prepare a public for professional ballet. I think they discourage the public."

He added that he might except semi-pro like London's Ballet Workshop and New York's Choreographers Workshop. He also added that, although he had seen no Canadian ballet, he believed "there is too much bad ballet in this country. I think audiences know good ballet from bad, and I don't believe in so-called education of the public."

Ottawa has two semi-pro ballet companies, among others, and they perform occasionally to good houses. Pro ballet is also generally well supported here.

Empire Remains

Continued from page 1

has been amazed at the numbers flocking to inspect the already gutted wings and proscenium arch.

"I'm being paid a commission on all the bulk valuables I'm able to sell," said Martin, recently released as an electronics instructor from the Navy. "Business has been good. But for ardent legit fans who want just small chunks of stone or wood, I give them the stuff for nothing."

The main curtains, seats and fixtures have already been shipped to Robert Porterfield, operator of the Barter Theatre, Abingdon, Va., where Martin served as a director in 1946. However, Martin managed to get a "good price" for the brass rails topping the Empire's two golden balconies. They were acquired by Helen Hayes, who is apparently using them, he believes, as part of a parlor bar.

A young actress, Janice Foley, bought the theatre's old call book. A legit-loving interior decorator got four bronze chandeliers for \$250. The American Stage & Foundry Co. took the loft pulleys. Plaster ram heads sold at \$30 each, wall sconces at \$50 a pair, carpeting (for a summer stock theatre) at \$45, and two carved wall brackets at \$2 each.

Loyacono, who will begin looking for a new stageorman's job at the end of the month, remembered how tear-stricken Mary Pickford was when she came around to view the stage heaped with rubble. "We should have joined forces to save it," she said.

Any relics not sold this week will be carted away as junk by the Cauldwell Wingate Construction Co. A board fence will be set up around the theatre, and after the last few tenants in offices above the premises leave, the 1924 Broadway Corp. will complete the razing, and then begin construction of a 22-story, \$4,200,000 office building.

Pix Stars

Continued from page 1

of money spent by the gambling city's hostilities, and are angling for those dates. If nothing else, it warps their sense of proportion.

2. Overseas film production: A great many U. S. performers, released from their studio contracts, are going abroad to make pix. They are also not unmindful of the tax angles involved.

3. Television: This has been causing a shortage of both names and supporting players. Despite protestations of the sili circuit ops that there's money to be made in strawhats, Hollywoodites still prefer to make a fast buck on TV. Conversely, TV personalities are becoming increasingly popular with the theatres since they make easy drawing cards.

4. Talent and the studios: Playhouse managers maintain a good many screen thespians aren't too anxious to exhibit their limited talents on the boards, where there are no re-takes. Also, the studios have shown a certain reluctance to let young players make the summer rounds.

5. Players are asking for big

guarantees and aren't going for percentage deals.

Some of the playhouse ops, while not discounting marquee appeal of Hollywood names, say they have little use for the new crop of screen players who, it's claimed, aren't much of a draw with their crowd. This is blamed partly on lack of studio drive in exploiting and popularizing new stars and partly on the composition of the summer theatre audience, which still prefers names that meant something at the b.o. during the 1930's.

Charles Muni, general manager of the Cape Playhouse on Cape Cod, told VARIETY recently that this was the first season he and Richard Aldrich hadn't gone to the Coast to sign up players for the stand, which is at Dennis. The Cape Playhouse has no resident company and kicks off its 10-week season June 29 with Zsa Zsa Gabor. TV names are good draws at the theatre, Muni said.

Example of "big thinking" on the part of pix names is Wendell Corey. He was offered at a weekly \$2,500 as part of a "Point of No Return" package. Counter-proposal was \$1,500, which Corey reportedly turned down.

According to Harmon, film players don't do summer stock for the experience; but for the coin. "There's good money to be made in this field," what with guarantees against a percentage deals for actors, according to Harmon. "Once we have the agent problem licked, I think we'll find it easier to sign talent."

'Pacific'

Continued from page 1

non-distributable assets, leaving \$235,607 available for distribution. The show was four years old last April 7. The original production is currently in Boston, but returns June 22 to Broadway. The touring edition is in Detroit.

"Oklahoma," which recently passed its 10-year mark, has thus far earned about \$5,325,000 profit from all sources. The distributed profit, as of last Jan. 31, was \$5,236,400. Theatre Guild production recently closed, but will go on tour again next fall. Meanwhile, a deal is in the works for sale of the screen rights to the musical to Magna Theatre for widescreen production.

"Oklahoma" was originally capitalized at \$90,000, while "South Pacific" involved a \$225,000 investment. Profits from the former are shared 40-60 by the backers and the Guild, while the standard 50-50 split applies to "South Pacific."

Heavy Preem Schedule For Lortel White Barn

Geoffrey Holder's native dance troupe from Trinidad will open the summer season at Lucille Lortel's White Barn Theatre, Westport, Conn., July 5. Also set for the theatre are preems of "U. S. A.," a dramatic narrative by John Dos Passos; the American Mime Co., an English adaptation of Jules Romains' "Dr. Knock"; a new musical version of "A Midsummer Night's Dream," to be put on in the Outdoor Garden Theatre; and Arnold Franchetti's opera, "The Lion."

Sam Jaffe is scheduled to appear in Andre Obey's "Noah," and The Dublin Players are slated for a return engagement in "Shadow and Substance."

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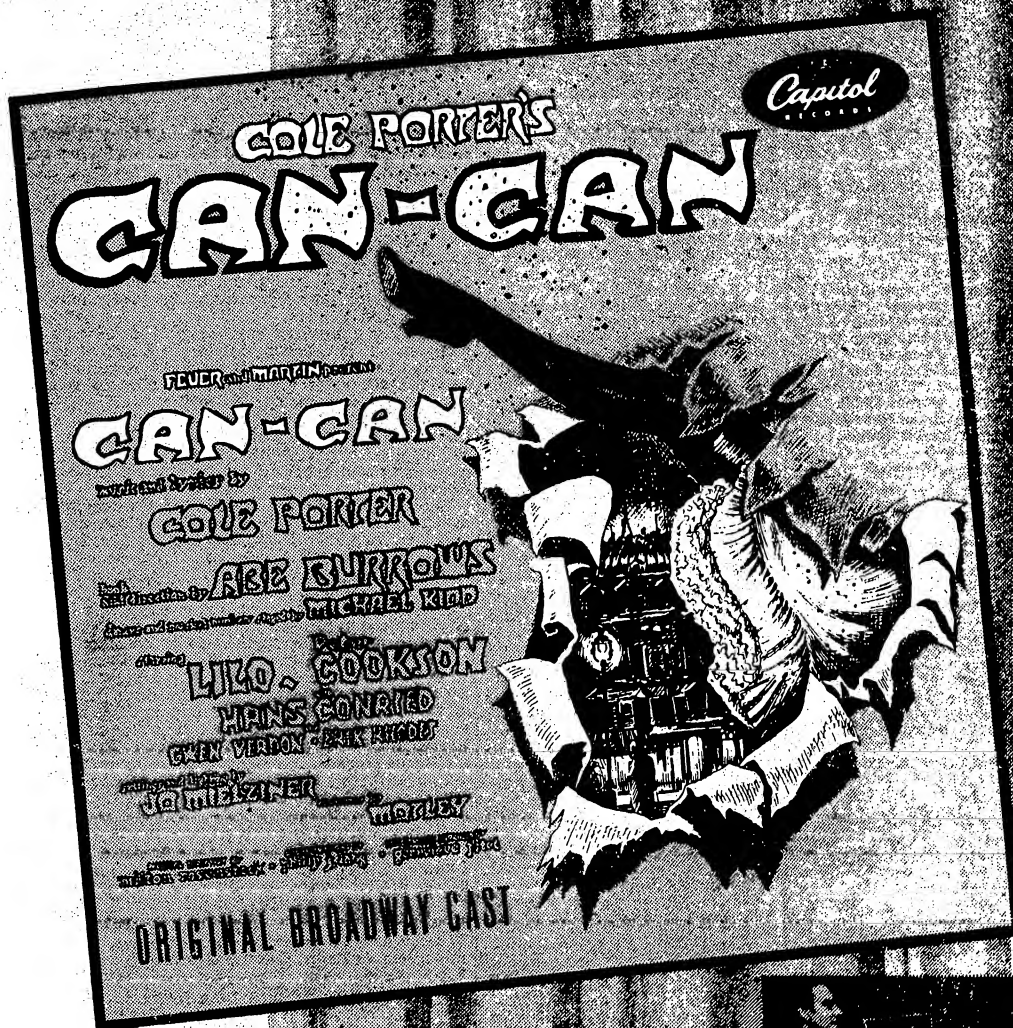
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Literati

Virgin Territory?

N. Y. daily book reviewers were doing microscopic detective work this week to determine how much literary virginity there was in Robb White's just-published Doubleday book, "Our Virgin Island." Curious case revolves around the fact that Harper & Bros. published a similar book by White in 1939, titled "In Privateer Bay." The original tome, which sold 1,700 copies, dealt with the author's experiences in acquiring a \$50 Virgin Island isle and setting up house there with his bride, Rodie. The first half of the Doubleday version repeats episodes from the Harper book, but the author contends he changed his writing style in recounting those early events, and has also added experiences that occurred to him since 1939.

Neither Doubleday nor Harper claims White plagiarized from himself. However, both publishers have received requests from skeptical book reviewers seeking to find how much the two books vary, especially since Doubleday neglected to mention on the flyleaf that "Our Virgin Island" was spawned from "In Privateer Bay." John K. Hutchens, N.Y. Herald Tribune critic, who first spotted the similarity, told VARIETY: "I've already compared half of the two books, and so far, I haven't found two sentences alike. My verdict is: no fraud has been perpetrated."

'Liz Biz'

Logan Gourlay's "Show Column" in the Sunday (London) Express, June 14, captioned a stick, "Liz Biz" and had this to say: "Most tasteless heading of the month in VARIETY, the American show business paper, describes the London Coronation entertainment as 'Queen Liz Whoop-de-Do.' Accompanying story refers to show business during Coronation season as 'Liz Biz.'"

This VARIETY caption has been rather flatteringly spotlighted by some of the American press as typical show biz coverage and succinctly summing up the festivities.

Julie Kernan Editor at Kennedy's
Julie Kernan joins P. J. Kennedy & Sons as general editor Aug. 1. She was formerly with Longmans Green and David McKay.

At one time executive secretary of the French Book Club and representative for Sheed & Ward in Paris, Miss Kernan has collaborated with Michael Williams, a founder of The Commonweal, on several books and has translated a number of works from the French, including those of Mauriac and the Maritains.

P. J. Kennedy & Sons, oldest American Catholic book publishing house (in its 127th year of ownership and management by the same family), announces that in addition to this appointment Arthur Reid Kennedy, president since 1952, has become sales manager. The position of publisher is assumed by Thomas B. Kennedy, who also is assistant editor of The Official Catholic Directory. Mary Ellen Evans, associate editor for the past two and a half years, becomes assistant editor, and John J. Peters, assistant promotion manager for the last 18 months, is promotion manager.

Cowles Shifts Herriek

Jean Herriek, Coast v.p. of Cowles Magazines, is being transferred to New York effective Aug. 1 as assistant to Cowles general manager Marvin Whitmore. Herriek, on the Coast, was responsible for all-over management of Coast editorial and advertising operations of Look.

According to Gardner Cowles Magazines, no replacement will be named. Herriek's duties will be divided among three execs on the Coast. Stanley Gordon will be in charge of Coast editorial operations; Vern Anderson will handle all advertising with the exception of motion picture ads, and Jack Sayers will be Coast office manager and will also handle film advertising and general promotion for Look.

State Dept. Bannings

"Several hundred" books by over 40 authors have been removed from shelves of U. S. libraries abroad on instruction from the State Dept., the N. Y. Times revealed this week after surveying 20 capitals. Banned authors and books included:

"The Children's Hour" by playwright Lillian Hellman; "The Cross and the Arrow," by screenwriter Albert Maltz; "M. for Moscow," by former Ambassador Joseph E. Davies, whose tone was

filmed; "The Maltese Falcon," "The Glass Key," "The Thin Man" and "The Dain Curse" by Dashiell Hammett, whose stories have been filmed and broadcast as radio drama series; "Not Without Laughter," by poet Langston Hughes, lyricist for Broadway musicals, and novels by screenwriter Millen Brand.

Prochnow, Adams' Fun Books

Another book by Herbert V. Prochnow, who has written "The Toastmaster's Handbook" and "The Successful Speaker's Handbook," is titled "The Speaker's Treasury of Stories for All Occasions" (Prentice-Hall; \$3.95). Himself a fine after-dinner speaker, Prochnow lists all the stories that can be used in certain situations that the usual banquet talker finds himself in. He has some new and some old stories, all handily indexed. It is filled with "tested" laugh-getters. There is no such thing as an old story; if you've never heard it, it's new. Many good tips for a beginner.

"Joey Adams' Joke Book," 25¢ edition (Popular Library) hasn't lost a laugh in dehydration.

Joe Laurie, Jr.

Cheaper Scully 'Goose'

Deal is on for Frank Scully to buy back the cheaper rights to his "Blessed Mother Goose" from House of Warren which, after trying a \$5 edition, returned to the original deluxe \$7.50 format. Scully had an agreement with Henry Holt to print an edition around \$2.50. Looks now as if the year's pitch will be okayed by all hands.

Shiffrin's 'Glitter'

"Glitter," by A. B. Shiffrin (Popular Library, 25¢), is a novel of the Broadway theatre by the author of "Angel in the Pawnshop" and other plays. Yarn is about a hayscend-in-his-hair young dramatist from an upstate New York farm who learns the lurid facts of life from a couple of moist-lipped gals and an unscrupulous shoestring producer. The play he brings to town is a flop, but after being seduced by the nympho leading lady, he marries the producer's secretary (who first showed him the ropes sexually and professionally), takes her back to the farm, turns down a lucrative Hollywood offer and at the finale is working on a new script and the prospect of parenthood.

Novel is a pulp-paper version of the Broadway theatre which should be absorbing enough for lip-moving readers, but hardly of concern to anyone in the trade, Hobbe.

Dutton's Politics & Nonsense

"Franz von Papen Memoirs," by the pre-World War I German military attaché in the U. S., translated by Brian Connell, will be published in August by Dutton's, which is also bringing out "Ciano's Hidden Diary (1937-38)." Latter, translated from the Italian, has notes by Andreas Mayor (introduction by Malcolm Muggeridge). This is a footnote to Count Galeazzo Ciano's heretofore published diary.

In a lighter vein, Dutton will publish "Nonsense, USA," by ex-Hearstman now publicist Dick Hickman, with comic drawings by Otto Soglow and foreword and "warning" by Burt Baer. Also in lighter vein is "Hecy, Can't You Forget Business?" an anthology of Wall Street Journal cartoons selected by Charles Preston.

Of A Yesteryear Show Biz

From the first glimpse of its jacket to its unusual tagline, "The Player's Boy" (Pantheon; \$2.75), is a novel to delight all staggers. Bryher, the author, is an Englishwoman. The single name under which she writes derives from an island off the Cornwall coast of which she wrote in an earlier book. Bryher is an Elizabethan special. In "The Player's Boy" she spins a quicksilver tale of a 'prentice lad in the London theatre of Beaumont and Fletcher. The great Elizabeth is dead. All the author's characters move with the feeling of persons who have lived in a magnificent age, but who are lost when the old order passes.

Because Bryher can turn archaic phrases into idioms of speech and life, she is able to relate this story in the first person. One of the chief joys in her prose is her ability to write pungent, lively dialog. For example, Raleigh's execution, which is the climax of the novel, is presented almost entirely in "ad lib" speeches from the mob that watched the old knight die.

This volume carries some of the best accounts of period theatre in modern literature. Most profession-

als can identify themselves with the frightened hero, who has done well in a new play "out-of-town," but who is terrified at facing his first metropolitan audience: "The moment had come, it was even more menacing than I had imagined, but all that I could feel was a slight surprise, as if I were standing still, while the play, the spectators, life itself, swirled round me; then with a craft that I had never previously possessed, I heard myself... while beyond, in the half-circle that I felt rather than saw, the coughing ceased and the orange sellers were silent."

Like poor Kit Marlowe, Bryher's hero dies in a tavern with an unfriendly blade in his head. It is a credit to the credibility of the author's style and her impact upon the reader that she is able to close her book with the words: "I knew that I was dead."

Robert Downing.

Watch That U. S. 'Idiom'

Growing use of "the American idiom" in British newspapers was deprecated by Sir James Ferguson, Keeper of the Records of Scotland, in a recent speech at Turnberry, Ayrshire. He said there were a number of small things appearing in print daily that irritated him "because I care for the English language."

Sir James is a w.k. broadcaster and former Scot newspaperman.

Brit. Church Pix Review

Britain's Christian Cinema and Religious Film Society, of which the Archbishop of Canterbury is president, has published the first issue of Looking at the Cinema, a monthly review of current films recommended for family viewing. Advisory editorial panel includes Assistant Bishop of Birmingham and assistant editor of the Church of England Newspaper.

'Ding Dong' Books

Dr. Frances Horwich, better known as "Miss Frances" to her NBC-TV moppet audience, and producer, Reginald Werrenrath, Jr., of "Ding Dong School," have collaborated on a series of books patterned after the television show.

Titled "Ding Dong School Series," the books will be released by Rand McNally Aug. 1, and will sell for 25¢. Version, called "The Ding Dong School Book," in \$1 and \$2 editions, will hit the book-stalls later in the summer. This edition will outline 35 activities of the TV School and will be illustrated by Kathryn Evans.

CHATTER

Dial Press publishing Edna Walker-Maloskey's book of verse, "The Eternal Variant."

Claude Binyon sold a piece on Bob Hope, tagged "Matzoh Ball Soup," to Esquire magazine.

Student-aid fund for journalism students has been established at Long Island U. by the N. Y. Publicists Guild.

Hollywood freelance writer, ex-pat, Helen Gould, on her first European trip to do interviews, cover the Berlin Film Festival, etc.

Robert F. Hawkins (Huck), roving VARIETY mugg in Genoa, Rome and points all over the European map, just got engaged to a Spanish girl, non-pro.

In October, Simon & Schuster will publish "Herman Hickman's Scrap Book," collection of anecdotes and stories by the football coach and TV figure.

Noel Coward has written introduction and program notes for the "Noel Coward Song Book," which will be published by Simon & Schuster in November.

Sylvia Lyons, on a solo summer holiday with one of her sons, George, doing some good legman tourism reporting for her husband, Leonard Lyons' column.

Goodman Publications opened new Coast offices for its series of six film and TV fan mags, with Art and Len Weissman continuing as staff fogs and Coast reps.

Neil Morgan, San Diego (Cal.) Tribune columnist and author of "My San Diego," has two books due in fall: "Know Your Doctor" (Little, Brown) and "It Started With a Roar," history of San Diego Zoo, latter tome published locally.

"The Best of H. T. Webster," a compilation of the N. Y. Herald Tribune cartoonist's drawings, will be brought out by Simon & Schuster in August. Robert E. Sherwood will write an introduction to the Philo Calhoun-edited collection.

Caldwell-Clements, Inc., publisher of Television Retailing, is splitting the mag into two separate publications as of next September. New mags will be tagged Mart and Technician. Mart will be aimed at the TV-appliance retailer while Technician will be edited for the TV-audio-electronic serviceman.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Comes June and many young grads begin thinking of jobs, either behind a desk or in front of a kitchen sink. Some of them even stoop to journalism. Of those who have decided not to be June brides or grooms, VARIETY gets its share of applicants.

I suspect among our far-flung muggs you'll find as many degrees as in an old reactionary semi-circle. But once they begin annotating the bible of show biz, they try hard not to make their scholarship show. This is true of all, except, perhaps, extroverts like me.

The 1953 crop of beginners probably figures that the path of acceptance would be made much shorter if they had an "in," or a relative on the staff, or even a letter of introduction to the editor.

All of these approaches are realistic, I guess, but if anyone wants to follow me down this primrose path and should ask how I made it, the answer is so simple as to be unbelievable.

It happened 25 years ago this month. I was in Nice, France, and for want of something better to do that day, I sat down and wrote a column telling why Nice would never be the Hollywood of Europe. This despite the fact that Monte Carlo was only minutes away, snow-capped mountains were only two hours away, the capitals of Europe could be reached overnight and characters of all nations could be picked up at almost any sidewalk cafe.

I sent the piece by ordinary mail to VARIETY, New York. Sime Silverman accepted it, wrote me a nice long letter telling me he'd like stuff like this whenever I had any, and would pay me twice the standard space rate.

The Old Heave-Ho!

The only kickback was that the piece immediately got me barred from the Victorine Studio.

I note the Victorine Studio is still in business in a desultory sort of way, but my prognosis was correct because between 1928 and today Joinville, Elstree, Berlin and now Rome have continued to take the picture-making play away from that lovely lotus-eating land between Mentone and Cannes.

I think my urge to crash a gale developed at that time too. I remember the Victorine Studio had grilled iron gates which were locked when things were more quiet than usual. During production, however, the gates were open and a chain was stretched across the entrance. It was guarded by a Corsican.

Max Eastman had told me how he tried to get in, was denied entrance, walked away, and then suddenly turned, ran toward the gate and climbed over it while the Corsican's back was turned. Later he came back and reported to the guard that the gendarme was right. Nobody was in.

But I wanted to get in at a time when five pictures were being made on only four stages, meaning that one company had to be rotated and kept on either location or around the lot while the others were using interiors. They were small companies from England, France and Germany, but I wanted to see, nevertheless, how they were solving this traffic problem.

I learned that the gateman responded to a horn of any bigshot who might be coming round the turn. He couldn't see them but on hearing the horn he would drop the chain. So accompanied by a hornblower (not Arthur, Jr.), I tore up the road, ordered him to honk that horn as if he were Mussolini himself and drove like mad along that wall. By the time I came into view the chain was down. I hate to think of what would have happened if it hadn't been down. The Corsican guard, knowing I was persona non grata, stood there gaping and then started to chase the car up the road. We lost him on the lot in a matter of seconds. He went back to his post.

I guess by this time it must be clear that I was born to be a VARIETY mugg because obviously I had no dignity. All I had was a desire to get a story from original sources and write it as I saw it. In fact that's all you had to do to satisfy Sime.

When I wanted to go to London about some medical treatments, I wrote to him asking if he could set me up temporarily in his London office. He responded in most practical terms.

"The manager of the London office," he wrote, "is Jolo. Make your deal with him. If you're not satisfied with it, don't tell Jolo. Tell me and I'll make up the difference. That's not because I don't want Jolo to know, because I know Jolo."

I made the deal. I thought it was alright so I didn't write Sime, but months later he must have found out and decided that in money matters I certainly was a chump, because when I returned to the Riviera for the winter, he sent me a fat bonus.

Afterward he elevated me to writing a column called "European Runaround." I liked the title because I didn't do any running around at all. But in those days anybody of note, after running around Europe, ultimately came to the Riviera for relaxation and rest. There he said things he never would have said in Moscow, Berlin, Paris, Rome or Vienna.

In Nice I had the problem of teaching my bride the sort of English that passes for the mother tongue among those bearing stigmata of show business. Instead of going all the way back to Chaucer and working up to the Atlantic Monthly, I cut to the chase and began teaching her out of copies of VARIETY. To her there seemed very little difference between Chaucer and VARIETY, but at this late date I think it was a time saver, because when we ultimately returned to America, she talked like everybody along Broadway, but with a delightful Scandinavian accent.

Like all VARIETY muggs, I yenned to unearth a story worthy of that front-page banner. I got it once when least expected.

I was up in Ogden, Utah, and ran into a bunch called the Turtle Assn. They were broncho-busters and were getting very discontented with their billing and payoffs at various rodeos. It was around the time when sitdown strikes were a new form of labor protest. Since these guys earned a living by sitting down, they had to pull a switch. So they pulled a stand-up strike. They won, too.

Looking backward from my silver anniversary (which I understand I share with Darryl Zanuck and Donald O'Connor this year, though I thought they were both much older than I), I find that the response of people to a good column these days is much warmer than it used to be. In the old days a bigshot only beefed at a bad notice and expected a good one as a king expects deference from peasants. But today a good column will get letters of thanks and sometimes long prepaid telegrams.

Every so often someone suggests that I ought to syndicate Scully's Scrapbook. I tell them that what they like in VARIETY is exactly what would have to be cut out if the column were syndicated.

I have a suspicion that between Editor Abel and contributor Scully less communications have passed than between any other editor and one of his staff. I have never been briefed on what is called "policy," and wonder if it doesn't work out as well this way as it does under the more regimented method of communication between a general and his army in the field.

I tell my kids that, despite the Emancipation Proclamation, there is no way of avoiding slavery in this life. You either impose it on yourself or others impose it on you. If you don't like being told what to do, anticipate directives and have them taken care of before they arise. That's the only way I know of being your own boss; be your own slave.

I don't know how much this will help the generation that is destined to succeed us, but it's my story and I'm happy to be stuck with it.

Broadway

RKO eastern pub-ad topper Merwin Houser to the Coast for series of meetings.

Metro pub-ad chief Howard Dietz back at his homeoffice desk after being out sick for a week.

Publicist Michael O'Shea en route back to N. Y. from a Nome and the Klondike vacation.

Republic prexy Herbert J. Yates in from the Coast for a week's confabs with homeoffice execs.

Buster Crabbe will be King of the Adirondack Championship Rodeo at Saranac Lake, July 17-19.

Warners shorts subjects topper Norman Moray touring company's exchanges following a Coast visit.

Roger L. Stevens returned to New York Monday (22) after four weeks in London and Paris seeing plays.

The George Browns honeymooning in Honolulu. Ex-Far studio pub-ad topper now owns LaSerena Hotel, Palm Springs.

Mildred Shagal, veepee of Kenneth Allen Associates, concert and talent management, leaving June 30 for two-month European trip.

Buffalo attorney Sidney B. Pfeiffer—and vet VARIETY mugg in that area—elected president of the Erie County Bar Assn. for a one-year term.

Metro studio exec E. J. Mannix and studio publicity topper Howard Strickling returned to the Coast over the weekend following home-office confabs.

Third annual newspapermen and publicists weekend tees off the summer season at Bernie Kamber's Wayne Country Club, Tyler Hill, Pa., Friday (26).

Victor Samrock, general manager for the Playwrights Co., accompanied by Mrs. Samrock, will leave next Monday (29) for a three-week vacation in Bermuda. Virginia Davis flew to Ireland yesterday (Tues.) on a combined concert and folksong collecting tour. Will cover Europe and the Near East, returning in mid-October.

Lizabeth Scott returned to the Coast Sunday (21) following a two-week stay during which she helped plug "Scared Stiff," in which she costars with Dean Martin and Jerry Lewis.

Jackie Heller, just back from a Holland-America liner's cruise that took in the Coronation, plans headquartering in N. Y., rather than return to his Carousel, which he operates in Pittsburgh. Heller was emcee of the ship's show.

Humphrey Bogart and Lauren Bacall returned to the Coast following a two-day stopover on their return from London. Bogart leaves for Honolulu shortly to go before the cameras in Stanley Kramer's filmization of "The Caine Mutiny."

Vienna

By Emil W. Maass

Helios Film Co. \$300,000 in red. Albert Quendler shooting "Marriage of Figaro," a tinter.

Axel v. Ambesser directing film comedy, "One Must Be Lucky."

Met singer Eleanor Steber appeared here in opera and radio.

French film director Louis Daquin inked by Wien Film for two pix.

Dr. Rene Nebesky-Wojkowitz returned from Tibet with color films.

Author Kurt Friedberger received honorary badge of the city of Vienna.

Pianist Paul Badura-Skoda invited by N.Y. Philharmonic for concert in fall.

Volkstheater prepping "They Got What They Wanted" by Irish author Louis d'Alton.

Austrian radio network Ravag began installations of ultra short-wave sender for possible TV.

Rosenhugel studio working on Millocker operetta, "Gasparone." Arnold Bronnen and Anneliese Eulau are scripting.

Many scenes of historical pic, "Kaiser Waltz," will be shot in Kaiser cottage at Bad Ischel. Upper Austria, where Francis Joseph I. spent many summers.

Cleveland

By Glenn C. Pullen

Hazel Scott did guest-star act for Israel Bonds rally.

Ted Lewis orch and unit show into Sky-Way Club for 10 days.

Jack Bobier sold his Encore Club to Tong Y. Chin, who turned it into a chowmeiny.

About 12 Cleveland thespians off to join Penn Playhouse's strawhat staff at Meadville, Pa.

Louis Jordan's band-revue is playing Towne Casino. Gracie Baris is in Hollenden's Vogue Room.

Norman Knuth's Starliners orch from WGAR's staff checked into Statler Terrace Room for summer.

Replaces Sammy Watkins' band, off to Statler in Washington, D.C.

Herman Pircner's Alpine Village Club using series of new entertainers discovered via Sidney Andorn's weekly "Auditions Ambitious" over WXEL, with baritone Jeff Todd as first guest artist.

Lehman Engel, composer of music in "Golden Ladder," tried out here by Karamu Players, brought in group of New Yorkers to inspect it. Thomas Hammond plans to produce it on possibility in the fall.

Richard Hylton, Betty Bendy and Herbert Patterson slated for lead roles in "Bell, Book and Candle," when it opens season for summer stock at Chagrin Falls this week. William Van Sleet and Paul Marlin producing.

Paris

Michel Auclair into French legit version of "Rope."

"Queen Is Crowned" (U) playing three first-runs here.

Artur Rubinstein, signed by Maurice Lehmann for opera concert June 27.

Tony and Eddie, now at Spivy's East Side, to Cannes Palm Beach Casino July 1.

Tennessee Williams has gone on to dramatic festival in Helsinki after week here.

Another fete, International Festival of Love Films, will run in St. Jean-De-Luz Sept. 1-15.

Athenae feteing Julian Green and cast of his play, "The South," after 100th performance.

Gary Cooper getting the Victoire award as most popular actor according to public referendum.

Gloria Lasso back for another stint at the Dinarzade niter after her run at Embassy Club in London.

Julius Levey lookseeing French production facilities for possible film production here. Levey has two properties he would like to do here.

Mischá Auer will play opposite Elvire Popesco in a reprise of Jacques Deval's legit, "Tovarich," at the Sarah Bernhardt in September.

Isa Miranda and Pierre Brasseur will be in a new pic version of "Rasputin," a tinter and 3-D'er. Starts in August with Raymond Bernard directing.

New Hope, Pa.

By Allen Ward

Robert Keith in for looksee of "Roberts" on his way to the Coast.

Pianist Jack Travers joined Ed Staley at the keyboard in Canal House, local niter.

Leo Trachtenberg finishing film for National Society for Prevention of Blindness, using local school kids.

Jessie Royce Landis in for rehearsals of "Celia." George Batson mystery-comedy to bow at Bucks County Playhouse week of June 29.

Budd Schulberg in from Coast after getting UA go-ahead on his N.Y. waterfront film, tentatively titled, "The Golden Warrior." In on production huddle was Elia Kazan.

Tommy Cannon, ballet master and choreographer at the Philadelphia Opera, is mounting a pro sing-and-dance show for New Hope Fair, annual community arts-crafts-theatre shindig July 1-4.

Portland, Ore.

Hawaiian Holi-daze with Pappy Lee and his Hawaiians due soon at Clover Club.

TV Station KPTV did its first remote show last week with telecast of the annual Rose Festival.

Harry Carroll and Dolly Baker plus the Nita Bieber Dancers held for second week at Amato's Supper Club.

Ada Leonard and her All-Girl orch played one nighter at the Jantzen Beach Ballroom last Saturday (20).

Rome

By Helen McGill Tubbs

William and Maria Riva here en route to Israel for TV filming.

Tony Quinn vacationing in Ischia and Capri before starting work on "Ulysses."

Bruce Cabot here for role in Errol Flynn's "William Tell," to be shot in the Italian Alps.

Arthur Lubin and Raymond Strauss left for North Africa to scout locations for a picture to star Cornel Wilde.

Lana Turner, Pier Angeli, Joe Pasternak, and Richard Brooks in Naples for location shots on "Flesh and the Flame."

J. Barry Mahon planned out for N.Y. and will visit points east as far as India for distribution of latest Errol Flynn pic, "Master of Don Juan."

London

Metro hosted a cocktail party for Joe Pasternak.

Colette Mars arrived from Paris to open a cabaret season at the Pigalle, Piccadilly.

Jack Hillyard filling a cabaret date at the Embassy Club before returning to Hollywood.

Jerome Whyte arrived last week to prepare the upcoming Drury Lane production of "The King and I."

The Granada Theatres, Ltd., has applied to the Postmaster General for a license to operate commercial TV.

Florence Desmond read extracts from her autobiog on a British Broadcasting Corp. program last weekend.

Reginald Denenholt, pressagent of the New York Theatre Guild, vacationing in London and gandering current legit crop.

Latest arrivals from New York include Biff McGuire, Gabriel Pascal, Charles Laughton, Beatrice Lillie and Mrs. Paul Gallico.

Burl Ives is to record four more programs in the "Wayfaring Stranger" series before he starts his vaude tour at the end of June.

Tay Garnett in for confabs with Irving Allan, Cubby Broccoli and Alec Coppel on "The Black Knight" which he is to direct for Columbia.

Peter Sontar planed to South Africa where he is to stage direct the George and Alfred Black production of "Sky-High" in Johannesburg. Production stars Zoe Gail. It opens July 24.

Riviera

By Ed Quinn

Anna Neagle arrived for a short vacation at Menton.

Claudette Colbert staying outside Nice for two months vacation.

Kanoni Danvers worked in cabaret at the Casino Night Club "Smiling Spring" at Juan-les-Pins.

Humphrey Bogart and Lauren Bacall at Cap d'Antibes Hotel for a short stay before visits to Rome and Paris.

Clark Gable drove in for a few days at La Reserve, Beaulieu, and will continue along the Mediterranean to Naples.

Andre Cayatte worked on the exteriors of his latest film at Ali Khan's villa Chateau de l'Horizon. Italian film star Isa Miranda has lead.

Sir Alexander Korda quietly married to young Canadian Alexandra Boyce at Town Hall, Venice, and after three days' honeymoon left for London.

Orson Welles finished off a scenario of "Paris by Night" for Sir Alexander Korda. Work on the film should start in August with Orson Welles directing and starring.

Jean Cocteau recording a radio series of his dialogos accompanied by music of modern composers, particularly Poulenc. Cocteau plans to leave shortly for Spain.

Georges Enesco and Aldo Ciccolini gave a one night concert with the Nice Philharmonic Orchestra at the Opera House, Nice, in the "Printemps Musical" concert series.

Fire Island

By Robert Lantz

The Joseph L. Mankiewicz moved to Glen Cove for the summer.

Nina Foch conferring with David Alexander, who will direct her in the new Sig Miller play.

George Axelrod, "Seven Year Itch" author, and the Eddie Alberts have houses in Ocean Bay Park.

ASCAP publicity director Richard F. Frohlich and the Richard Aterburys here for the season.

Mimi Kilgore, Biow Agency, and husband, here on vacation.

Claude Dauphin expected here first week of July, prior to starting his multiple picture deal at WB in August. He finished film and stage commitments in Paris.

Tokyo

By Richard H. Larsh

Daiwa Production's "Anatahan," directed by Josef von Sternberg, will be released here June 29.

Tetsuro Furugaki reelected as prexy of Japan Broadcasting Corporation (NHK) for a three-year term.

Mexican film, "Los Olvidados," to be released here in September under the unused 1952 Mexican quota.

Mitsubishi Denki upping monthly Polaroid specs production 600,000 pairs with installation of new machinery.

Shinichiro Miyakawa back in Tokyo from trip to Germany where he huddled with West German government officials over a film agreement for 1953-54.

RKO may release "Stromboli" here this fall to tie in with visit here of film's director, Robert Ros-

sellini, who has been invited to come here for huddles with Shochiku on the possibility of the Italian director making a film here.

William G. Schwartz, RKO general manager for Japan, will leave Japan for a lengthy stay in U. S. next month. During his absence, Ricardo Canals, newly appointed general manager for the Far East who was formerly Philippine boss, will be in charge here.

Minneapolis

By Les Rees

Henry Charles band into Prom Ballroom for three-nighter.

"An Inspector Calls" on tap at Edyth Bush Little Theatre.

Theatre Guild 1953-54 Lyceum season to comprise eight attractions, one more than a year ago.

Hotel Radisson Flame Room holding over singer Gisele MacKenzie and magico Charles Carls.

Stan Kenton played one-nighters in Twin Cities at Excelsior Amusement Park and Prom Ballroom.

Al Sheehan again producing and directing Aquatennial's "Aqua Follies" water show, July 15-26, for 14th consecutive year.

Kansas City

By John Quinn

Phil Harris in from the Coast to qualify for the Vice-President's Flight in the Trans Mississippi Golf Tournament.

Toin Downing taking an assignment on the mike at KCKN in place of Buddy Black off to Chi on a 17-week engagement there.

Helen O'Connell prepping for her upcoming TV show with Bob Eberly June 29 while doing a two-week club date at Eddys.

Maureen Cannon hies to the Park Lane, Denver, for a two-week date, following her fortnight at Eddy's here, closing June 25.

Ireland

By Maxwell Sweeney

Peter Ustinov in from London for Authors' Congress.

Margalo Gilmore in from N.Y. for vacation with husband Robert Ross.

Coliseum Cinema in Limerick shut down after 30 years of operation by owner Tom Gough.

Oliver B. Johnston, of Walt Disney Productions, vacationing in Dublin. He was born here and left for U.S. in 1920.

Peter Watts, British Broadcasting Corp., and players from BBC Repertory Co., will guest with Radio Eireann next month.

Havana

Sans Souel set to reopen at end of June.

"House of Wax" (WB) playing in Radiocentro circuit.

Filming of Cuban film, "Oak-tree Race," at Vinales Valley, delayed several days by heavy rains.

CMQ-TV signed Xavier Cugat orch to appear this month. Jose Iturbi is set for July appearances.

Sonny Marden, formerly with the Blue Network, to leave for U.S. to take up residence there after three years in Cuba.

Havana's top dance team, Chiquita & Johnson, ended eight-month stand at Tropicana and plan to go to Hollywood in July.

Washington

By Florence S. Lowe

Arena Stage premed "Boy Meets Girls" this week as its first summer show.

Gene Autry, here to highlight Texas State Society outing, a White House visitor.

First local demonstration of 20th's CinemaScope set for next Friday (26) ayem at Palace.

Israel Ambassador and Mrs. Eban held two screenings of "The Juggler" at MCAA's Academia for reps of Embassy Row last week.

Former Vice-President Alben W. Barkley made honorary member of AFTRA, following in footsteps of some other honorary AFTRA card holder, one-time Secretary of Treasury, Henry Morgenthau, Jr.

Chicago

Jean Madiera of the Met planed in from Chile for title role in "Carmen" at the Music Theatre.

William Holden in town to help along "Moon Is Blue" which had world preem at Woods Theatre Monday.

Helen Hayes here to receive Sarah Siddons Society award as Chi's actress of the year for her role in "Mrs. McThing."

Group of 18 entertainers performed for 500 wounded vets on Purple Heart Cruise last Friday (19). List includes most of "New Faces" cast, Johnny Martin, David Le Winter and Lucille and Eddie Roberts among others.

Hollywood

Business Manager Lois Horn underwent abdominal surgery.

Jennifer Jones and David O. Selznick due back this week for summer.

Hollywood Foreign Correspondents picked "Shane" as picture of month.

Gregg Tallas back from almost a year in Greece with film, "The Barefoot Ballatoon."

Reno Browne, film cowgal, back in the saddle after a year's absence caused by injuries.

American Cinema Editors honors retiring film editor Robert J. Kern at luncheon today (Wed.).

Director Frank McDonald recuperating at Hollywood Presbyterian Hospital following operation.

Milton Beecher, assistant to Kenneth McKenna at Metro, recuperating following a heart attack.

Capitol Records prexy Glenn Wallichs returned from a seven-week tour of Europe 14 pounds lighter.

Pat O'Brien's daughter Mavourneen sings with Roger Wagner Choral in Aug. 13 concert at Hollywood Bowl.

James R. Grainger, Charles Boasberg and Walter Braunson in town for huddles on upcoming RKO production.

Total of 94 employees made grade at 20th's Fox's Quarter Century Club banquet which will become an annual event.

M. J. Rothenberger succeeds B. J. Burns who bowed out as manager of Eastman's Hollywood processing lab because of ill health.

Chuck Connors, former third baseman who turned thesp, dressed, annual tea of Southern California Motion Picture Council.

IMPPA presented plaque to Mrs. I. E. Cludwick in recognition of services given group by her late husband who was association prexy for many years.

Pittsburgh

By Hal V. Cohen

Mike Kukic, newcomer to nitery bel managing Arlington Lounge, Vladimir Bakaleinikoff convalescing on the West Coast after operation.

Local girl Jenny Lou Law replaced Alice Ghostley in "New Faces of 1952" in Chicago.

Pat Rand, who was at Carousel last winter with Rush-Holden girls, back to join new line there.

Herb Shriner coming here tomorrow (Thurs.) to plug "Main Street to Broadway" for a day.

Vince Barnett flew in from Hollywood to help his parents, the Luke Barnetts, celebrate 55th wedding anni.

Moe Silver's daughter, Barbara, won Mary A. Graham Mitchell award, highest honor for graduating senior at Winchester school.

Philadelphia

By Jerry Gaghan

Chuck Gordon orch signed to play the Wilson Line's Delaware River moonlight cruises.

Muggsy Spanier's combo at Rendezvous has leader's stepson, Buddy Charles, doubling on piano and vocals.

Ross Raphael orch leaving 2-4 Club after five straight years to play summer at the Bolero, Wildwood, N.J.

Benny Stave, former co-owner of Saxony Cafe, named manager of Woodcrest Country Club in New Jersey.

Sunny Gale, current at Chubb's, signed for Hollywood Mocambo in fall, and to make 3-D musical for Sol Lesser.

Memphis

By Matty Brescia

Joy Theatre, shuttered in nearby West Memphis for nearly two years, now for sale.

W. C. Handy, composer of famed "Memphis Blues," honored, with Doctor of Music sheepskin by Wilberforce U. in Ohio.

Olivia Brown, WMCT women's director, now busiest femme in local TV with five morning shows and two stints on a one-week basis. She also does six radio shows weekly.

Atlantic City

By Joe W. Walker

Johnnie Ray set as vaudeville topper at Pier over July 4.

Henry Jerome band plays the Marine ballroom June 26-July 2.

Eddie Bracken, Eddie White, and Richard Hayes into Steel Pier for vaudeville week of June 28-30.

Natalie Craveth, Leon Stevens and Bryarly Lee opened in Quarterdeck theatre Monday night (22) in "Night of January 16th."

Todd-AO, 3-D T-Bomb

Continued from page 3

the Regent Theatre, Buffalo, this week, regard the "T-bomb of 3-D" with historic portent in its inevitable effect on the picture business.

Rodgers & Hammerstein also saw Todd-AO yesterday (Tues.) in Buffalo, in company with their attorneys and scientists from American Optical. They will make their decision one way or the other possibly today (Wed.) when they pow-wow in New York.

Schenck, Skouras, production vicepee Arthur Hornblow, Jr., Zinnemann, other UA Theatres personnel—some 40 of them—accompanied Todd to the Regent, where AO guards have been maintaining top-secret protection. The Regent is close to the Buffalo plant of American Optical, but Todd plans shifting into the larger Century Theatre there shortly.

\$2,000,000 Budget

Schenck says "Oklahoma" can go into production in August and be ready next March. Immediate production is necessary because of the authentic southwest outdoors atmosphere. He foresees a \$2,000,000 budget for the picture, and it is a question whether names will be necessary. "After all, not long after Celeste Holm sang 'I Can't Say No' and Alfred Drake serenaded 'People Will Say We're In Love,' everybody knew their identity. Meantime, we already have been looking at people, and so have Dick and Oscar." (Technically, "Oklahoma" shooting script has been developed under the camouflaged tag of "Far West").

Todd-AO is stressed as a new system of motion picture expression and projection. American Optical Co.'s vice-president over research, Brian O'Brien, calls it a new technique whereby the packaged equipment for a roadshow theatre like the Rivoli, on Broadway, will cost around \$20,000 to retrofit for everything from booth (but utilizing the same booth, and with no structural changes anywhere in the theatre), to six-channel stereophonic sound and new-type screen.

The distinction of Todd-AO is its readily interchangeable (on one projector) 65 and 35mm projection. Schenck and Skouras were impressed by the fact that the ordinary screen at the Regent sufficed and Dr. O'Brien's improved screen, to accompany the new projection system, wasn't necessary.

Anso color film is being used for the 65mm test footage, and the six multiple stereophonic soundtracks are directly on the film. Four soundtracks have been experimented with on the 35mm projection, but that is not as satisfactory. Todd enthuses about the fact that the sound is just as good on or off film; in fact, for roadshowings, favors it being separate and apart. Schenck personally likes the sound-on-film feature, but was even more impressed with the footage which created no schisms in the screen, a la Cinerama. Todd purposely shot straight roads; a roller-coaster for direct comparison with Cinerama's highly effective film; closeups for intimacy and, says Schenck, "what appeals most to us is the audience-participation Todd-AO has achieved."

Schenck compared this to the other widescreen techniques, of which he calls CinemaScope the most effective. He observed that "The Robe" will gross all the money any picture can ever make. And, of course, Spyros Skouras and Darryl Zanuck will have the jump on the market because obviously the public wants anything with that new dimension, although for the life of me I still wonder how some of these early so-called 3-D pictures are doing so well. Proving again that they'll turn out for anything that even smells of so-called 3-D.

All Bigscale

Todd's experimental footage included scenes with Evelyn Keyes, and his "locations" were primed with an eye to practical plot development. Schenck, Skouras, Lee Shubert (now abroad, but also on the board) felt that only the biggest smash in modern musical comedy annals should match this revolutionary technique, and thus Rodgers & Hammerstein came in as co-partners. This has no bearing on the \$1,000,000 fee for the screen rights for "Oklahoma."

When Rodgers was on the Coast this winter he was offered every type of independent and profit-

participation setup devised or possible. Rodgers brushed everybody off with the statement that "Oklahoma" in its 10th year on the road, grossed more than it did on Broadway when it first opened in 1943. Rodgers calls the musical the most valuable element of his and Hammerstein's personal "estates."

Schenck, Todd, Shubert, Skouras, et al., then unfolded the potential of "Oklahoma" on film, as a super-roadshow attraction in perhaps 35-40 theatres, for two or three years, and not impairing its live touring potentials. (In actuality, the impact of Todd-AO may permit "Oklahoma" going out in both dimensions.)

Both Todd and Schenck are bullish on their tooling-up ability for licensing any and all producers. Like 20th-Fox's CinemaScope which will give those exhibitors having the Henri Cretien equipment first priority on the new production flow, naturally the UA Theatres and its partners and components will be the first to benefit from Todd-AO and Magna. Kuhn, Loeb & Co. and Bank of America are the bankrollers. Between \$5,000,000 and \$11,000,000 is the reported available coin. Kuhn-Loeb's Frederick M. Warburg was one of the principals attending the first realistic demonstration of Todd's T-bomb.

Todd has been commuting by plane to Buffalo, sometimes twice in one day. He got back last night (Tues.) in time for today's dress rehearsal of his second season of "A Night in Venice" at the Jones Beach Amphitheatre, which opens tomorrow (Thurs.). Schenck returns to the Coast on Friday along with Hornblow, Zinnemann, et al., to start shooting.

George Jenkins, art director for Magna, is already on location to match "the corn as high as an elephant's high" wordage of the "Oklahoma" libretto to the scenery. Paradoxically, he has been doing considerable Kansas territory as well as the state from the show of the same name.

Rodgers & Hammerstein are breaking their jump to the Coast with a Detroit stopoff, where "South Pacific" is playing. Both would be active in the production. From their viewpoint the capital gains potential on their reported \$400,000 investment in Magna appeals to them the most.

From Magna's viewpoint, "South Pacific" and a flock of affiliated R&H-Leland Hayward-Joshua Logan legal properties for the new medium loom large in the long-range production plans. Already other big properties have been mulled, and conventional film deals stalled, as showmen eye the "Oklahoma" pattern in the new medium.

Crosley Unveiling

Continued from page 28

trolled combination as the super-duper item. Distributors were told this innovation will be custom built for fall delivery to retail at about \$1,000.

In a banquet talk, James D. Shouse, Avco vicep and general manager of its Crosley division, told the distributors that sales of TV sets in present and new markets are receiving additional stimulus from the constant programming improvement that has paced the phenomenal television growth. He envisioned a picture of a potential field of 51,000,000 TV sets within several years.

"It can be expected that within the next few years," Shouse said, "the entire industry will experience still a tremendous new stimulus when the FCC approves a compatible system for color transmission and reception."

Kraft, Hazel Bishop

Continued from page 28

85.5% for DeSoto-Plymouth, "Talent Scouts" got 87.7% for Lipton, and "I Love Lucy" got 88.5% recognition for Philip Morris. Yet General Electric hit only 36.6% on "I Married Joan (Davis)" and Red Buttons pulled only 59.2% for General Foods.

One factor not revealed in the regular Trendex coverage was bought out in a special Trendex report for a network research de-

partment studying "Omnibus." Report indicated that multiple sponsorship would weaken recognition of each of the individual sponsors, even in a case where there was a natural title tie, like Greyhound's sponsorship in "Omnibus," with the use of the word "bus" in the title. "Omnibus" ranked 81st out of 90 programs, with the percent of viewers able to identify one of the five sponsors only 39.6%.

Average of the sponsor-identification indices for the five sponsors was 8.8%, while only 9.4% of those knowing any of the sponsors could identify more than one. If each of the individual sponsors were ranked together with the other 90 shows, they would be 91st through 95th.

Actually, same thing doesn't hold for alternately sponsored shows. Median sponsorship of the 15 alternately sponsored shows is 57.6%, only slightly lower than the median for all 90 programs reported. Example of a sponsor holding up under alternate sponsorship is Goodyear, which despite Philco's longtime identity with "Television Playhouse," got 66.7% recognition.

'Toast' Fans

Continued from page 1

ern ad-pub and studio publicity director respectively, "to see what we could do there." He admitted there was a possibility of a "Toast" profile of 20th prexy Spyros P. Skouras. Among films to be shown as part of the Selznick story will be excerpts from "Gone With the Wind."

Distributors had enthusiastically cooperated with Sullivan in making their leading releases available for "Toast" excerpting. Industry's attitude was that the Sullivan show plugged heavy chunks of coin in free advertising. According to Sullivan, it had been his expectations that the previews would be a hofbo draw with his audiences, particularly since he had his pick of top product. Among the pix spotted on the show were "Above and Beyond," "Call Me Madam," "Trouble Along the Way," "Small Town Girl," "Happy Time," "Destination Gobi."

Sullivan said he intended to continue using film personalities, but commented that it was difficult to find suitable material for them.

Film company execs yesterday (Tues.) were reluctant to comment on the Hollywood rebuff. It was pointed out, however, that it had no direct bearing on projected industry TV series over ABC-TV this fall. Show will also trailerize pix, but it's to be entirely on film.

Variety Bills

Continued from page 38

Brian Farnon Orc
Conrad Hilton Hotl
Eileen Carroll
Fudicella
Ted Fio Rilla Orc
Bar of Music
Josephine Premice
Bright Flame
E Bradford Orc
B Gray's Bandbox
Billy Gray
Moore & Lessy
Biltmore Hotel
Dorothy Claire
George DeWitt
Gottschalk
Hal Derwin Orc
Cafe Gala
Queenie Leonard

Ambassador Hotel
Hayes & Hoaly
Franklyn D'Amore
Ted Fio Rilla Orc
Bar of Music
Josephine Premice
Bright Flame
E Bradford Orc
B Gray's Bandbox
Billy Gray
Moore & Lessy
Biltmore Hotel
Dorothy Claire
George DeWitt
Gottschalk
Hal Derwin Orc
Cafe Gala
Queenie Leonard

Desert Inn
N Sherman's
"Aqua Fall"
J Weissmuller
Victi Dravins
El Cortez
Four Knights
Russ Arno
Fudicella
Jimmie Oliver Orc
Flamingo
S-Jones Insanities
of 53
Lost Frontier
P-Whiteman Orc &
Bevins
Doe Barry
J Devlyn Duers
Sahara
Ames Dome
Jack Carter
V Merlin Strings
Cavalliers
Joan Larson
Sa-Harem Dners
Coe Davidson Orc
Sands
Lena Horne
Lou Willis Jr
Gall Gall

Europe's Royal Families

Continued from page 2

the Queen's voice that he insisted the record should be handed over to him. However, Harrington obeyed the Queen's orders and destroyed it, thus, presumably, leaving the world without a recording of her queenly tones, unless one was included in the collection of celebrities' voices which Thomas A. Edison acquired during the phonograph's early days. The date of this alleged incident is not given, but it probably would have been some time in the late '80s after the wax cylinder had taken the place of the tinfoil spiral.

Victoria's son, who became King Edward VII, appears not to have made any records, but he liked the phonograph, even in the days of the wheezy wax cylinders and out-sized metal horns. Fifty years ago, when his royal yacht, the Victoria & Albert, visited Portugal, the King commanded that the Edison Bell Co. supply him with a special machine, playing the big concert-size cylinders, five inches in diameter.

Forty-eight records were selected by the King, or chosen by someone who knew his taste. Among them were four marches, including "Imperial Edward" and "El Capitan," selections from such light operas as "Pinafore" and "The Belle of New York," several popular overtures; popular songs, like "Mammy's Carolina Twins" and "Lily of Laguna," and four of the once enormously comic "Casey" monologues by Russell Hunting. After trying out the phonograph and records His Majesty was pleased to say they were the best he had ever heard. That undoubtedly was sufficient reward for the pioneer British record firm of Edison Bell.

Close Link to HMV

The British royal family's closest connection with the phonograph, however, has long been through Victor's European affiliate—the Gramophone Co., makers of His Master's Voice records. In 1923, King George V and Queen Mary recorded an "Empire Day Message" to the Boys and Girls of the British Empire, which was also issued by Victor. Concurrently, the Prince of Wales, later to become, briefly, Edward VIII, made a record on "Sportsmanship." Among collectors, however, the most valued record by the man now known as the Duke of Windsor, is the one issued by several firms from his radio address, telling of his decision to give up the throne because he found it impossible to carry on "without the woman I love."

Edward's Speech on Armistice Night, Nov. 11, 1927, given as part of the London Daily Express "Remembrance Festival" in Albert Hall, was also recorded by Gramophone. He had a high, rather hesitant and not particularly effective speaking style, although the subject matter of his abdication speech nine years later wowed millions of listeners.

As royalty goes, George V was a prolific recorder. Unlike his son, he was an excellent speaker, with a pleasant, well modulated baritone voice. He spoke clearly and simply and with a modesty that most listeners must have found appealing. His speech at the opening of the Five-Power Naval Conference in London on Jan. 21, 1930, was issued by both Gramophone and Victor, and the former also made available his address, Nov. 12, 1930, at the opening of the Indian Round-Table Conference.

During World War II George VI, who took over when his brother Edward gave up the throne, made a good many talks to heighten the morale of the British people, although he was afflicted with a slight stammer and was not the equal of his father in the speaking line. The records of these talks were not made by the King in a studio but were taken from radio transmissions. One was made, at the beginning of the war, on Sept. 3, 1939, and was "The King to His People," and "A Message to the Empire" followed on Christmas Day, 1942, 1943 and 1944. There was a special recorded broadcast ("Today We Give Thanks") on V-E Day, May 8, 1945, and a Victory Message to the Empire, Aug. 15, 1945. Three other "Messages to the Empire" followed on Christmas Day, 1945, '46 and '47. The wartime recordings were preceded by a "Message to the Empire" broadcast on Coronation Day, May 12, 1937. A special set of 14 12-inch

records, containing the Coronation Service, was also issued.

Queen Elizabeth's First

Queen Elizabeth, the present Queen Mother, broadcast a "Message to the Women of the Empire" Nov. 11, 1939, and there was a recording honoring the Royal Silver Wedding on April 26, 1948.

On Oct. 13, 1940, the newly crowned Queen—then Princess Elizabeth—recorded a Message to the Children of the Empire, and a record was made April 21, 1947, of her broadcasting from Capetown, South Africa, on her 21st birthday.

Another royal family record is one made around 1929 by the Duke of York, describing the purpose of a camp he maintained at New Romney.

Germany's Kaiser Wilhelm, who became such a bitter enemy of his British royal relations when World War I began, tried his skill as a recording artist half a century ago. He received a visit from Prof. E. W. Scripture of Harvard and made two cylinder recordings which were to be preserved in Harvard's phonograph archives. (Wonder if they were destroyed during the 1917-18 patriotic fervor?)

One was part of an oration originally delivered by Frederick the Great; the other a short speech on "Courage Under Suffering." Wilhelm also sent a recorded greeting to Edison.

About 30 years ago King Alfonso of Spain made a record which Victor distributed among the Spanish-speaking peoples of Central and South America. And the present dowager Queen Wilhelmina of Holland as a very young woman had a fondness for canned music. In 1895, when Wilhelmina was in her teens, an English demonstrator played some cylinders for her at The Hague. Her tastes seem to have been much like King Edward's—she chose miscellaneous band and vocal numbers, as well as several "Casey" selections by the American comedian, Russell Hunting, who was also one of the foremost recording experts of the horn-recording era.

Hope's TV Station

Continued from page 28

provides that appropriate steps should be taken by them, in the event the Commission should determine that NBC retained an ownership interest or a position of control in the transferee company. In this connection, the entire proposal of Metropolitan contemplates that it will sever the above relationship with NBC should the latter be found by the Commission to have this controlling status.

As to KMYR's contention, that NBC "attempted to shield its ownership interest in Metropolitan under the cloak of creditors' rights and thereby circumvent the Commission's multiple-ownership policy," Cunningham declared that this is "a matter of speculation" which would not justify such a finding.

"The motives of the parties involved may be ascertained only from their conduct," he said, "and they appear to have made a rather comprehensive disclosure to the Commission in this and in the assignment proceeding with reference to the exact status of NBC in the corporate organization and in the present and future management and operation of Metropolitan. As indicated by the Broadcast Bureau, the Commission, in approving the KOA assignment without the benefit of a record of hearing, did not contemplate that NBC was acquiring a status of control, but there is nothing here to indicate that there were misrepresentations or concealments of material facts or any form of deception on the part of NBC or the two groups composing Metropolitan."

Drury Lane Fills Sked

Chicago, June 23. Drury Lane strawhatter has booked four more plays, each of which will run two weeks, to fill out the remainder of its 12-week season.

To follow its first two productions, which feature Franchot Tone in "Jason" and Sonny Tufts in "The Milky Way," in that order, Drury Lane has paced Barbara Payton and Tom Neal for "Postman Always Rings Twice."

OBITUARIES

JOHN B. HYMER

John B. Hymer, 77, actor, playwright and scenarist, died June 16 in Los Angeles after a long illness. He was the father of the late actor Warren Hymer. He began his writing career at the age of 13 with a dramatization of "Peck's Bad Boy." Hymer wrote numerous playlets for vaude and also acted in that medium. He was noted in vaude for "The Devil and Tom Walker," "Jintown Junction" and "Tom Walker in Dixie," the last-named being remembered by oldtimers as "Come On, You Red," a line used by him frequently in the sketch. Hymer co-authored "East Is West," "Fast Life," "Scarlet Pages," "Crime" and other plays with Samuel Shipman. He collaborated with LeRoy Clemens on a few plays, one of them, "The Decision," was made into a film in 1927 with Jean Hersholt, in 1934 with Berton Churchill, who had played the lead in the legit version, and in 1940 with Bob Burns. With W. E. Barry he wrote "Zoom" and "Happy Landings." His last play was "The Little Inn." During the silent film era Hymer worked for Metro and other studios as a writer.

Wife, the former Elsie Kent, who appeared with him in a number of his vaude skits, and a daughter survive.

CARL MASON GARRETT

Carl Garrett, 59, veteran vaude entertainer, minstrel man and, in his later years, a radio personality on Richmond stations, died June 14 in Richmond from uremic poisoning.

Garrett started his career at the age of 14 doing the vocals for illustrated songs in the old Colonial Theatre here. Later he married and went on the road with an act billed Mason & Gwynne. He toured as a blackface single and appeared

New England Radio Executives Club and a member of the Boston Advertising Club.

Survived by wife, son, daughter, mother and three brothers.

ARTHUR CAESAR

Arthur Caesar, 61, former Broadway playwright, scenarist and brother of songwriter Irving Caesar, died June 20 of a heart attack at his Beverly Hills home.

Among plays authored or co-authored by Caesar before he went to Hollywood in 1930 were "Napoleon's Barber," "Out of the Seven Seas" and "Maker of Images." He wrote or collaborated on scores of film scripts, among which were "Wide Open," "Three Faces East," "Heart of New York," "Prison Babies," "Pistol Packin' Mama," "Accuse My Parents," "Three of a Kind," "Anne of the Indies," "Northwest Ranger," "The Star Maker" and "Manhattan Melodrama." He received an Oscar for "Melodrama," a 1934 Metro production.

Wife, Dora, survives, besides his brother, who played to the Coast from N. Y. for the rites.

STEPHEN FRANSE

Stephen Franse, Greenwich Village niter owner, was found murdered June 19 in his new sedan, parked at Third Ave. and 37th St., N. Y. The body had been brutally beaten and an autopsy report disclosed that the victim had been dead for about five or six hours prior to discovery around 10 a.m. A former owner of the Howdy Club in the Village, Franse was operator of the Club 82, in the vicinity of the Village, at the time of his death.

Franse was also reported to have once owned the Club 181, (situated near the Howdy), which had its liquor license taken away in 1951 on moral grounds.

MALCOLM H. HOLMES

Malcolm Haughton Holmes, 46, since 1944 dean of the New England Conservatory of Music and longtime director of the Harvard Univ. Band, died in Boston June 16 after a long illness. Previous to taking over the conservatory post he played violin in the Tanglewood Quartet and for several years was a member of Harvard's faculty. A member of Harvard's class of '28, he was largely responsible for developing the band into a top-notch musical aggregation. In recognition of which his classmates recently set up a \$5,000 scholarship in his name.

Parents survive.

JAMES A. BOSHILL

James A. Boshill, 79, retired actor and a former Actors Equity representative, died June 16 at his home in Jackson Heights, Queens. During the early 1900s he appeared with and directed stock companies. His Broadway performances included roles in "Bull-dog Drummond," "Just Life," "Elizabeth the Queen" and "Mourning Becomes Electra." He was with Equity for several years.

Wife and a sister survive.

HARRY DUBBS

Harry Dubbs, 42, violinist with the Boston Symphony Orchestra for the last 14 years, died in Boston June 20 after a four-month illness. He founded and conducted the Boston Symphonette and had also appeared as guest conductor of the Boston Pops and Esplanade concerts. He was also a member of the faculty of Boston U's College of Music.

Survived by wife, son, parents and sister.

PAUL M. LEWIS

Paul M. Lewis, 61, who operated Lewis Bros. Circus until illness forced his retirement two years ago, died of leukemia in Ann Arbor, Mich., June 14. Lewis began his career as a pro boxer, later organizing an athletic show of boxers and wrestlers which toured small towns. In 1926 he acquired the circus, and with his wife, Mae, served as an animal trainer.

Also surviving are a daughter, two sisters and a brother.

CLYDE W. PIERCE

Clyde W. Pierce, 31, pioneer Toledo radio announcer, died June 16 in Saginaw, Mich., after a three-week illness. He started with WTAL, Toledo, forerunner of WSPD. Later he was a radio salesman until five years ago, when he moved to Saginaw.

Wife and a sister survive.

NORMAN ROSS

Norman Ross, 57, vet NBC announcer and disk jockey, died June 19 in Evanston, Ill. He started as a radio announcer in 1929 and

joined NBC in 1935. A star of the Olympic games in 1920 as a swimmer, he once held 72 American and foreign swimming records.

Ross was an air cadet in World War I and an Air Force lieutenant colonel in World War II. After the war he returned to NBC in Chicago, where he was known in radio and TV as "Uncle Normie."

Wife, son and daughter survive.

ANDRE BENOIST

Andre Benoist, 74, pianist, died June 19 at a nursing home in Midletown, N.J. For more than 35 years he was accompanist to the late Albert Spalding, touring the world with him. Besides Spalding, Benoist had accompanied Lillian Nordica, Fritz Kreisler, Luisa Tetrazzini, Pablo Casals and Jascha Heifetz.

Wife, two daughters and a son survive.

LOUIS J. BREMS

Louis J. Brems, 64, assistant director of public celebrations for the City of Boston, died in Boston June 17. A former actor and vaudevillian, he began his acting career in 1910 with a Hub stock company, but retired from show biz in 1938 to take over as city greeter. He was a veteran of both World Wars.

Survived by wife, son and three sisters.

MRS. GENE HORWITZ

Mrs. Gene Horwitz, 54, owner of Howie's Restaurant, N. Y., show biz eatery, died June 21 in New York. She was the widow of Samuel A. Horwitz, one of the founders of Lindy's Restaurant, N. Y. She had operated Howie's since her husband died four years ago.

Surviving are three sons, including Howard, a film producer, and Robert, a TV director; four brothers and a sister.

WILLIAM HARDING

William Harding, 44, ABC producer, died June 22 of throat cancer in Burlington, Ia. He started his radio career in N. Y. and was sent to the Coast several years ago by the Ted Bates Agency to produce the Dennis Day radio series.

Wife and two sons survive.

FRANK E. PREISCH

Frank E. Preisch, 82, retired concert singer, died June 16 in Philadelphia. Preisch was bass soloist with the Royal Carl Rosa English Opera Co. at the turn of the century and was soloist for the Philadelphia-Chicago Opera from 1910-13. In later years he conducted a voice studio in Philly, retiring five years ago.

Son and daughter survive.

GEORGE J. HILER, SR.

George J. Hiler, Sr., 84, retired orch leader and music teacher, died June 16 in Dover, N. J., after a brief illness. Hiler had conducted small combos throughout North Jersey and taught instrumental music until his retirement several years ago.

Wife, three sons and three daughters survive.

KARL P. AUER

Karl P. Auer, 63, a double bass player with the St. Louis symphony for many years, died in St. Louis June 13. Although his legs were amputated in 1935, he continued as a member of the orch walking with the aid of artificial legs and two canes. He also played with the band of the Municipal Theatre Assn. in the Forest Park playhouse for 23 years.

Wife survives.

CLAYTON (JACK) NEARY

Clayton (Jack) Neary, 47, former manager of film houses in Davenport and Dubuque, Ia., died in a Davenport hospital June 16 after a long illness. After leaving the Orpheum circuit 13 years ago he became associated with stations KSTT, Davenport, and WHBF, Rock Island, Ill.

Survived by his wife.

HERMAS SMITH

Hermas Smith, 33, television engineer for CBS in California, was drowned in Lake Winnepesaukee at Laconia, N. H., June 12, when a small boat capsized. His companion, a cousin whom he was visiting, was rescued.

Survived by his wife, parents and a brother.

ERNEST T. CARTER

Ernest Trow Carter, 86, composer and organist, died June 21 in Wallack Point, Conn. Carter composed several light operas, including "The White Bird" and "The Blind Donna." He was editor of "The Princeton Song Book" and other college tune books.

A son and two daughters survive.

Mrs. Maria Roehlk, 75, former concert violinist and first violinist with the St. Louis Philharmonic

orch, died in St. Louis June 14. One of her six brothers and sisters, Hugo Olk, violinist, composer and former concert master of the St. Louis symphony, died in 1934.

Julia Pretz, formerly with the drapery department of Paramount Studios, died in Hollywood June 14. Survivors include husband, Jacob, with Par's drapery department, and son, Theodore, of the studio's prop department.

George W. Jacobsen, 56, who handled the sound for many Albany shows, died June 17 in Memorial Hospital there after a brief illness. Surviving are his wife, a son, a daughter, a granddaughter and a sister.

Dr. Marius N. Smith-Peterson, 60, the orthopedic surgeon who performed the delicate hip operation on Arthur Godfrey last month, died June 16 of a heart ailment at the Massachusetts General Hospital, Boston.

Mrs. Lillian MacMurray, 45, wife of screen star Fred MacMurray and former model known professionally as Lillian La Monte, died June 22 in Santa Monica, Cal. Two adopted children survive.

Father, 79, of Shirley Frankel, secretary to Warner Bros. veepee Samuel Schneider, died June 21 in Brooklyn.

George C. A. Hantelman, 63, disk jockey for WDOK and WELF, Cleveland, and noted for his record collection, died June 17 in Cleveland. Survived by brother.

John F. Clifton, 60, Paramount studio policeman for 14 years, died in Hollywood June 17. Wife, sister and four brothers survive.

Mother of Harry Wallace, district manager of United Artists Theatres in Southern California, died in Los Angeles June 13.

Wife, 56, of Richard S. Davis, music critic and feature writer of the Milwaukee Journal, died June 14 in Appleton, Wis., from a fall on a stairway.

Mrs. Fred Green, widow of one of the motion picture industry's early pioneers and mother of Mrs. Saul Pineski, died June 22.

Jack Reid, 48, manager of the Biograph Theatre, Chicago, died June 7 in Chicago after a brief illness.

Stephen Daniel Grayston, stage manager, died in Ipswich, England, June 4. He had been in show biz for over 50 years, starting in 1901 at the Lyceum there.

Son, 40, of James Troop, house manager of the Mark Hellinger Theatre, N. Y., died June 18 in N. Y.

Bernard Schofield, 59, former Leeds manager of Wardour Films, died in Blackpool, England, recently.

Mother, 56, of Herb Rogers, producer of Tenthouse summer theatre in Chicago, died May 29 in Seattle.

Louis Weinberg, member of Motion Picture Operators Union, died June 18 in Chicago.

Wife of Jack Train, English radio comedian, died in Midford, England, June 12.

Alfred Edwards, 65, theatre musician, died in Leeds, England, June 2.

John MacArthur, conductor of the Glasgow string orch, died in Glasgow June 12.

John H. Allen, Scot cinema veteran, died in Glasgow June 1.

Dubbed Pix

Continued from page 3.

little as \$2,000 to \$75,000, the final cost, including the maximum of \$15,000 for dubbing, is far less than the production cost for an American-made "B" film.

An added inducement for the presentation of dubbed pix is the plan of the American Dubbing Co., headed by Peter W. Riethof, to begin dubbing of foreign pictures in stereophonic sound to meet the requirements of houses that have installed the new sound equipment.

Riethof, who handled the dubbing of "Anna" and is set to release two additional IFF releases, estimates that at least 100 dubbed pix will be making the rounds by the end of 1954. For the present year, he figures there will be a total of about a dozen.

MARRIAGES

Gloria DeHaven to Martin Kimmell, Pittsburgh, June 21. Bride is film actress and niter singer.

Mary Jean Harold to Jack Dolph, Ambler, Pa., June 20. Groom is an associate producer at WCAU-TV, Philly, and son of writer Jack Dolph.

Angela Newman to Philip O'Flynn, Dublin, June 11. Both are with Abbey Players.

Helena McCann to Richard Charlton, Los Angeles, June 10. He's co-producer of the Sombbrero Playhouse, Phoenix.

Dorothy Goldsmith to Bernard Klein, Pittsburgh, June 21. Bride is with Stanley Warner booking department.

Patte Preble to Stanley Grover, Chicago, June 14. Bride is daughter of Robert C. Preble, Encyclopedia Britannica press; groom is in Detroit east of "South Pacific."

Patricia John to Bert McCord, Evanston, Ill., June 14. Groom is drama reporter for N. Y. Herald Tribune.

Bonnie Thompson to Cliff Brown, Las Vegas, June 17. She's a secretary in the U-I publicity department; he's radio-TV contact in that division.

Lillian Albert to Michael Wolf, Brooklyn, June 17. Bride is N.Y. rep for Associated Theatres.

Ruth Rogers to Benny Hayden, Philadelphia, June 20. Bride is niter singer; groom is comic of team of Haller & Hayden.

Delores Williamson to Lloyd Wright, June 19, Lubbock, Tex. He's a staffer at KIDU-TV there.

Nancy Lorie Nathanson to Ralph Florence, Toronto, recently. Bride is daughter of Henry L. Nathanson, head of Metro of Canada.

BIRTHS

Mr. and Mrs. Ira D. Beck, son, Bogota, Colombia, June 13. Father is general manager for Warner Bros. there.

Mr. and Mrs. Jack Angel, daughter, June 16, Hollywood. Father is wardrobe man at Columbia Studios.

Mr. and Mrs. Dick Dreyfus, son, Pittsburgh, June 18. Father is head of WDTV film department.

Dr. and Mrs. William Lebean, son, Pittsburgh, June 17. Mother is Marian Berger, radio harpist.

Mr. and Mrs. Sterling Yates, son, Pittsburgh, May 25. Father is radio writer and comedian.

Mr. and Mrs. William Hackney, son, Pittsburgh, June 15. Mother is Playhouse actress.

Mr. and Mrs. Charles Steinhilber, son, Baltimore, June 15. Father is son of St. Steinhilber, radio-TV editor of Pittsburgh Press.

Mr. and Mrs. Jack Zelenak, daughter, Pittsburgh, June 11. Father is on staff of Carousel niter.

Mr. and Mrs. Emanuel Papas, son, Pittsburgh, June 8. Father has the nabe Temple Theatre.

Mr. and Mrs. Marvin Daniel Perskie, daughter, New York, June 17. Mother is former Hildee Bebe Blumenstock, daughter of Mort Blumenstock, Warner Bros. veepee.

Mr. and Mrs. Dick Ricker, son, Evanston, Ill., June 8. Father is a salesman with WGN-TV, Chicago.

Mr. and Mrs. Robert Longenecker, daughter, June 17, Hollywood. Mother is actress Ruth Hussey; father is agent and video emcee.

Mr. and Mrs. Ronald Lane, son, Preston, England, recently. He's legit group manager in Preston.

Mr. and Mrs. Bob Lawrence, son, Mauchline, Scotland, June 2. He's a film exhib.

Mr. and Mrs. Neil J. Westens, daughter, June 17, Hollywood. Mother is Beverly-Laine, singer.

Mr. and Mrs. Louis Gilbert, son, N. Y., recently. Father is an actor.

Mr. and Mrs. Monte Proser, son, Doylestown, Pa., June 16. Mother is actress Jane Ball; father is operator of La Vie en Rose N.Y. niter.

Mr. and Mrs. Monty Green, son, New York, June 19. Father is TV scripter partnered with George Foster.

Mr. and Mrs. Ray Schreiner, son, Richmond, Va., June 11. Father is WRN disk jockey.

Mr. and Mrs. Joe Hilder, son, Newport, R. I., June 17. Father is sportscaster and disk jockey on WRM there.

Mr. and Mrs. Herman Rush, son, June 18, Philadelphia. Father is assistant to the president of Official Films, vidpix producing-distributing outfit.

Mr. and Mrs. Joseph Zimmerman, daughter, Philadelphia, June 17. Father is director of advertising and promotion for WFIL and WFIL-TV.

Mr. and Mrs. N. J. Yiannias, daughter, Dubuque, Ia., June 19. Bride is the daughter of Louis Kerasotes, Springfield, Ill., film exhib; father is son of James Yiannias, Dubuque theatreowner.

THE MEMBERSHIP OF THE JEWISH THEATRICAL GUILD LAMENTS THE EARTHLY PASSING OF

ARTHUR CAESAR

HE OF THE KEEN MIND AND GOOD HEART. IN MANY PLACES THAT HE HAS BRIGHTENED WITH HIS ALWAYS HIGH CONVERSATION ARE DARK THIS DAY.

GEORGE JESSEL

Acting President, Jewish Theatrical Guild

during the summer at the Steel Pier minstrel shows in Atlantic City. An injury to his leg in 1938 cut down his activity, but he continued with a song-and-patter act and turned to radio where he created whimsical characters to stoke for local disk jockeys.

Survived by his mother, two sisters, a son, and two daughters, one of whom is Patsy Garrett, radio singer.

MARTY SYMES

Matty Symes, 49, songwriter and pianist, died June 19 in N. Y. while riding the subway to his home in Forest Hills, Queens. Symes was chiefly a lyricist but also composed the music to some of his tunes.

Numbers turned out by Symes included "It's the Talk of the Town," "Darkness on the Delta," "Under a Blanket of Blue," "It's Sunday Down in Caroline," "No Greater Love," "I've Got an Invitation to a Dance," "Star Gazing," "Where There's Smoke There's Fire," "In a Blue and Pensive Mood," "When April Comes Again," "I Don't Want to Be Loved by Anyone Else But You," "Tippin' In," "How Many Hearts Have You Broken?" "By the River of the Blues," "Pretending," "I Have But One Heart" and "Tara Talaria."

Wife, two daughters and his mother survive.

ARTHUR T. BRUSH

Arthur T. Brush, 44, since 1948 commercial advertising director of WHDH, Boston, died of a heart attack June 21 at Newton-Wellesley Hospital. A former newspaperman, he began his career at Middlebury College where he served as correspondent for both the AP and UP. After his graduation in 1929, he joined the staff of the Washington Times-Herald, returning to Boston in 1930 to join the adv department of the Record American.

In 1935 Brush moved to Manchester, N. H., taking over as advertising and sales manager of the Union-Leader, resigning in 1946 to become adv director of station WFEA. He was second v.p. of the

BLAINE FACTS!

Or How The London Critics Hailed The Star Of "Guys And Dolls"

"But the credit should have been given to MISS BLAINE herself. She led a great musical comedy with skill and courage."

PAUL HOLT, "Daily Herald"

"VIVIAN BLAINE dazzling in 'Guys and Dolls'."

JOHN BARBER, "Daily Express"

"VIVIAN BLAINE heads the doll population."

"The Times"

"There are many compensations, notably VIVIAN BLAINE a shrill and beautiful blonde who is brassily enchanting as a love sick nightclub singer."

CECIL WILSON, "Daily Mail"

"VIVIAN BLAINE is a honey, the audience did not want to let her go."

NOEL WHITCOMB, "Daily Mirror"

"VIVIAN BLAINE, highly cute and tuneful."

ALAN DENT, "News Chronicle"

"Miss Adelaide, represented with stunning blonde cuteness by VIVIAN BLAINE."

A. E. WILSON, "The Star"

"Miss VIVIAN BLAINE (Miss Adelaide) is a very choice blonde Judy and she gets to sing a song which goes as follows, 'Take Back Your Mink from Whence it Came' and which hits me slab-dab in the ear as being supernaturally colourful. Myself, I prefer her to Miss Elizabeth Webb who plays the mission doll but, naturally, I did not mention such an idea out loud."

KENNETH TYNAN

"Evening Standard"

"VIVIAN BLAINE blazed with unrationed vitamins."

"Sunday Graphic"

"VIVIAN BLAINE in 'Take Back Your Mink' is the slickest thing in the show."

"News of the World"

"VIVIAN BLAINE galvanizing in 'Guys and Dolls'."

ROSS SHEPHERD, "The People"

"Personal note to Miss VIVIAN BLAINE, star of 'Guys and Dolls'. Dear VIVIAN, You were terrific. Yours was the most difficult part and you carried it off magnificently. Take no notice of the half dozen who boo'ed from the gallery, there were 2694 others in the Coliseum who cheered. Thanks for the songs and thanks for the rich Damon Runyon fun in the funniest musical comedy I have seen. Just thinking about it makes me laugh."

JOHN GAY, "Sunday Empire News"

"On the credit side, VIVIAN BLAINE'S performance."

KEN SMITH, "Sunday Chronicle"

"I declare VIVIAN BLAINE to be not only the star of the evening, but one of the brightest stars that ever shone in the musical comedy firmament."

BEVERLEY BAXTER
"Sunday Express"

"The honours of the evening go to VIVIAN BLAINE."

FRANK JACKSON, "Reynolds News"

"VIVIAN is quite the best thing in the show."

REX NORTH, "Sunday Pictorial"

"VIVIAN BLAINE, the perfect Runyon doll with a figure out of a Peter Arnold drawing. Her 'Take Back Your Mink' was the most obvious show stopper of the evening."

PHILIP HOPE WALLACE
"Manchester Guardian"

"VIVIAN BLAINE, repeating her role as the principal doll (Miss Adelaide), went through her performance with a sparkle and gaiety that proved infectious. She wowed 'em with 'A Bushel and a Peck' and 'Adelaide's Lament', but she capped her earlier triumphs with her scintillating interpretation of 'Take Back Your Mink'."

"Variety"

"VIVIAN BLAINE gives a dazzling display of animation as Adelaide and makes no mistake about 'Take Back Your Mink'."

"Stage"

"'Guys and Dolls' memorably led by Miss VIVIAN BLAINE."

"Punch"

"Miss BLAINE in 'Take Back Your Mink, Take Back Your Poils' is one vast delight."

MARY HAYLEY BELL, "Spectator"

"When VIVIAN BLAINE takes repeated bows for her songs, she does so as Miss Adelaide, a strident eye-ful of the hot-box nightclub."

GEORGE SCOTT, "Truth"

"VIVIAN BLAINE is the star. Her two big numbers, 'A Bushel and a Peck' and 'Take Back Your Mink' both stopped the show cold—and deservedly."

RAY SONIN, "New Musical Express"

"Miss Adelaide (VIVIAN BLAINE), who looks a million throughout, stops the show."

KEN GORDON

"Weekly Sporting Review"

"I took to my heart VIVIAN BLAINE as Adelaide, the well-known fiancée."

"Harper's Bazaar"

"VIVIAN BLAINE captivated her audience."

"Birmingham Post"

"VIVIAN BLAINE is enchanting."

"Nottingham Journal"

"VIVIAN BLAINE is an enchanting nightclub singer."

"Yorkshire Observer"

"VIVIAN BLAINE was as cute and as blonde as they make them."

"Scotsman Herald," Edinburgh

"VIVIAN BLAINE, bright as a chrome button."

GWEN ROBYNS, "Liverpool Echo"

VIVIAN BLAINE

Now Appearing at the LONDON COLISEUM, London, England

